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MUSIC AND MUSICIANS.

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OF

MUSIC AND MUSICIANS

(A.D. 1450—1880)

BY EMINENT WRITERS, ENGLISH AND FOREIGN.

WITH ILLUSTRATIONS AND WOODCUTS.

EDITED BY

GEORGE GROVE, D.C.L.

IN TWO VOLUMES.

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PREFACE.

This work is intended to supply a great and long acknowledged want. A growing demand has arisen in this country and the United States for information on all matters directly and indirectly connected with Music, owing to the great spread of concerts, musical publications, private practice, and interest in the subject, and to the immense improvement in the general position of music which has taken place since the commencement of the present century. Music is now performed, studied, and listened to by a much larger number of persons, and in a more serious spirit, than was the case at any previous period of our history. It is rapidly becoming an essential branch of education; the newest works of continental musicians are eagerly welcomed here very soon after their appearance abroad, and a strong desire is felt by a large, important, and increasing section of the public to know something of the structure and peculiarities of the music which they hear and play, of the nature and history of the instruments on which it is performed, of the biographies and characteristics of its composers—in a word of all such particulars as may throw light on the rise, progress, and present condition of an Art which is at once so prominent and so eminently progressive.

This desire it is the object of the Dictionary of Music and Musicians to meet. It is designed for the use of Professional musicians and Amateurs alike. It contains definitions of Musical Terms; explanations of the forms in which Musical Works are constructed, and of the methods by which they are elaborated, as well as of the origin, structure, and successive modifications of Instruments; histories and descriptions of Societies and Institutions; notices of the composition, production, and contents of important works; lists of the principal published collections; biographies of representative composers, singers, players, and patrons of music—all the points, in short, immediate and remote, on which those interested in the Art, and alive to its many and far-reaching associations, can desire to be informed.

The limit of the history has been fixed at A. D. 1450, as the most remote date to which the rise of modern music can be carried back. Thus mere archæology has been avoided, while the connection between the mediæval systems and the wonderful modern art to which they gave rise has been insisted on and brought out wherever possible. While the subjects have been treated thoroughly and in a manner not unworthy the attention of the professional musician, the style has been anxiously divested of technicality, and the musical illustrations have been taken, in most cases, from classical works likely to be familiar to the amateur, or within his reach.

The articles are based as far as possible on independent sources, and on the actual research of the writers, and it is hoped that in many cases

fresh subjects have been treated, new and interesting information given, and some ancient mistakes corrected. As instances of the kind of subjects embraced and the general mode of treatment adopted, reference may be made to the larger biographies—especially that of Haydn, which is crowded with new facts; to the articles on Auber, Berlioz, Bodenschatz, Bull, Cristofori, David, Farinelli, Finck, Froberger, Galitzin, Gibbons, Hasse; on Additional Accompaniments, Agrémens, Arpeggio, Arrangement, Fingering, Form, and Harmony; on Académie de Musique, Bachgesellschaft, Breitkopf and Härtel, Bassoon, Carmagnole, Choral Symphony, Conservatoire, Concerts, Concert Spirituel, Copyright, Drum, English Opera, Fidelio, Grand Prix de Rome, Handel and Haydn Society, Handel Festivals and Commemorations, Harpsichord, Harmonica, Hexachord, and many others. The engraved illustrations have been specially prepared for the work, and will speak for themselves.

In an English dictionary it has been thought right to treat English music and musicians with special care, and to give their biographies and achievements with some minuteness of detail. On this point thanks are due to Colonel Joseph Lemuel Chester for much accurate information which it would have been almost impossible to obtain elsewhere, and which he has afforded in every case with the greatest kindness and promptitude.

Every means has been taken to procure an adequate treatment of the various topics, and to bring the information down as near as possible to the day of publication. Notwithstanding the Editor's desire, however, omissions and errors have occurred. These will be rectified in an Appendix on the publication of the final volume.

The limits of the work have necessarily excluded disquisitions on Acoustics, Anatomy, Mechanics, and other branches of science connected with the main subject, which though highly important are not absolutely requisite in a book concerned with practical music. In the case of Acoustics, sufficient references are given to the best works to enable the student to pursue the enquiry for himself, outside the Dictionary. Similarly all investigations into the music of barbarous nations have been avoided, unless they have some direct bearing on European music.

The Editor gladly takes this early opportunity to express his deep obligations to the writers of the various articles. Their names are in themselves a guarantee for the value of their contributions; but the lively interest which they have shown in the work and the care they have taken in the preparation of their articles, often involving much time, and laborious, disinterested research, demand his warm acknowledgment.

29 Bedford Street,
Covent Garden, London,
April 1, 1879.

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Bedford Street, Covent Garden,
April 1, 1879.

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A.

A. The name of the sixth degree of the natural scale of C. The reason of its being applied to the sixth instead of the first degree will be found explained in the article ALPHABET. It represents the same note in English or German, and in French and Italian is called *La*.

A is the note given (usually by the oboe, or by the organ if there be one) for the orchestra to tune to, and it is also the note to which French and German tuning-forks are set, the English being usually tuned to C.

In all stringed instruments one of the strings is tuned to A; in the violin it is the second string, in the viola and violoncello the first, and in the contrabasso generally the third. A is also the key in which one of the clarinets in the orchestra is set. In German the keys of A major and A minor are occasionally expressed by A♯ and A♭. [F. T.]

AARON (correctly ARON), PIETRO, born at Florence in the latter part of the 15th century. A monk of the order of Jerusalem, and devoted to the study of counterpoint. His various works on the history and science of music (for a list of which see Becker, 'Musik Literatur,' Leipsic, 1836) were printed at Venice and Milan. By Pope Leo X he was admitted into the Roman Chapel, and distinguished in various ways. In or about 1516 Aaron founded a school of music at Rome, which obtained much reputation. He became a canon of Rimini, and died in 1533. [C. F. P.]

ABACO, EVARISTO FELICE DALL', born at Verona, and renowned as performer and composer on the violin; in 1726 concert-meister in the band of the Kurfürst Max Emanuel of Bavaria. Died in 1740. Compositions of his for church and chamber were printed at Amsterdam. [C. F. P.]

A BATTUTA (Ital., 'with the beat'). An indication, mostly used in recitatives, where after the free declamation of the singer the strict time is resumed. It is thus equivalent to A TEMPO.

ABBATINI, ANTONIO MARIA, was born at Tiferno, or at Castello (Baini), in 1595 or 1605, and died in 1677. Was successively Maestro di Cappella at the Lateran, the Church of the Gesù, and San Lorenzo in Damaso, and three times held the like office at Maria Maggiore; was also, for a time, maestro at the church of Loreto. Was offered by Pope Urban VIII the task of rewriting the Hymnal; but refused to supersede the music of Palestrina by any of his own. His published works consist of four books of Psalms and three books of Masses, some Antifone for twenty-four voices (Mascardi, Rome, 1630–1638, and 1677), and five books of Mottetti (Grignani, Rome, 1635). He is named by ALLACCI as the composer of an opera 'Del male in bene.' The greater part of his productions remain unprinted. Some academical lectures by him, of much note in their time, mentioned by Padre Martini, do not seem to have been preserved. He assisted KIRCHER in his 'Musurgia.' [E. H. P.]

ABBÉ, PHILIPPE PIERRE DE ST. SEVIN and PIERRE DE ST. SEVIN, two brothers, violoncellists, were music-masters of the parish church of Agen early in the last century. It seems doubtful whether they were actually ordained priests, or merely in consequence of their office had to wear the ecclesiastical dress. From this circumstance however they received the name of Abbé l'ainé—or simply l'Abbé—and l'Abbé cadet, respectively. They gave up their connection with the church and went to Paris, where they obtained engagements at the Grand Opéra. They were both excellent players, but the younger brother seems

to have been the more celebrated of the two, and to have been specially remarkable for his beautiful tone. It is said to have been owing in great measure to the impression produced by his playing that the viola di gamba more and more fell into disuse and the violoncello was more extensively introduced. (Batistin.) [T. P. H.]

ABBEY, JOHN, a distinguished organ-builder; was born at Whilton, a Northamptonshire village, Dec. 22, 1785. In his youth he was employed in the factory of Davis, and subsequently in that of Russell, both organ-builders of repute in their day. In 1826 Abbey went to Paris, on the invitation of Sebastian Erard, the celebrated harp and pianoforte maker, to work upon an organ which Erard had designed, and which he sent to the Exhibition of the Productions of National Industry in 1827, and also to build an organ for the Convent of the Legion of Honour, at St. Denis. He also built an organ from Erard's design for the chapel of the Tuileries, which, however, had only a short existence, being destroyed in the Revolution of 1830. Having established himself as an organ-builder in Paris, Abbey became extensively employed in the construction, renovation, and enlargement of organs in France and elsewhere. Amongst others he built choir organs for accompanying voices for the cathedrals of Rheims, Nantes, Versailles, and Evreux, and for the churches of St. Eustache, St. Nicholas des Champs, St. Elizabeth, St. Medard, St. Etienne du Mont, and St. Thomas Aquinas, in Paris; and large organs for the cathedrals of Rochelle, Rennes, Viviers, Tulle, Chalons-sur-Marne, Bayeux, and Amiens, and for churches, convents, and chapels at St. Denis, Orleans, Caen, Chalons, Picpus, and Versailles. He repaired and enlarged organs in the cathedrals of Mende, Moulins, Rheims, Evreux, and Nevers, and in the churches of St. Etienne du Mont, St. Philippe du Roule, The Assumption, and St. Louis de Antin in Paris. He also built many organs for Chili and South America. In 1831 Abbey was employed, at the instance of Meyerbeer (who had introduced the instrument into the score of his opera 'Robert le Diable,' then about to be produced), to build an organ for the Grand Opera at Paris, which instrument continued to be used there until it was destroyed, with the theatre, by fire in 1873. Abbey was the first who introduced into French organs the English mechanism and the bellows invented by Cummins. His example was speedily followed by the French builders, and from that period may be dated the improvements in organ building which have raised the French builders to their present eminence. His work was well finished, and generally satisfactory. He died at Versailles, Feb. 19, 1859. He left two sons, E. and J. Abbey, who now carry on the business of organ-builders in Versailles. [W. H. H.]

ABBREVIATIONS. The abbreviations employed in music are of two kinds, namely, the abridgment of terms relating to musical expression, and the true musical abbreviations by the help of which certain passages, chords, etc., may be written in a curtailed form, to the greater convenience of both composer and performer.

Abbreviations of the first kind need receive no special consideration here; they consist for the most part of the initial letter or first syllable of the word employed—as for instance, *p.* for piano, *cresc.* for crescendo, *ob.* for oboe, *cello* for violoncello, *fag.* for bassoon (fagotto), *timp.* for drums (timpani); and their meaning is everywhere sufficiently obvious. Those of musical passages are indicated by signs, as follows.

The continued repetition of a note or chord is expressed by a stroke or strokes across the stem, or above or below the note if it be a semibreve (Ex. 1), the number of strokes denoting the subdivision of the written note into quavers, semiquavers, etc., unless the word *tremolo* or *tremolando* is added, in which case the repetition is as rapid as possible, without regard to the exact number of notes played. On bowed instruments the rapid reiteration of a single note is easy, but in pianoforte music an octave or chord becomes necessary to produce a *tremolo*, the manner of writing and performing which is shown in Ex. 2.

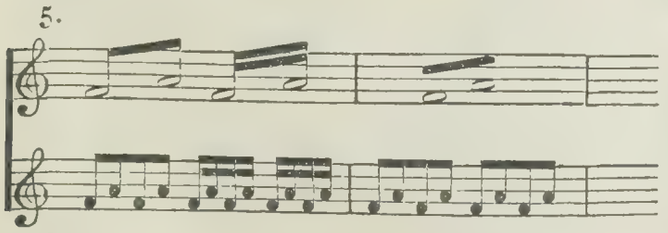
In the abbreviation expressed by strokes, as above, the passage to be abbreviated can of course contain no note of greater length than a quaver, but it is possible also to divide a long note into crotchets, by means of dots placed over it, as in Ex. 3. This is however seldom done, as the saving of space is inconsiderable. When a long note has to be repeated in the form of triplets or groups of six, the figure 3 or 6 is usually placed over it in addition to the stroke across the stem, and the note is sometimes, though not necessarily, written dotted (Ex. 4).

3.

4.

The repetition of a group of two notes is abbreviated by two white notes (minims or semibreves) connected by the number of strokes ordinarily used to express quavers, semiquavers, etc., according to the rate of movement intended (Ex. 5). The duration of the whole passage should be at least a minim, since if a crotchet were treated in this manner it would present the appearance of two quavers or semiquavers, and would be unintelligible. Nevertheless, a group of demisemiquavers amounting altogether to the value of a crotchet is sometimes found abbreviated as in Ex. 6, the figure 8 being placed above the notes to show that the value of the whole group is that of a crotchet, and not a quaver. Such abbreviations, though perhaps useful in certain cases, are generally to be avoided as ambiguous. It will be observed that a passage lasting for the value of one minim requires two minims to express it, on account of the group consisting of two notes.

5.



6.

A group of three, four, or more notes is abbreviated by the repetition of the cross strokes without the notes as many times as the group has to be repeated (Ex. 7); or the notes forming the group are written as a chord, with the necessary number of strokes across the stem (Ex. 8). In this case the word *simili* or *segue* is added, to show that the order of notes in the first group (which must be written out in full) is to be repeated, and to prevent the possibility of mistaking the effect intended for that indicated in Ex. 1 and 2.

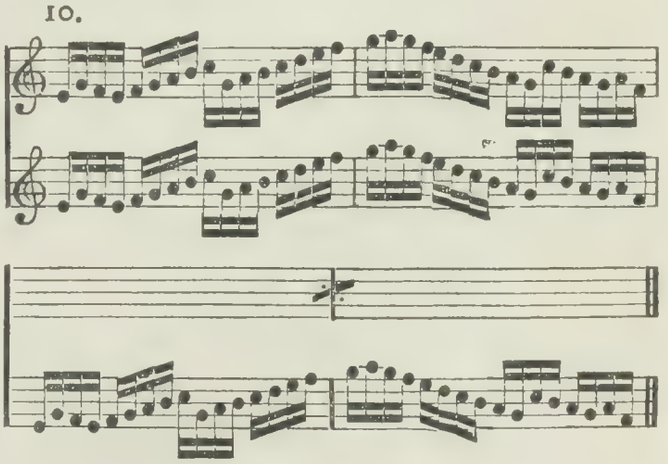
7.

8.

Another sign of abbreviation of a group consists of an oblique line with two dots, one on each side (Ex. 9); this serves to indicate the repetition of a group of any number of notes of any length, and even of a passage composed of several groups, provided such passage is not more than two bars in length (Ex. 10).

9.

10.



A more usual method of abbreviating the repetition of a passage of the length of the above is to write over it the word *bis* (twice), or in some cases *ter* (three times), or to enclose it between the dots of an ordinary repeat .

Passages intended to be played in octaves are often written as single notes with the words *con ottavi* or *con 8vi* placed above or below them,

according as the upper or lower octave is to be added (Ex. 11). The word *8va* (or sometimes *8va alta* or *8va bassa*) written above a passage does not add octaves, but merely transposes the passage an octave higher or lower: so also in clarinet music the word *chalumeau* is used to signify that the passage is to be played an octave lower than written (Ex. 12). All these alterations, which can scarcely be considered abbreviations except that they spare the use of ledger-lines, are counteracted, and the passage restored to its usual position, by the use of the word *loco*, or in clarinet music by *clarinette*.

11. *Con 8vi.*

12. *8va..... loco* *8va bassa.* *loco*

Chalumeau.....Clar.

In orchestral music it often happens that certain of the instruments play in unison; when this is the case the parts are sometimes not all written in the score, but the lines belonging to one or more of the instruments are left blank, and the words *coi violini* or *col basso*, etc., are added, to indicate that the instruments in question have to play in unison with the violins or basses, as the case may be, or when two instruments of the same kind, such as first and second violins, have to play in unison, the word *unisono* or *col primo* is placed instead of the notes in the line belonging to the second.—Where two parts are written on one staff in a score the sign '*a* 2' denotes that both play the same notes; and '*a* 1' that the second of the two is resting.—The indication '*a* 3' '*a* 4' at the head of fugues indicates the number of parts or voices in which the fugue is written.

An abbreviation which is often very troublesome to the conductor occurs in manuscript scores, when a considerable part of the composition is repeated without alteration, and the corresponding number of bars are left vacant, with the remark *come sopra* (as above). This is not met with in printed scores.

There are also abbreviations relating to the theory of music, some of which are of great value. In figured bass, for instance, the various chords are expressed by figures, and the authors of several modern theoretical works have invented or availed themselves of various methods of shortly expressing the different chords and intervals. Thus we find major chords expressed by large Roman numerals, and minor chords by small ones, the particular number employed denoting the degree of the scale upon which the chord is based. Gottfried Weber represents an interval by a number with one or two dots before it to express minor or diminished, and one or two after it for major or augmented, and André makes use of a triangle, △, to express a common chord, and a square, □, for a chord of the seventh, the inversions being indicated by one, two, or three small vertical lines across their base, and the classification into major, minor, diminished, or augmented by the numbers 1, 2, 3, or 4, placed in the centre. [F. T.]

ABEILLE, Joh. Chr. Ludwig, born at Bayreuth Feb. 20, 1761, composer, pianist, and organist. Studied at Stuttgart, and in 1782 became a member of the private band of the Duke of Würtemberg. On Zumsteeg's death in 1802 he succeeded him as concert-meister, and was shortly afterwards made organist in the court chapel and director of the official music. In 1832, having completed a period of fifty years' faithful service, he received the royal gold medal and a pension, shortly after which he died, in his seventy-first year. Abeille's concertos and trios for the harpsichord were much esteemed, but his vocal compositions were his best works. Amongst them are several collections of songs (e.g. 'Eight Lieder,' Breitkopf and Härtel) which are remarkable for simple natural grace, and a touching vein of melody. Some of these still survive in music-schools. His Ash-Wednesday hymn for four voices, and his operettas of 'Amor und Psyche,' 'Peter und Annchen,' were well known in their day, and were published, in pianoforte score, by Breitkopf and Härtel. [C. F. P.]

ABEL, Clamor Henrich, born in Westphalia about the middle of the 17th century, chamber-musician to the court of Hanover. His work 'Erstlinge Musikalischer Blumen' appeared first in three vols. (Frankfort, 1674, 1676, and 1677), afterwards united under the title 'Drei opera musica' (Brunswick, 1687). [M. C. C.]

ABEL, Karl Friedrich, one of the most famous viol-da-gamba players, born at Cöthen in 1725. He was brought up at the Thomas-school at Leipsic under Sebastian Bach. In 1748 he obtained a post under Hasse in the court band at Dresden, where he remained ten years. In 1759 he visited London, and gave his first concert on April 5 at the 'great room in Dean-street, Soho,' when, in addition to the viol-da-gamba, he performed 'a concerto upon the harpsichord, and a piece composed on purpose for an instrument newly-invented in London, and called the pentachord,' the whole of the pieces in the programme

being of his own composition. His facility was remarkable: he is reported to have performed more than once on the horn, as well as on 'new instruments never heard in public before.' From the year 1765 however he confined himself to the viol-da-gamba. He was appointed chamber-musician to Queen Charlotte, with a salary of £200 a-year. On the arrival of John Christian Bach, in the autumn of 1762, Abel joined him; they lived together, and jointly conducted Mrs. Cornelys' subscription concerts. The first of their series took place in Carlisle-house, Soho-square, on January 23, 1765, and they were maintained for many years. The Hanover-square Rooms were opened on Feb. 1, 1775, by one of these concerts. Haydn's Symphonies were first performed in England at them, and Wilhelm Cramer the violinist, father of J. B. Cramer, made his first appearance there. After Bach's death on Jan. 1, 1782, the concerts were continued by Abel, but with indifferent success. In 1783 he returned to Germany, taking Paris on the way back, where he appears to have begun that indulgence in drink which eventually caused his death. In 1785 we find him again in London, engaged in the newly established 'Professional Concerts,' and in the 'Subscription Concerts' of Mr. Salomon and Mme. Mara at the Pantheon. At this time his compositions were much performed, and he himself still played often in public. His last appearance was at Mrs. Billington's concert on May 21, 1787, shortly after which, on June 20, he died, after a lethargy or sleep of three days' duration. His death was much spoken of in the papers. Abel's symphonies, overtures, quartetts, concertos, and sonatas were greatly esteemed, and many of them were published by Bremner of London and Hummel of Berlin. The most favourite were 'A fifth set of six overtures, op. 14' (Bremner), and 'Six sonatas, op. 18.' Abel's playing was most remarkable in slow movements. 'On the viol-da-gamba,' says the 'European Magazine,' 1784, p. 366, 'he is truly excellent, and no modern has been heard to play an Adagio with greater taste and feeling.' Burney's testimony is to the same effect, and he adds that 'his musical science and taste were so complete that he became the umpire in all musical controversy, and was consulted like an oracle.' He was accustomed to call his instrument 'the king of instruments,' and to say of himself that there was 'one God and one Abel.' Among his pupils both in singing and composition were J. B. Cramer, Graeff, and Brigida Giorgi (Signora Banti). His friend Gainsborough painted a three-quarter-length portrait of Abel playing on the viol-da-gamba, distinguished by its careful execution, beauty of colouring, and deep expression. It was bequeathed by Miss Gainsborough to Mr. Briggs, and was sold in London in 1866. Gainsborough also exhibited a whole-length of Abel at the Royal Academy in 1777, and a very powerful portrait of him by Robineau is to be found at Hampton Court. [C. F. P.]

ABEL, Leopold August, born at Cöthen 1720, death unknown; elder brother of the preceding, violinist, and pupil of Benda. He played in the orchestra of the theatre at Brunswick, and was successively conductor of the court band to the Prince of Schwarzburg-Sondershausen (1758), the Margrave of Schwedt (1766), and the Duke of Schwerin. He composed six violin concertos mentioned in Böhme's catalogue, but never rose to the reputation of his brother. [M. C. C.]

ABELL, John, a celebrated alto singer and performer on the lute, was born about 1660, and probably educated in the choir of the Chapel Royal, of which establishment he was sworn a 'gentleman extraordinary' in 1679. He was greatly patronised by royalty, and between the years 1679 and 1688 received 'bounty money' amounting to no less than £740. (See 'Moneys received and paid for secret services of Charles II and James II'—Camd. Soc.). Charles II sent him to Italy to study, and after his return Evelyn thus describes meeting him: 'Jan. 24, 1682-3. After supper came in the famous treble, Mr. Abel, newly returned from Italy. I never heard a more excellent voice, and would have sworn it had been a woman's, it was so high and so well and skilfully managed, being accompanied by Signor Francisco on the harpsichord.' He remained in the service of the chapel until the Revolution of 1688, when he was dismissed for his supposed leaning to the Romish religion. After this he travelled abroad, visiting France, Germany, Holland, and Poland, leading a vagrant sort of life, and depending for his support upon his voice and lute. About the latter end of the reign of Queen Anne, Abell returned to England, and occupied a prominent position on the stage. Congreve, in a letter dated 'Lond. Decem. 10, 1700,' says 'Abell is here: has a cold at present, and is always whimsical, so that when he will sing or not upon the stage are things very disputable, but he certainly sings beyond all creatures upon earth, and I have heard him very often both abroad and since he came over.' (*Literary Relics*, 1792, p. 322).

In 1701 Abell published two works, 'A Collection of Songs in Several Languages,' which he dedicated to William III, and 'A collection of Songs in English.' The latter contains a very curious poem of some length, addressed to 'All lovers of Musick,' in which he describes some of his doings on the continent. His death is not recorded, but it was after 1716, when he gave a concert at Stationers' Hall. (Hawkins, *Hist.*; *Cheque-Book Chap. Roy.*, etc.). [E. F. R.]

ABOS, Geronimo, born at Malta in the beginning of the 18th century, died at Naples about 1786, a composer of the Neapolitan school, and pupil of Leo and Durante. He was a teacher in the Conservatrio of 'La Pietà' at Naples, and trained many eminent singers, of whom Aprile was the most famous. He visited Rome, Venice, Turin, and, in 1756, London, where he held the post of maestro al cembalo at the opera. His operas are 'La Pupilla e 'l Tutore,' 'La Serva Padrona,' and 'L'Ifigenia in Aulide' (Naples),

'L'Artaserse' (Venice, 1746), 'L'Adriano' (Rome, 1750), 'Tito Manlio,' and 'Creso' (London, 1756 and 1758). His church music includes seven Masses, two Kyries, and several Litanies to the Virgin, preserved in manuscript in Naples, Rome, Vienna, and the Conservatoire in Paris. The style of his composition somewhat resembles that of Jomelli. [M. C. C.]

ABRAMS, The Misses Henrietta, Theodosia, and Eliza, were three sisters, vocalists. Henrietta, the eldest, was a pupil of Dr. Arne, and first appeared in public at Drury Lane theatre, in her master's musical piece, 'May Day,' on Oct. 28, 1775. She and her sister Theodosia sang at the opening of the Concert of Ancient Music in 1776. Henrietta possessed a soprano, and Theodosia a contralto voice of excellent quality. The youngest sister, Eliza, was accustomed to join with her sisters in the pieces which were sung at the Ladies' Catch and Glee Concerts. The elder two sang at the Commemoration of Handel, in Westminster Abbey, in 1784, and at the principal London concerts for several years afterwards, when they retired into private life. They both attained to an advanced age; Theodosia (then Mrs. Garrow) was living in 1834. Henrietta Abrams composed several pleasing songs, two of which, 'The Orphan's Prayer' and 'Crazy Jane,' aided by the expressive singing of her sister, Theodosia, became very popular. She published, in 1787, 'A Collection of Songs,' and 'A Collection of Scotch Songs harmonized for three voices,' besides other pieces at later dates. [W. H. H.]

ABT, Franz, born at Eilenburg in Prussian Saxony, Dec. 22, 1819. His father was a clergyman, and Franz, though destined to the same profession, received a sound musical education, and was allowed to pursue both objects at the Thomas-School and University of Leipsic. On his father's death he relinquished the church as a profession and adopted music entirely. His first residence was at Zürich (1841), where he acted as capellmeister, occupying himself more especially with men's voices, both as composer and conductor of several societies. In 1852 he entered the staff of the Hof-theater at Brunswick, where since 1855 he has filled the post of leading capellmeister.

Abt is well known by his numerous songs for one or more voices, which betray an easy fluency of invention, couched in pleasing popular forms, but without pretence to depth or individuality. Many of his songs, as for instance 'When the swallows,' were at one time universally sung, and have obtained a more or less permanent place in the popular repertory. Abt is a member of a group of composers, embracing his contemporaries Truhn, Kücken, Gumbert, and others, who stand aloof from the main course taken by the German Lied as it left the hands of Schubert, Schumann, and Franz, — which aims at the true and living expression of inward emotion. In reference to this the composers in question are somewhat in the background; but it cannot be denied that in many dilettante circles Abt is a prime favourite for his elegance and easy intelligibility. His greatest successes in Germany and Switzerland have been obtained in part-songs for men's voices, an overgrown branch of composition unfortunately devoted to the pursuit of the mere superficial enjoyment of sweet sounds, and to a great extent identified with his name.

The list of Abt's compositions is enormous, and contains more than 400 works, consisting chiefly of 'Lieder' of the most various kinds for one, two, or three solo voices, as well as for chorus, both female and mixed, and, as already mentioned, especially for men's voices. Of the solo 'Lieder,' a collection of the less-known ones has been published by Peters under the title of 'Abt-Album.' The part-songs are to be found in many collections. In the early part of his life Abt composed much for the pianoforte, chiefly pieces of light *salon* character. These have never had the same popularity with his vocal works, and are now virtually forgotten. [A. M.]

ABYNGDON, Henry. An English ecclesiastic and musician. He succeeded John Bernard as subcentor of Wells on Nov. 24, 1447, and held that post till his death on Sept. 1, 1497, when he was succeeded by Robert Wydewe. (Beckynton's and Oliver King's registers at Wells.) In addition to the succentorship at Wells Abyngdon held the office of 'Master of the Song' of the Chapel Royal in London, to which he was appointed in May 1465 at an annual salary of forty marks, confirmed to him by a subsequent Act of Parliament in 1473-4. (Rimbault, 'Cheque-book of Chapel Royal,' p. 4.) He was also made Master of St. Catherine's Hospital, Bristol, in 1478. (Collinson, ii. 283.) Two Latin epitaphs on Abyngdon by Sir Thomas More have been preserved (Cayley's 'Life of More,' i. 317), of which the English epitaph quoted by Rimbault from Stonyhurst is an adaptation. In these he himself is styled 'nobilis,' and his office in London 'cantor,' and he is said to have been pre-eminent both as a singer and an organist:—

'Millibus in mille cantor fuit optimus ille,
Praeter et haec ista fuit optimus orgaquenista.'

More's friendship is evidence of Abyngdon's ability and goodness, but the acquaintance can only have been slight, as More was but seventeen when Abyngdon died. None of his works are known. [G.]

ACADEMIE DE MUSIQUE. This institution, which, following the frequently changed political conditions of France since 1791, has been called in turn *Royale*, *Nationale*, and *Impériale*, has already entered its third century. In 1669 royal letters patent were granted by Louis XIV to the Abbé Perrin, Robert Cambert, and the Marquis de Sourdéac, for the establishment of an Académie wherein to present in public 'operas and dramas with music, and in French verse,' after the manner of those of Italy, for the space of twelve years. Nearly a century prior

to this, in 1570, similar privileges had been accorded by Charles IX to a Venetian, C. A. de Baif, in respect to an academy 'de poesie et de musique,' but its scheme does not appear to have included dramatic representation. In any case it failed utterly. The establishment of the existing institution was however also preceded, and therefore facilitated, by a series of performances in Italian by Italian artists, beginning in 1584 and continued with little interruption till 1652, and by rarer though not less important ones by French artists, beginning from 1625, when 'Akébar, roi du Mogol,' was produced in the palace of the bishop of Carpentras. This has frequently been spoken of as the earliest veritable French opera; but that title is more justly due to the 'Pastorale en musique' of CAMBERT—the subject of which was given to the Abbé Perrin by the Cardinal Legate of Innocent X—first performed at Issy in 1659. Two years after, Cambert followed this opera by 'Ariane,' and in the following year by 'Adonis.' The Académie was opened in 1671 with an opera by the same master, 'Pomone,' which attained an enormous success; having been repeated, apparently to the exclusion of every other work, for eight months successively. The 'strength' of the company engaged in its performance presents an interesting contrast with that of the existing grand opera, and even of similar establishments of far less pretension. The troupe consisted of five male and four female principal performers, fifteen chorus-singers, and an orchestra numbering thirteen! The career of the Académie under these its first entrepreneurs was brought to an end by the jealousy of an Italian musician then rising in court favour, J. BAPTISTE LULLY, who, through his influence with Mme. de Montespan, succeeded in obtaining for himself the privileges which had been accorded to Perrin and Cambert. The latter, the master-spirit of the enterprise thus wrecked, notwithstanding his hospitable reception by our Charles II, died in London shortly afterwards, at the age of forty-nine, of disappointment and home-sickness. By this disreputable proceeding Lully made himself master of the situation, remaining to the time of his death, in 1687, the autocrat of the French lyric drama. In the course of these fourteen years he produced, in concert with the poet QUINAULT, no fewer than twenty grand operas, besides other works. The number, success, and, more than all, the merit, of these entitle Lully to be regarded as the founder of the school of which Meyerbeer may claim to have proved the most distinguished alumnus; though, as we have seen, its foundation had been facilitated for him by the labours of others. In the course of his autocracy, Lully developed considerably musical form in its application to dramatic effect, and added considerably to the resources of the orchestra; though, in comparison with those of more recent times, he left them still very meagre. He is said to have first obtained permission, though in spite of great opposition, for the appearance of women on the stage; but as the troupe of his predecessor Cambert included four, his claim to their first introduction there needs qualification. Probably he got prohibition which had ceased to be operative exchanged for avowed sanction. The status of the theatrical performer at this epoch would seem to have been higher than it has ever been since; seeing that, by a special court order, even nobles were allowed, without prejudice to their rank, to appear as singers and dancers before audiences who paid for admission to their performances. What it was somewhat later may be gathered from the fact that, not to mention innumerable less distinguished instances, Christian burial was refused (1673) to Molière and (1730) to Adrienne Le Couvreur. Lully's scale of payment to authors, having regard to the value of money in his time, was liberal. The composer of a new opera received for each of the first ten representations 100 livres (about £4 sterling), and for each of the following twenty representations, 50 livres. After this the work became the property of the Académie. The theatre was opened for operatic performance three times a week throughout the year. On great festivals concerts of sacred music were given. The composers contemporary with Lully (many of them his pupils) could only obtain access to the Académie by conforming to his style and working on his principles. Some few of these however, whose impatience of the Lullian despotism deprived them of all chance of a hearing within its walls, turned their talents to account in the service of the vagrant troupes of the Foire Saint-Germain; and with such success as to alarm Lully both for his authority and his receipts. He obtained an order (*more suo*) for the suppression of this already dangerous rivalry, which however proved itself far too supple for legislative manipulation. The 'vagrants' met each new ordonnance with a new evasion, and that of which they were the first practitioners, and the frequenters of the Foire the first patrons, subsequently grew into the most delightful, because the most truly natural, of all French art products, the Opéra Comique. The school of composition established by Lully did not die with its founder; nor for many years was any serious violation of his canons permitted by his adopted countrymen. Charpentier (1634–1702), a composer formed in the school of Carissimi, was unsuccessful in finding favour for the style of his master: Campra (1660–1744) was somewhat less so; while Marais, Desmarets, Lacoste, and Monteclair were gradually enabled to give more force, variety and character to orchestration. The last of these (1666–1737) first introduced the three-stringed double-bass, on which he himself was a performer, into the orchestra. But a condition of an art on the whole so stagnant as this was sure eventually to become insupportable, if not to the public, to the few who at all times, consciously or unconsciously, direct or confirm its inclinations. Their impatience found expression in the Abbé Raguenet's 'Paralléle des Italiens et des Francais,

en ce qui regarde la musique et les opera' (1704), one of a considerable number of essays which assisted in preparing the way for a new style, should a composer present himself of sufficient genius, culture and courage, to introduce it. Such an one at length did present himself in JEAN PHILIPPE RAMEAU, whose arrival in Paris in 1721, at the somewhat mature age of forty-two, forms an epoch in the history not merely of French opera but of European music. In the face of much opposition this sturdy Burgundian succeeded first in obtaining a hearing from and eventually in winning the favour—though never to the same extent as Lully the affections—of the French people. Between 1737 and 1760, irrespective of other work, he set to music no less than twenty-four dramas, the majority of them grand operas. The production of these at the Académie he personally superintended; and some idea of his activity and influence as a director may be gathered from the fact that in 1750, fourteen years before the close of his career, the number of performers engaged at the Académie had risen to 149; a number doubtless to some extent rendered necessary by the increased craving of the public ear for intensity, but more by the varieties of musical effect of which he himself had been the inventor. In 1763 the theatre of the Palais Royal, built by Lemercier, so long resonant with the strains of Lully and Rameau, was destroyed by fire. The ten years which connected the death of Rameau with the arrival in Paris of GLUCK were marked by the production of no work of more than secondary rank. On April 19, 1774, the 'Iphigénie en Aulide' of this master was heard for the first time. The production of this work was followed by that of a series of others from the same hand, one and all characterised by a direct application of musical form and colour to dramatic expression before unknown to the French or any other theatre. The arrival in Paris shortly after of the admirable PICCINNI brought Gluck into relation with a master who, while not unworthy to cope with him as a musician, was undoubtedly his inferior as a diplomatist. Between these two great composers the parts of the typical '*rusé* Italian' and the 'simple-minded German' were interchanged. The latter left no means untried to mar the success of the former, for whose genius he openly professed, and probably felt, high admiration; and in the famous war of the Gluckists and Piccinnists—whose musical knowledge for the most part was in inverse ratio to their literary skill—the victory which fell eventually to the former was the result no less of every species of chicanery on the part of Gluck than of genius especially adapted to captivate a people always more competent to appreciate dramatic than musical genius. In 1781 the second Palais Royal theatre, like its predecessor, was burnt to the ground. The Académie, for many weeks without a home, at length took temporary refuge in the Salles des Menus-Plaisirs. Meanwhile the architect Lenoir completed the Salle de la Porte Saint-Martin in the short space of three months. The result of this extravagant speed was that, after the first performance, said to have been attended (*gratis*) by 10,000 persons, the walls were found to have 'settled' two inches to the right and fifteen lignes to the left. In 1784 an Ecole Royale de Chant et de Declamation, afterwards developed into the Conservatoire, was grafted on to the Académie. In 1787 the Académie troupe is said to have consisted of 250 persons—an increase of 100 on that of Rameau. The unfortunate Louis XVI took great interest in the Académie, and even gave much personal attention to its regulation. He reduced the working expenses by nearly one-half; not at the cost of the working members, but by the abolition of sinecures and other incumbrances on its income. In 1784 he established prizes for libretti, and in 1787 issued several well-considered ordonnances for the regulation of the establishment. But from 1789 the thoughts of the ill-starred king were exclusively occupied by more weighty and more difficult subjects. On April 20, 1791, the royal family attended the Académie for the last time. The opera was the 'Castor et Pollux' of Rameau. Shortly after this the 'protection,' or exclusive right of performance of grand opera, was withdrawn from the Académie and the *liberté des théatres* proclaimed. Hitherto the names of the artists concerned in the Académie performances had never been published. This rule was violated for the first time in the *affiche* announcing 'L'Offrande à la Liberté,' an opera-ballet by Gardel and Gossec. The history of the Académie during the next few years is a part of the history of the French Revolution, and could only be made intelligible by details out of all proportion with our space. The sociétaires, as public officers, were largely occupied in lending the charms of their voices and instruments—the only charms of which they were receptive—to 'Fêtes de la Raison,' 'Sans-Culottides,' and more lately 'Hymnes à l'Etre Suprème,' alike unmeaning, indecent, or blasphemous. In many of these the talents of the illustrious Cherubini, who had taken up his residence in Paris in 1788, were employed. The chronological 'Notice' of his compositions, which he himself drew up (Paris, 1845), contains the titles of a large number of productions of this class—'Hymne à la Fraternité,' 'Chant pour le Dix Août,' 'Le Salpêtre Républicain,' and the like. In 1794 the Académie was transferred to the Rue de Richelieu, a locality (the site of the Hôtel Louvois) chosen it was said by Henriot, convinced of 'the inutility of books,' in the hope that an establishment so liable to conflagration as a theatre might lead to the destruction of the Bibliothêque Nationale contiguous to it! In its new abode the Académie took a new name—Théatre des Arts. Here for the first time the pit was provided with seats. In the four or five years following this removal, the habitués of the Académie became weary of a repertoire having constant ultimate reference to *liberté*, *fraternité*, or *egalité*. The old operas, subjected always to

democratic purification, were again heard. In 1799 Gluck's 'Armide' was revived. During the consulate no new works of importance were brought forward at the Théatre des Arts, eventually the scene of two conspiracies against the First Consul, which, had they been successful, would have altered seriously the subsequent history of Europe. On the occasion of the first of these the 'Horaces' of Porta, and on that of the second the 'Creation' of Haydn were performed, the latter for the first time in Paris. During the ten years which follow 1804 French opera was much developed through the labours both of foreign and of native composers; among the former, Spontini, Rodolphe Kreutzer, and Cherubini; among the latter Lesueur and Catel. Among the most important of their works were 'Les Bardes' of Lesueur and 'La Vestale' of Spontini—the latter an enormous success won despite bitter and long-continued opposition. To Spontini, on account of it, was awarded the prize of 10,000 francs, decreed at Aix-la-Chapelle by Napoleon for the best opera produced at the Académie (now) Imperiale. In 1814 the allies occupied Paris, and the Emperor of Russia and the King of Prussia assisted at a performance of 'La Vestale' on April 1. On May 17 following 'Œdipe à Colone' and a Ballet de Circonstance were played before Louis XVIII. On April 18, 1815, Napoleon witnessed another performance of 'La Vestale,' and on July 9 of the same year the same opera was again performed before Louis XVIII, the Emperor of Austria, and the King of Prussia. The assassination of the Duc de Berri on the evening of Feb. 13, 1820, interrupted for several months the performances of the Académie. The act and its consequences were attended by every conceivable circumstance that could add to their ghastliness. The dying victim, who could not be removed from the theatre, lay, surrounded by his weeping family, separated only by a thin partition from an audience, unconscious of course of the tragedy in progress behind the scenes, convulsed with laughter at the antics of Polichinelle! The last sacraments of the church were administered to the duke on condition—exacted, it may be presumed, by the clergy in attendance—that the building in which these horrors were being enacted should be forthwith demolished. On May 3, 1821, the Académie troupe resumed its performances in the Salle Favart, with an Opéra de Circonstance, the combined work of Berton, Boieldieu, Kreutzer, Cherubini, and Paer, in honour of the infant Duc de Bourdeaux. In the next year the Académie was again transferred—this time to the Rue Le Peletier, the salle of which was destined to be for many succeeding years its home, and the scene of even greater glories than any it had yet known. About this time a change of taste in music, mainly attributable to a well-known critic, Castil-Blaze, showed itself among the opera habitués of Paris. French adaptations of the German and Italian operas of Mozart, Rossini, Meyerbeer, and even Weber, were produced in rapid succession and received with great favour. The 'Freischütz' of the last great master was performed at the Odéon 387 times in succession. The inevitable result soon followed. The foreign composers who had so effectually served the Académie indirectly, were called upon to serve it directly. The career of Mozart, alas! had many years before come to an untimely end, and that of Weber was about to prove scarcely more extended. But Rossini and Meyerbeer, though already renowned and experienced, had not yet reached the age when it is impossible or even very difficult to enter on a new career. They became and remained French composers. Meanwhile HÉROLD, AUBER, and other native musicians, had made themselves known by works of more than promise; and the services of a body of operatic composers, foreign and French, unprecedented in number and ability, were made to contribute at the same time to the pleasure of a single city and the prosperity of a single institution. By a fortunate coincidence too, there flourished during this period a playwright, Augustin Eugène Scribe, who, despite his *style impossible*, must be regarded as the greatest master the theatre has known of that most difficult and thankless of literary products, the libretto. The two years immediately preceding and the eighteen following the revolution of July form the period during which the Académie attained its highest excellence and success. Not to speak of a large number of works which in other times might have deserved special mention, this period includes the composition and production of the 'Comte Ory' and the 'Guillaume Tell' of Rossini, the 'Muette' of Auber, the 'Robert le Diable' and 'Huguenots' of Meyerbeer, the 'Juive' and 'Charles VI' of Halévy, the 'Favorite' of Donizetti, and the 'Benvenuto Cellini' of Berlioz. These works were performed almost exclusively by native artists, whose excellence has especial claims on our admiration from the fact that, fifty years before, singing as an art can scarcely be said to have existed in France. Writing from Paris in 1778, Mozart says—'And then the singers!—but they do not deserve the name; for they do not sing, but scream and bawl with all their might through their noses and their throats.' With the times, like many other things, French singing had certainly changed in 1830. Transitory as is the reputation of the average vocalist, the names of Cinti-Damoureau, Falcon, Nourrit, Levasseur, and the later Duprez, are as little likely to be forgotten as those of the admirable masters of whose works they were the first interpreters. Since 1848 the lyric dramas produced at the Académie hold no place besides those of earlier date. Few of them—this is the best of tests—have been performed with any success, or even at all, out of France. The 'Prophète' of Meyerbeer and the 'Vêpres Siciliennes' of Verdi present all but the only exceptions; and the composition of the former of these belongs to an earlier epoch. In 1861, when the second empire was, or seemed to be,

at its zenith, the foundations were laid in Paris of a new Académie, designed on a scale, as respects magnitude and luxury, unprecedented in any age or country. Its progress, from the first slow, was altogether stopped by the Franco-German war and the political changes accompanying it. The theatre in the Rue Le Peletier having meanwhile, after the manner of theatres, been burnt to the ground, and the works of the new one resumed, the Académie, installed in its latest home, once more opened its doors to the public on Jan. 5, 1875. In some respects the new theatre is probably the most commodious yet erected, but the *salle* is said to be deficient in sonority.

Since the foundation of the Académie in 1669, its relations with the Government, though frequently changed, have never been altogether interrupted. The interference of the state with the entrepreneur has been less frequent or authoritative at one time than at another; but he has always been responsible to a 'department.' Before and up to the Revolution the ultimate operatic authority was the King's Chamberlain; under the Empire the Steward of the Imperial Household; under the Restoration the King's Chamberlain again; under Louis Phillippe the Minister of Fine Art; and under Napoleon III (after the manner of his uncle) the Steward of the Imperial Household again. The arbitrary rule of one of these officers, Marshal Vaillant, brought the working of the Académie to a complete standstill, and the Emperor was compelled to restore its supervision to the Minister of Fine Art. From the foundation of the Académie to the present time its actual management has changed hands, in the course of two centuries, nearly fifty times, though many managers have held office more than once; giving an average of only four years to each term of management. In the present year (1875) the entrepreneur, subject to the Minister of Fine Art, is M. Halanzier, who receives from the state a yearly allowance (*subvention*) of £32,000, the principal conditions of the enjoyment of which are that he shall maintain an efficient staff, open his theatre four times a week, and give favourable consideration to new works by native composers.

The facts in this article are drawn from the following works, amongst others:—'Histoire de la Musique dramatique en France,' Gustave Chouquet, 1873; 'Histoire de la Musique en France,' Ch. Poisot, 1860; 'Notice des Manuscrits autographes de la Musique composée par Cherubini,' 1845; Koch's 'Musikalisches Lexicon,' edited by von Dommer; 'Critique et littérature musicales,' Scudo, 1859; 'Mémoires pour servir a l'histoire de la Revolution opérée dans la Musique par M. le Chevalier Gluck,' 1781. [J. H.]

ACADEMY OF ANCIENT MUSIC. This association was formed about the year 1710 at the Crown and Anchor Tavern in the Strand, by a body of distinguished instrumentalists, professional and amateur, including the Earl of Abercorn, Mr. Henry Needler, Mr. Mulso, and other gentlemen, for the study and practice of vocal and instrumental works, and an important feature in the scheme was the formation of a library of printed and MS. music. The Academy met with the utmost success under the direction of Dr. Pepusch, the gentlemen and boys of St. Paul's Cathedral and the Chapel Royal taking part in the performances. In 1828 Dr. Maurice Greene left the Academy and established a rival institution at the Devil Tavern, Temple Bar, but this only existed for a few years, and the old Academy continued its work, with Mr. Needler as leader of the orchestra, among the members of which was the Earl of Abercorn. In the season of 1731-2 the Academy performed Handel's 'Esther,' the members appearing dressed in character, and its success is said to have led Handel to consider the desirability of establishing oratorio performances at Covent Garden. In 1734 there was a second secession from the Academy, Mr. Gates retiring and taking with him the children of the Chapel Royal. After passing through one season without any treble voices the Academy issued invitations to parents to place their children under the instruction of Dr. Pepusch, one of the conditions being that they should sing at the concerts. A subscription list was also opened to provide the necessary funds, and among those who supported the Academy were Handel and Geminiani, the latter of whom frequently played at its concerts. The death of Dr. Pepusch in 1752 was a serious loss to the institution, but the doctor bequeathed to it the most valuable portion of his library. The Academy closed its career in 1792 under the conduct of Dr. Arnold, who had been appointed its director in the year 1789. [C. M.]

ACADEMY OF MUSIC, NEW YORK. This is not an academy in the European sense of the word, but is the name of a large building employed for the performance of operas and concerts, opened in 1854, burnt down in 1866, re-opened in Feb. 1867. The chief public institution in New York for teaching music is the NEW YORK CONSERVATORY OF MUSIC.

A CAPELLA, or ALLA CAPELLA (Ital., 'in the church style'), is used in three senses, (1) as showing that the piece is for voices without accompaniment; or (2) where instruments are employed, that these accompany the voices only in unisons or octaves and have no independent parts; or (3) as a time indication, in which case it is equivalent to ALLA BREVE.

A CAPRICCIO (Ital.). 'At the caprice' or pleasure of the performer, both as regards time and expression.

ACCADEMIA, an institution which flourished all over Italy in the 16th and 17th centuries, and, speaking generally, was founded for promoting the progress of science, literature, and art. Il Quadrio ('Storia e Ragione,' i. 48–112) gives an account of all the Italian academies from the earliest times, and the mere alphabetical list would fill several pages. Even from his volumi-

nous work but little beyond the names and mottoes of these institutions, the dates of their foundation, and their general objects can be ascertained. A detailed history of their endowments and separate objects would require an examination into the archives of each particular city, and it is doubtful whether such an examination would supply full information or repay it when supplied. Nor is it an easy task to separate those institutions which had music for their especial object.

The 'Accademie,' even those especially devoted to music, do not come under the same category as the CONSERVATORIOS. The latter were schools founded and endowed for the sole purpose of giving instruction in music. The Academies were either public institutions maintained by the state, or private societies founded by individuals to further the general movement in favour of science, literature, and the fine arts. This they did in various ways, either by public instructions and criticisms, facilitating the printing of standard works on music, illustrating them with fresh notes, or by composing new ones; and every week the Academicians would assemble to compare their studies and show proofs of their industry. The study of one science or art would often help to illustrate the other. By the end of the 16th century poetry had become so closely allied to music in the drama that an academy could hardly have one of these arts for its object without including the others also, while many, like the 'Alterati' at Florence, the 'Intrepidi' at Ferrara, the 'Intronati' and the 'Rozzi' at Siena, devoted their energies to promoting the successful combination of the two arts in theatrical representation.

As far as regards science, the study of mathematical proportions was found to throw light upon the theory and the practice of music, when the Greek writers upon music came to be translated and studied in Italy in the 16th and 17th centuries. Take for example the mathematical demonstrations of Galileo in his 'Trattato del Suon,' the writings of the great Florentine theorist, Giambattista Doni (a member of the literary academy 'Della Crusca'), and Tartini's 'Trattato di Musica.' From the 15th to the 18th century the passion for academical institutions was so vehement in Italy that there was scarcely a town which could not boast at least one, while the larger cities contained several. At first they went by the name of their founder, as that of 'Pomponio Leto' at Rome, or 'Del Pontano' at Naples. But as they increased and multiplied this did not suffice, and each chose a special name either with reference to its particular object or from mere caprice. Hence arose a number of elaborate designations indicative either of praise or blame, 'Degli Infiammati,' 'Dei Solleciti,' 'Degl' Intrepidi,' etc. Each of these societies had moreover a device bearing a metaphorical relation to its name and object. These were looked upon as important, and were as highly esteemed as the crests and coats of arms of the old nobility.

Selecting, as far as possible, the academies which had the cultivation of music for their special object, we find that the earliest in Italy were those of Bologna and Milan, founded, the former in 1482, the latter in 1484. In the 16th and 17th centuries Bologna had no less than six societies for public instruction in music, Cesena and Ferrara one each, Florence five, Padua and Salerno one each, Siena four, entirely for musical dramatic representations, Verona one, founded by Alberto Lavezzola—a combination of two rival institutions which in 1543 became united—Vicenza two, also founded entirely for musical representation.

At this period there appear to have been no particular academy for music either at Milan, Rome, Naples, or Venice, though the science was probably included in the general studies of the various academies which flourished in those cities, while it could be specially and closely studied in the famous Neapolitan and Venetian Conservatorios (see CONSERVATORIO) or under the great masters of the Pontifical and other Chapels at Rome.

The 'Accademie' were all more or less short-lived, and that of the 'Filarmonici' (at Bologna) is the only one which Burney ('Musical Tour,' 1773), mentions as still extant. According to the 'Report on Musical Education' of 1866, the only institutions for public and gratuitous instruction now existing in Italy are:—

(1) The Royal Musical Institute of Florence, founded 1860,
(2) The 'Reale Conservatorio di Musica' at Milan, founded by Napoleon, 1808, and still flourishing, according to the latest report of 1873.
(3) The Royal Neapolitan College, which has taken the place of her four Conservatorios.

It is difficult to determine how far the musical life of Italy was affected by these Accademie and Conservatorios; certainly the genius of Palestrina, Stradella, or Cherubini, can no more be attributed to them than that of Dante to the Schools; while the Accademia della Crusca might lacerate the heart of Tasso by picking to pieces a poem which not one of her Academicians could have produced. Yet, on the other hand, it may be urged that lovers of music owe much to such institutions when their members are capable of discerning the bright light of genius and cheering it during its existence, besides being ready to impart the information which is required for the general purposes of musical science. (See BOLOGNA, CONSERVATORIO, FERRARA, FLORENCE, LOMBARDY, MILAN, NAPLES, PADUA, ROME, SALERNO, SIENA, VENICE, VERONA, VICENZA).

The name 'Accademia' is, or was, also given in Italy to a private concert. Burney says in his 'Musical Tour': 'The first I went to was composed entirely of dilettanti. Il Padrone, or the master of the house, played the first violin, and had a very powerful band; there were

twelve or fourteen performers, among whom were several good violins; there were likewise two German flutes, a violoncello, and small double bass; they executed, reasonably well, several of our [J. C.] Bach's symphonies, different from those printed in England: all the music here is in MS. . . . . Upon the whole, this concert was much upon a level with our own private concerts among gentlemen in England.' ('Tour,' ii. 94-95). From Italy the use of the word spread to Germany. 'Besuche er mich nicht mehr,' said Beethoven on a memorable occasion, 'keine Akademie!' [C. M. P.]

ACCELERANDO (Ital.). Gradually quickening the time. In the finale to his quartett in A minor (op. 132) Beethoven is not satisfied with the Italian, but has added above it 'immer geschwinder.' [E. P.]

ACCENT. As in spoken language certain words and syllables receive more emphasis than others, so in music there are always some notes which are to be rendered comparatively prominent; and this prominence is termed 'accent.' In order that music may produce a satisfactory effect upon the mind, it is necessary that this accent (as in poetry) should for the most part recur at regular intervals. Again, as in poetry we find different varieties of metre, so in music we meet with various kinds of time; i. e. the accent may occur either on every second beat, or isochronous period, or on every third beat. The former is called common time, and corresponds to the iambic or trochaic metres; e. g.

'Away! nor let me loiter in my song,'

or

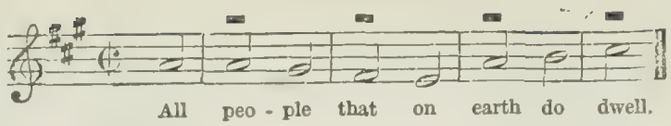
'Fare thee well! and if for ever.'

When the accent recurs on every third beat, the time is called triple, and is analogous to the anapaestic metre; e. g.

'The Assyrian came down like the wolf on the fold.'

As a general rule the position of the accent is indicated by bars drawn across the stave. Since the accents recur at regular intervals it follows of course that each bar contains either the same number of notes or the same total value, and occupies exactly the same time in performance, unless some express direction is given to the contrary. In every bar the first note is that on which (unless otherwise indicated) the strongest accent is to be placed. By the older theorists the accented part of the bar was called by the Greek word *thesis*, i. e. the *putting down*, or 'down beat,' and the unaccented part was similarly named *arsis*, i. e. the *lifting*, or 'up beat.' In quick common and triple time there is but one accent in a bar; but in slower time, whether common or triple, there are two—a stronger accent on the first beat of the bar, and a weaker one on the third. This will be seen from the following examples, in which the strong accents are marked by a thick stroke (▬) over the notes, and the weak ones by a thinner (–).

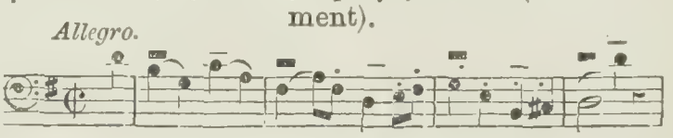
1. 100th Psalm.



2. Beethoven, Eroica Symphony (Scherzo).

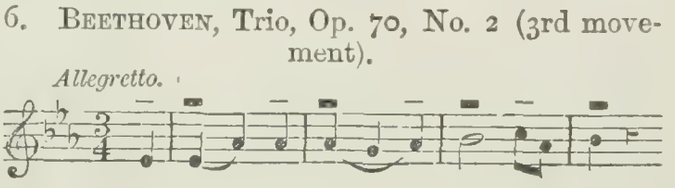
3. Beethoven, Symphony in C minor (Finale).

4. Haydn, Quartett, Op. 76, No. 1 (1st movement).

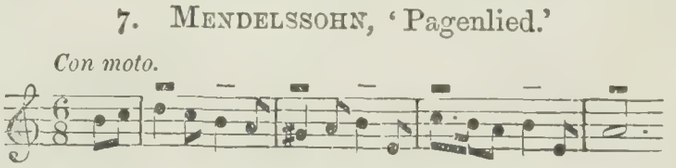


5. Mozart, Symphony in Eb.

6. Beethoven, Trio, Op. 70, No. 2 (3rd movement).



7. Mendelssohn, 'Pagenlied.'



The above seven examples show the position of the accents in the varieties of time most commonly in use. The first, having only two notes in each bar, can contain but one accent. In the second and third the time is too rapid to allow of the subsidiary accent; but in the remaining four both strong and weak accents will be plainly distinguishable when the music is performed.

It will be observed that in all these examples the strong accent is on the first note of the bar. It has been already said that this is its regular position; still it is by no means invariable. Just as in poetry the accent is sometimes thrown

backward or forward a syllable, as for instance in the line

'Stop! for thy tread is on an Empire's dust,'

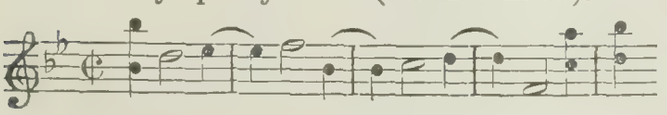
where the first syllable instead of the second receives the accent, so in music, though with much more frequency, we find the accent transferred from the first to some other beat in the bar. Whenever this is done it is always clearly indicated. This may be done in various ways. Sometimes two notes are united by a slur, showing that the former of the two bears the accent, in addition to which a *sf* is not infrequently added; e.g.

8. HAYDN, Quartett, Op. 54, No. 2 (1st movement).

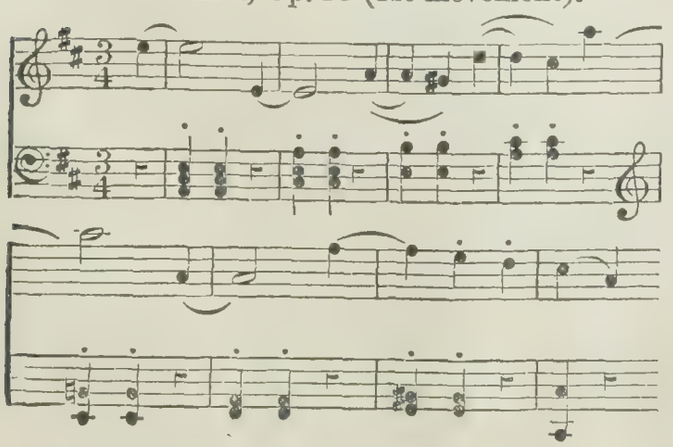
9. BEETHOVEN, Sonata, Op. 27, No. 1 (Finale).

In the former of these examples the phrasing marked for the second and third bars shows that the accent in these is to fall on the second and fourth crotchets instead of on the first and third. In Ex. 9 the alteration is even more strongly marked by the *sf* on what would naturally be the unaccented quavers. Another very frequent method of changing the position of the accent is by means of SYNCOPATION. This was a favourite device with Beethoven, and has since been adopted with success by Schumann, and other modern composers. The two following examples from Beethoven will illustrate this:

10. Symphony in B♭ (1st movement).



11. Sonata, Op. 28 (1st movement).

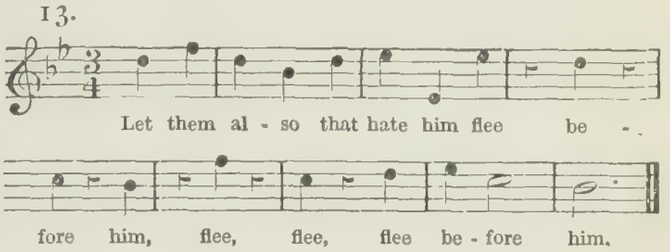


In the following example,

12. SCHUMANN, Phantasiestücke, Op. 12, No. 4,

will be noticed not merely a reversal of the accent, as in the extracts from Beethoven previously given, but also in the last three bars an effect requiring further explanation. This is the displacing of the accents in such a way as to convey to the mind an impression of an alteration of the time. In the above passage the last three bars sound as if they were written in 2–4 instead of in 3–4 time. This effect, frequently used in modern music, is nevertheless at least as old as the time of Handel. A remarkable example of it is to be found in the second movement of his Chandos anthem 'Let God arise.'

13.



As instances of this device in the works of later composers may be quoted the following:

14. BEETHOVEN, Eroica Symphony (1st movement).

15. WEBER, Sonata in C (Menuetto).

In both these passages the accent occurring on every second instead of on every third beat, produces in the mind the full effect of common time. It is in quick movements that this modification of the accent is most often found; that it may nevertheless be very effectively employed in slower music will be seen from the following example, from the Andante of Mozart's 'Jupiter' Symphony, in which, to save space, only the upper part and the bass are given. It will be noticed that the extract also illustrates the syncopation above referred to.

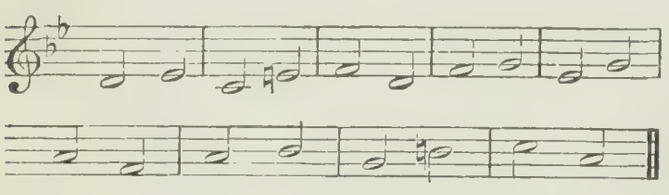
16.

A nearly analogous effect—the displacing of the accents of 6–8 time to make it sound like a bar of 3–4 time is also sometimes to be met with; e. g. in the Andante of Mozart's Symphony in G minor—

17.

The reverse process—making a passage in common time sound as if it were in triple—is much less frequently employed. An example which is too long for quotation may be seen in the first movement of Clementi's Sonata in C, op. 36, No. 3. Beethoven also does the same thing in the first movement of his symphony in B flat.

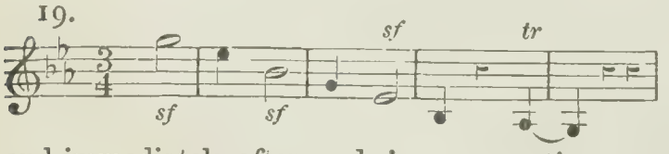
18.



Though no marks of phrasing are given here, as in some of the examples previously quoted, it is obvious from the form of the passage, which consists of a sequence of phrases of three minims each, that the feeling of triple time is conveyed to the hearer. In this contradiction of the natural accent lies the main charm of the passage.

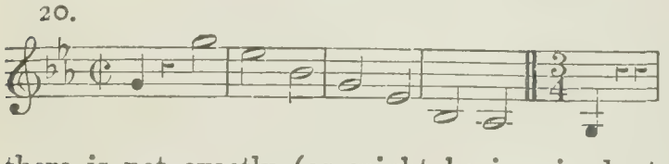
In the well-known passage in the scherzo of the 'Eroica' symphony, where the unison for the strings appears first in triple time

19.



and immediately afterwards in common time

20.



there is not exactly (as might be imagined at first sight) a change of accent; because the bars are of the same length in both quotations, and each contain but one accent, which in the first extract comes on the second instead of the first beat. The difference between the two passages, apart from the *sf* in the first, consists in the fact that in the former each accent is divided into three and in the latter into two parts. The change is not in the frequency with which the accents recur, but in the subdivision of the bar.

Another displacement of accent is sometimes found in modern compositions, bearing some resemblance to those already noticed. It consists in so arranging the accents in triple time as to make two bars sound like one bar of double the length; e. g. two bars of 3–8 like one of 3–4, or two of 3–4 like one of 3–2. Here again the credit of the first invention is due to Handel, as will be seen from the following extract from his opera of 'Rodrigo.'

21.

When forty years later Handel used this theme for his duet in 'Susanna,' 'To my chaste Susanna's praise,' he altered the notation and wrote the movement in 3–4 time.

Of the modern employment of this artifice the following examples will suffice:—

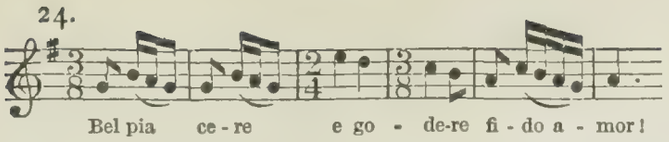
22. SCHUMANN, P. F. Concerto (Finale).

23. BRAHMS, 'Schicksalslied.'

At first sight the second of these examples seems very like the extract from Handel's 'Let God arise.' The resemblance however is merely external, as Brahms's passage is constructed on a sequence of three notes, giving the effect of 3–2 time, while Handel's produces the feeling of common time.

It will be seen from the above extracts what almost boundless resources are placed at the disposal of the composer by this power of varying the position of the accent. It would be easy to quote at least twice as many passages illustrating this point; but it must suffice to have given a few representative extracts showing some of the effects most commonly employed. Before leaving this part of the subject a few examples should be given of what may be termed the curiosities of accent. These consist chiefly of unusual alternations of triple and common-time accents. In all probability this peculiar alternation was first used by Handel in the following passage from his opera of 'Agrippina.'

24.



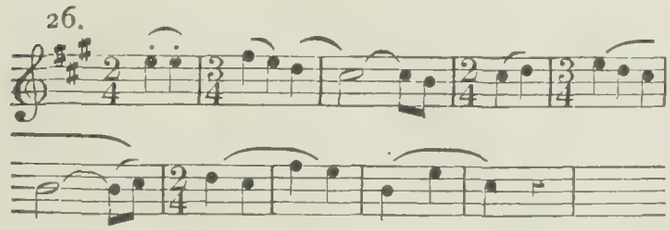
In the continuation of the song, of which the opening bars are given here, the alternations of common and triple time become more frequent. In the rare cases in which bars of 3–4 and 2–4 time alternate, they are sometimes written in 5–4 time, the accent coming on the first and fourth beats. An example of this time is found in the third act of Wagner's 'Tristan und Isolde,' in which the composer has marked the secondary accent by a dotted bar.

25.

A similar example, developed at greater length, may be seen in the tenor air in the second act of Boieldieu's 'La Dame Blanche.'

One of the most interesting experiments in mixed accents that has yet been tried is to be found in Liszt's oratorio 'Christus.' In the pastorale for orchestra entitled 'Hirtengesang an der Krippe' the following subject plays an important part.

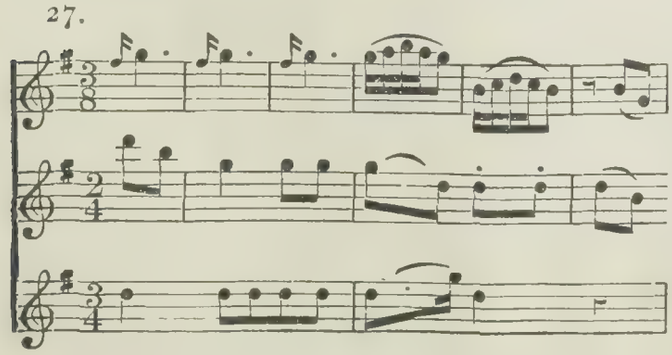
26.



It is impossible to reduce this passage to any known rhythm; but when the first feeling of strangeness is past there is a peculiar and quaint charm about the music which no other combination would have produced. Such examples as those last quoted are however given merely as curiosities, and are in no way to be recommended as models for imitation.

Besides the alternation of various accents, it is also possible to combine them simultaneously. The following extract from the first finale of 'Don Giovanni' is not only one of the best-known but one of the most successful experiments in this direction.

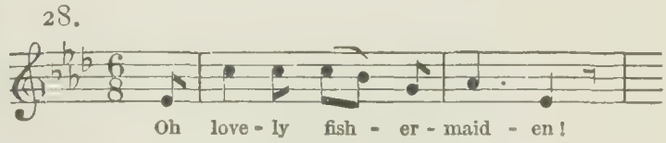
27.



In the above quotation the first line gives a quick waltz in 3-8 time with only one accent in the bar, this accent falling with each beat of the second and third lines. The contredanse in 2-4 time and the minuet in 3-4 have each two accents in the bar, a strong and a weak one, as explained above. The crotchet being of the same length in both, it will be seen that the strong accents only occur at the same time in both parts on every sixth beat, at every second bar of the minuet, and at each third bar of the contredanse. A somewhat similar combination of different accents will be found in the slow movement of Spohr's symphony 'Die Weihe der Töne.'

All the accents hitherto noticed belong to the class called by some writers on music *grammatical* or *metrical*; and are more or less inherent in the very nature of music. There is however another point of view from which accent may be regarded—that which is sometimes called the *oratorical* accent. By this is meant the adaptation in vocal music of the notes to the words, of the sound to the sense. We are not speaking here of the giving a suitable expression to the text; because though this must in some measure depend upon the accent, it is only in a secondary degree connected with it. What is intended is rather the making the accents of the music correspond with those of the words. A single example will make this clear. The following phrase

28.



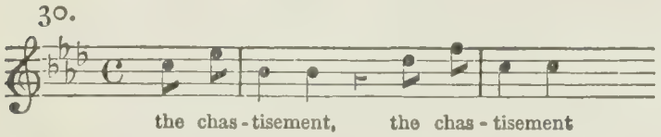
is the commencement of a well-known song from the 'Schwanengesang' by Schubert. The line contains seven syllables, but it is evident that it is not every line of the same length to which the music could be adapted. For instance, if we try to sing to the same phrase the words 'Swiftly from the mountain's brow,' which contain exactly the same number of syllables, it will be found impossible, because the accented syllables of the text will come on the unaccented notes of the music, and *vice versâ*. Such mistakes as these are of course never to be found in good music, yet even the greatest composers are sometimes not sufficiently attentive to the accentuation of the words which they set to music. For instance, in the following passage from 'Freischütz,' Weber has, by means of syncopation and a sforzando, thrown a strong

accent on the second syllable of the words 'Augen,' 'taugen,' and 'holden,' all of which (as those who know German will be aware) are accented on the first syllable.

29.

The charm of the music makes the hearer overlook the absurdity of the mispronunciation; but it none the less exists, and is referred to not in depreciation of Weber, but as by no means a solitary instance of the want of attention which even the greatest masters have sometimes given to this point. Two short examples of a somewhat similar character are here given from Handel's 'Messiah' and 'Deborah.'

30.

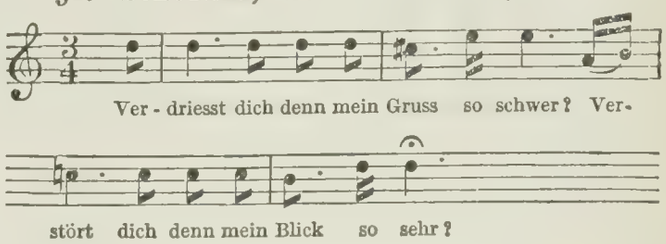


31.

In the former of these extracts the accent on the second syllable of the word 'chastisement' may not improbably have been caused by Handel's imperfect acquaintance with our language; but in the chorus from 'Deborah,' in which the pronunciation of the last word according to the musical accents will be vĭctŏriōus, it is simply the result of indifference or inattention, as is shown by the fact that in other parts of the same piece the word is set correctly.

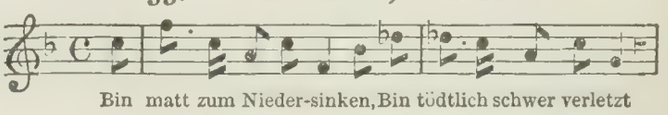
Closely connected with the present subject, and therefore appropriately to be treated here, is that of Inflexion. Just as in speaking we not only accent certain words, but raise the voice in uttering them, so in vocal music, especially in that depicting emotion, the rising and falling of the melody should correspond as far as possible to the rising and falling of the voice in the correct and intelligent reading of the text. It is particularly in the setting of recitative that opportunity is afforded for this, and such well-known examples as Handel's 'Thy rebuke hath broken his heart' in the 'Messiah,' or 'Deeper and deeper still' in 'Jephtha,' or the great recitative of Donna Anna in the first act of 'Don Giovanni' may be studied with advantage by those who would learn how inflexion may be combined with accent as a means of musical expression. But, though peculiarly adapted to recitative, it is also frequently met with in songs. Two extracts from Schubert are here given. In asking a question we naturally raise the voice at the end of the sentence; and the following quotation will furnish an example of what may be called the interrogatory accent.

32. SCHUBERT, 'Schöne Müllerin,' No. 8.



The passage next to be quoted illustrates what may rather be termed the declamatory accent.

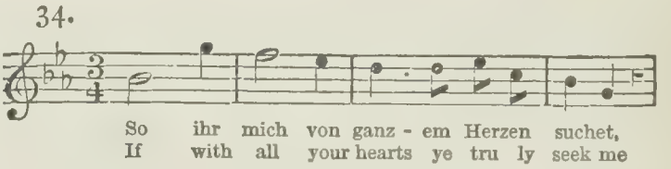
33. 'Winterreise,' No. 21.



The word 'matt' is here the emphatic word of the line; but the truthful expression of the music is the result less of its being set on the accented part of the bar than of the rising inflexion upon the word, which gives it the character of a cry of anguish. That this is the case will be seen at once if C is substituted for F. The accent is unchanged, but all the force of the passage is gone.

What has just been said leads naturally to the last point on which it is needful to touch—the great importance of attention to the accents and inflexions in translating the words of vocal music from one language to another. It is generally difficult, often quite impossible, to preserve them entirely; and this is the reason why no good music can ever produce its full effect when sung in a language other than that to which it was composed. Perhaps few better translations exist than that of the German text to which Mendelssohn composed his 'Elijah'; yet even here passages may be quoted in which the composer's meaning is unavoidably sacrificed, as for example the following—

34.



Here the different construction of the English and German languages made it impossible to preserve in the translation the emphasis on the word 'mich' at the beginning of the second bar. The adapter was forced to substitute another accented word, and he has done so with much tact; but the exact force of Mendelssohn's idea is lost. In this and many similar cases all that is possible is an approximation to the composer's idea; the more nearly this can be attained, the less the music will suffer.

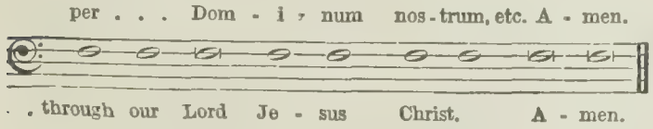
The word 'rhythm' is sometimes inaccurately used as synonymous with accent. The former properly refers not to the beats within a bar but to the recurrence of regular periods containing

the same number of bars and therefore of accents. [E. P.]

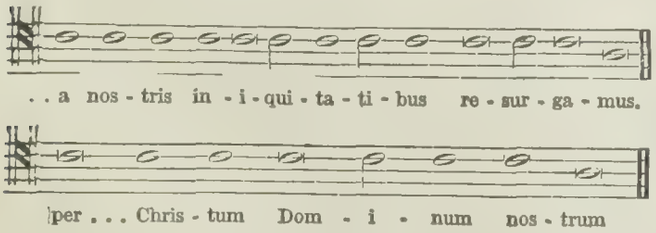
ACCENTS. Certain intonations of the voice used in reciting various portions of the liturgical services of the Church. The Ecclesiastical Accent is the simplest portion of the ancient PLAINSONG. Accents or marks, sometimes called *pneums*, for the regulation of recitation and singing were in use among the ancient Greeks and Hebrews, and are still used in the synagogues of the Jews. They are the earliest forms of notes used in the Christian Church, and it was not till the 11th and 12th centuries that they began to be superseded by the more definite notation first invented by Guido Aretino, a Benedictine monk of Pomposa in Tuscany, about 1028. Accents may be regarded as the reduction, under musical laws, of the ordinary accents of spoken language, for the avoidance of confusion and cacophony in the union of many voices; as also for the better hearing of any single voice, either in the open air, or in buildings too large to be easily filled by any one person reciting in the perpetually changing tones of ordinary speech. They may also be considered as the impersonal utterance of the language of corporate authority, as distinguished from the oratorical emphasis of individual elocution.

Precise directions are given, in the ritual books of the Church, as to the accents to be used in the various portions of the sacred offices and liturgy. Thus the Prayer Accent or *Cantus Collectarum* is either Ferial—an uninterrupted monotone, or Festal—a monotone with an occasional change of note as at (*a*), styled the *punctum principale*, and at (*b*) called the *semi-punctum*. The following examples are taken from Guidetti's 'Directorium Chori,' compiled in the 16th century under the direction of Palestrina (ed. 1624); the English version is from Marbeck.

1. The Ordinary Week-day Accent for Prayers ('Tonus orationum ferialis').[1]

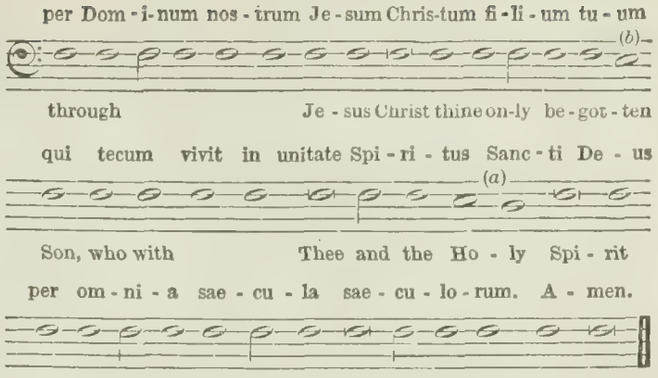


2. The following Ferial Accent (Tonus ferialis) is used at the end of certain prayers.

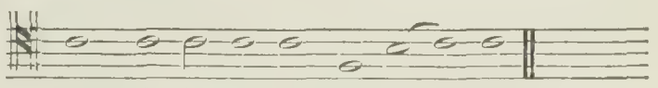


3. The Festival Accents for Prayers ('Tonus orationum festivus').

[1] The breves and semibreves in the above examples represent the old black notes of the same name (■ and ◆) which answered to the long and short times of syllables in prosody (– and ⏑): a more prolonged sound was indicated by the *long* (thus ⌐ or ⚑)

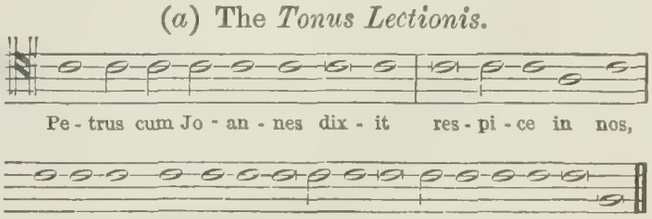


4. In the ancient Sarum use there was the fall of a perfect fifth, called the grave accent, at the close of a prayer, with a modification of the Amen, thus—

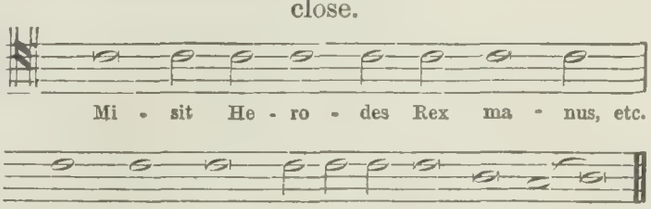


5. There are also the accents for reciting the Holy Scriptures, viz. the *Cantus* or *Tonus lectionis*, or ordinary reading chant; the *Tonus Capituli* for the office lessons; the *Cantus Prophetarum* or *Prophetiae*, for reading the Prophets or other books not Gospels or Epistles; the *Cantus Epistolae* and *Evangelii* for the Epistles and Gospels; as well as other accents for special verses and responses, of great variety and beauty, which may be best learnt from the noted service-books themselves. The following examples will show their general character. The responses are for the most part sung in unison—but some of them have been harmonised for several centuries, and such as are most known in the English Church are generally sung with vocal, and sometimes with organ harmonies. These harmonies have, however, in too many cases, obscured the accents themselves, and destroyed their essential characteristics. In Tallis's well-known 'Responses' the accents being given to the tenor are, in actual use, entirely lost in the accompanying treble.[2]

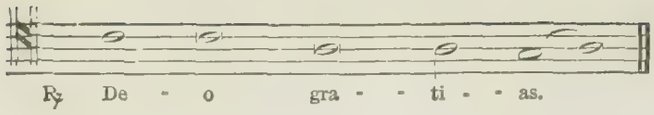
(*a*) The *Tonus Lectionis.*



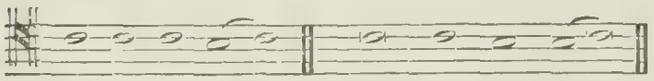
(*b*) *Tonus Capituli.* Monotonic except at the close.



[2] For a rearrangement of these, with a view to restore the proper supremacy of the accents themselves, see Appendix I. to 'Accompanying Harmonies to the Rev. T. Helmore's Brief Directory of Plainsong', and for the rule of their proper formation, see the 'S. Mark's Chant Book,' p. 61.

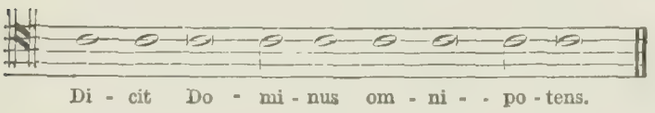


(*c*) The *Accent of Interrogation.*



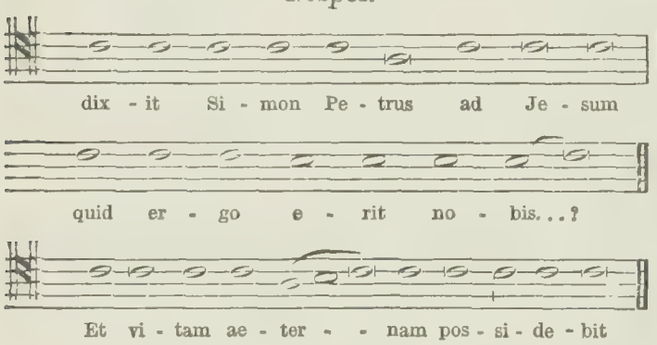
(*d*) The *Tonus Prophetiae.*

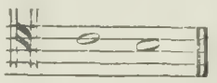
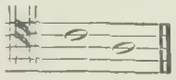
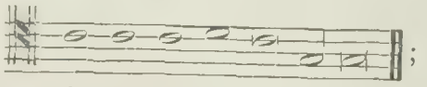
ending on the reciting note; and differing, in this respect only, from the *Tonus Lectionis.*

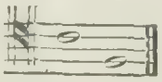


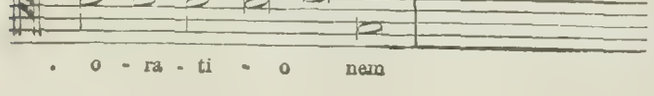
(*e*) The *Tonus Epistolae,* Accent for the Epistle. Monotonic except that the Accent of Interrogation is used when a question is asked.

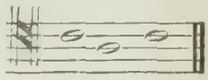
(*f*) The *Tonus Evangelii,* or Accent for the Gospel.



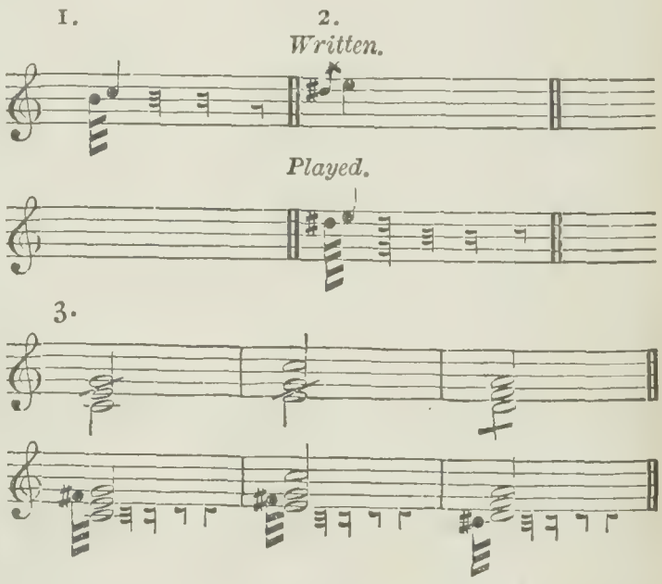
6. The Sarum use was in some parts of the service more varied than the Roman, as given above from Guidetti. But the general rules were not widely different, and, from a review of the whole subject, it may be stated briefly that there are some seven ecclesiastical accents, viz. (1) The monotonic; (2) The semitonic 
(3) The medial  ; (4) The accent of a final fourth  ;

(5) The grave  ; of this there is a variation used in Rome, thus,



ending with the fall of a major sixth. It does not appear to be prescribed in any Gregorian Treatise or Directorium, but is well known to musical travellers, and is mentioned by Mendelssohn in his letter from Rome, 1831, to Zelter, on the music of the Holy Week; (6) The interrogative, before explained; (7) The acute  , used specially for monosyllabic and Hebrew words, when otherwise the medial accent would be employed. These, including the semipunctum, and with the addition of the punctum principale, and perhaps a few other varieties, constitute the first and simplest portion of that voluminous PLAINTUNE from which Marbeck selected the notes set to the English Prayer-book, and which was ordered by Queen Elizabeth's famous Injunctions to be used in every part of the Divine Service of the Reformed Church of England. [T. H.]

ACCIACCATURA. (Ital. from *acciacare,* to crush, to pound; Ger. *Zusammenschlag*; Fr. *Pincé etouffé.*) A now nearly obsolete description of ornament, available only on keyed instruments, in which an essential note of a melody is struck at the same moment with the note immediately below it, the latter being instantly released, and the principal note sustained alone (Ex. 1). It is generally indicated by a small note with an oblique stroke across the stem (Ex. 2), or when used in chords by a line across the chord itself (Ex. 3).



Its use is now confined exclusively to the organ, where it is of great service in giving the effect of an accent, or sforzando, to either single notes or chords.

The term Acciacatura is now very generally applied to another closely allied form of ornament, the short appoggiatura (see that word). [F. T.]

ACCIDENTALS. The signs of chromatic alteration, employed in music to show that the notes to which they are applied have to be raised or lowered a semitone or a tone. They are five in number, the sharp (♯) (Fr. *dièse,* Ger. *Kreuz*) and double sharp (×) (Fr. *double-dièse,* Ger.

Doppelkreuz), which being placed before a note raise it respectively a semitone or a tone; the flat (♭) (Fr. *bémol*, Ger. *Be*) and double-flat (𝄫) (Fr. *double-bémol*, Ger. *Doppelbe*), which cause the note to be lowered to the same extent; and the natural (♮) (Fr. *bécarre*, Ger. *Quadrat*), which is applied to an already chromatically altered note in order to restore it to its original position.

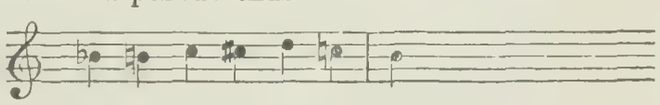
In modern music the signs are placed at the beginning of the composition, immediately after the clef, when they affect every note of the same name throughout the piece; and they are also employed singly in the course of the piece, in which case they only affect the note to which they are applied and any succeeding note on the same line or space within the same bar. Strictly speaking, only those which occur in the course of a composition are accidentals, the sharps or flats placed after the clef being known as the SIGNATURE, but as their action is the same wherever placed it will not be necessary to make any distinction here.

The invention of accidentals dates from the division of the scale into hexachords, an arrangement usually attributed to Guido d'Arezzo (A.D. 1025) but probably in reality of later date.[1] These hexachords, of which there were seven, were short scales of six notes each, formed out of a complete scale extending from G, the first line of the bass stave, to E, the fourth space of the treble, and commencing on each successive G, C, and F, excepting of course the highest C of all, which being the last note but two, could not begin a hexachord. The chief characteristic of the hexachord was that the semitone fell between the third and fourth notes; with the hexachords of G and C this was the case naturally, but in singing the hexachord of F it was found necessary to introduce a new B, half a tone lower than the original, in order that the semitone might fall in the right place. This new note, the invention of which laid the foundation of all modern chromatic alterations, was called *B molle* (Fr. *Bémol*, Ital. *Bemolle*, still in use), and the hexachord to which it belonged and the plainsong in which it occurred were termed respectively *hexachordum molle* and *cantus mollis*, while the hexachord of G, which retained the original B, was known as *hexachordum durum*, and the melody employing it as *cantus durus*.

For the sake of distinction in writing (for modern notation was not yet invented, and musical sounds were generally expressed by letters), the unaltered higher B was written of a square form, after the fashion of a black letter 𝔟, from which circumstance it received the name *B quadratum* (Fr. *Bé quarre*, *Bé carré*, Ital. *Be quadro*, Ger. *Quadrat*, still in use), while the new lower B was written as a Roman b and called *B rotundum* (Fr. *B rond*, Ital. *B rotondo*). The square B, slightly altered in shape, has become the ♮ and the round B the ♭ of modern music, and they have in course of time come to be applied to all the other notes. The inconvenience, as it at that time appeared, of having two different kinds of B's led the German musicians to introduce a new letter, H, which however, probably on account of its similarity of shape, was given to the square B, while the original designation of B was made over to the newly-invented round B. This distinction, anomalous as it is, remains in force in Germany at the present day.

The sign for chromatically raising a note, the sharp, is of later date, and is said to have been invented by Josquin de Pres (1450–1521). It was originally written as a square B crossed out or cancelled, to show that the note to which it was applied was to be raised instead of lowered,[2] and was called *B cancellatum* (latticed or cancelled B).

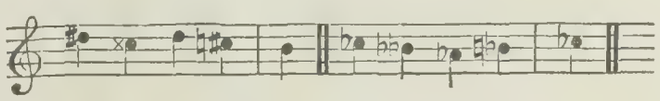
Modern music requires double transposition signs, which raise or lower the note a whole tone. These are the double flat, written 𝄫, (or sometimes in old music a large ♭ or a Greek β), and the double sharp, written 𝄪, ⁂, ⋕, or more commonly x. The double sharp and double flat are never employed in the signature, and the only case in which the natural is so placed occurs when in the course of the composition it becomes necessary to change the signature to one with fewer flats or sharps, in order to avoid the use of too many accidentals. In this case the omitted sharps or flats are indicated in the new signature by naturals. The proper use of the natural is to annul the effect of an already used sharp or flat, and it has thus a double nature, since it can either raise or lower a note according as it is used to cancel a flat or a sharp. Some of the earlier composers appear to have objected to this ambiguity, and to obviate it they employed the natural to counteract a flat only, using the flat to express in all cases the lowering of a note, even when it had previously been sharpened: thus



would be written

This method of writing merely substitutes a greater equivocalness for a less, and is only mentioned here as a fact, the knowledge of which is necessary for the correct interpretation of some of the older compositions.

After a double sharp or flat the cancelling signs are ♮♯ and ♮♭, which reduce the note to a single sharp or flat (for it very rarely happens that a double sharp or double flat is followed at once by a natural); for example—



[1] Guido himself never speaks of hexachords in his writings, but on the contrary says that there are seven sounds in the scale. (See Fétis, 'Biographie Universelle des Musiciens,' art. Guido.)

[2] Some writers contend that the four cross lines of the sharp were intended to represent the four commas of the chromatic semitone, but this appears to be a fanciful derivation, unsupported by proof.

When a note which is sharpened in the signature becomes altered in the course of the composition to a flat, or *vice versa*, the alteration is sometimes expressed by the sign ♮♭ or ♮♯, the object of the natural being to cancel the signature, while the following flat or sharp indicates the further alteration, as in Schubert's 'Impromptu,' Op. 90, No. 2, bars 4 and 164; this is, however, not usual, nor is it necessary, as a single sharp or flat fully answers the purpose. (See Beethoven, Trio, op. 97, bar 35).

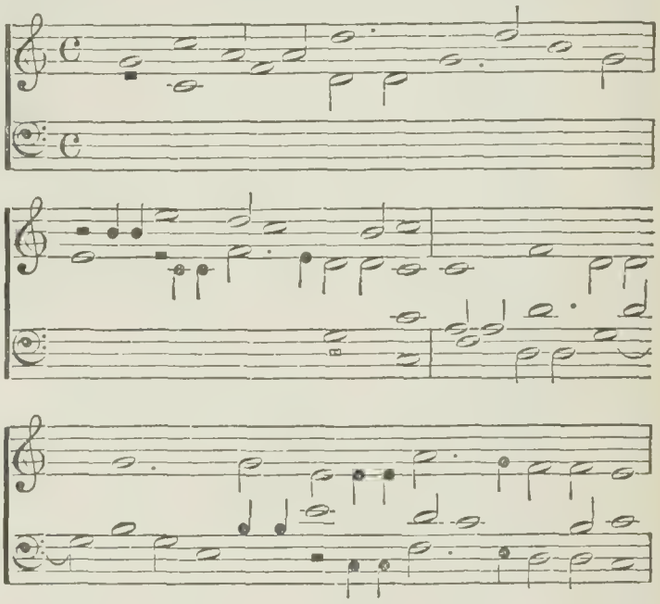
Until about the beginning of the 17th century the accidentals occurring during a composition were often not marked, the singers or players being supposed to be sufficiently educated to supply them for themselves. In the signature only the first flat, B♭, was ever marked, and indeed we find numerous examples of a similar irregularity as late as Bach and Handel, who sometimes wrote in G minor with one flat, in C minor with two, and so on. Thus Handel's Suite in E containing the 'Harmonious Blacksmith' was originally written with three sharps, and is so published in Arnold's edition of Handel's works, No. 128; and the trio in 'Acis and Galatea,' 'The flocks shall leave the mountains,' though in C minor, is written with two flats in the signature and the third marked throughout as an accidental. In the same way the sharp seventh in minor compositions, although an essential note of the scale, is not placed in the signature, but is written as an accidental.

In French the chromatic alterations are expressed by the words *dièse* (sharp) and *bémol* (flat) affixed to the syllables by which the notes are usually called; for example, E♭ is called *mi-bémol*, G♯ *sol-dièse*, etc. and in Italian the equivalents *diesis* and *bemolle* are similarly employed, but in German the raising of a note is expressed by the syllable *is* and the lowering by *es* joined to the letter which represents the note, thus G♯ is called *Gis*, G♭ *Ges*, and so on with all except B♭ and B♮, which have their own distinctive names of B and H. Some writers have lately used the syllable *Hes* for B♭ for the sake of uniformity, an amendment which appears to possess some advantages, though it would be more reasonable to restore to the present H its original name of B, and to employ the syllables *Bis* and *Bes* for B sharp and B flat. [F. T.]

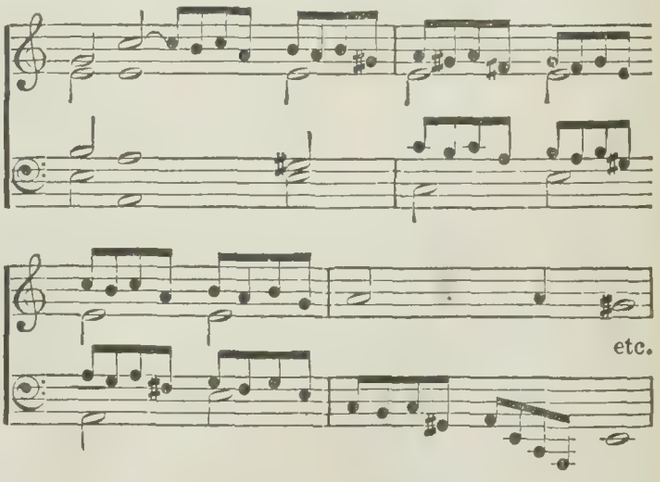
ACCOMPANIMENT. This term is applied to any subsidiary part or parts, whether vocal or instrumental, that are added to a melody, or to a musical composition in a greater number of parts, with a view to the enrichment of its general effect; and also, in the case of vocal compositions, to support and sustain the voices.

An accompaniment may be either 'Ad libitum' or 'Obligato.' It is said to be Ad libitum when, although capable of increasing the relief and variety, it is yet not essential to the complete rendering of the music. It is said to be Obligato when, on the contrary, it forms an integral part of the composition.

Among the earliest specimens of instrumental accompaniment that have descended to us, may be mentioned the organ parts to some of the services and anthems by English composers of the middle of the 16th century. These consist for the most part of a condensation of the voice parts into two staves; forming what would now be termed a 'short score.' These therefore are Ad libitum accompaniments. The following are the opening bars of 'Rejoyce in the Lorde allwayes,' by John Redford (*about* 1543):—

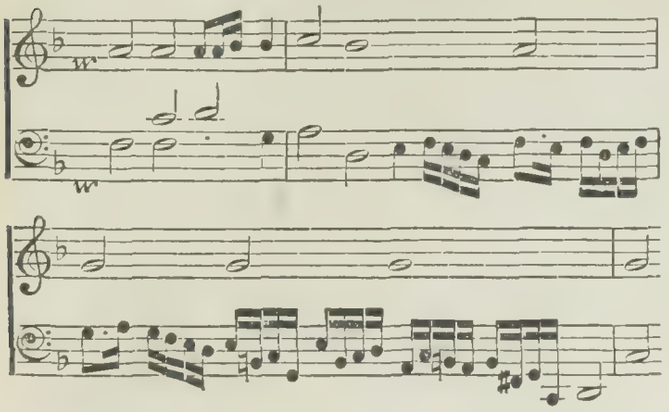


Before speaking of Obligato accompaniment it is necessary to notice the remarkable instrumental versions of some of the early church services and anthems, as those by Tallis, Gibbons, Amner, etc. which are still to be met with in some of the old organ and other MS. music books. These versions are so full of runs, trills, beats, and matters of that kind, and are so opposed in feeling to the quiet solidity and sober dignity of the vocal parts, that even if written by the same hand, which is scarcely credible, it is impossible that the former can ever have been designed to be used as an accompaniment to the latter. For example, the instrumental passage corresponding with the vocal setting of the words 'Thine honourable, true, and only Son,' in the Te Deum of Tallis (died 1585) stands thus in the old copies in question:—

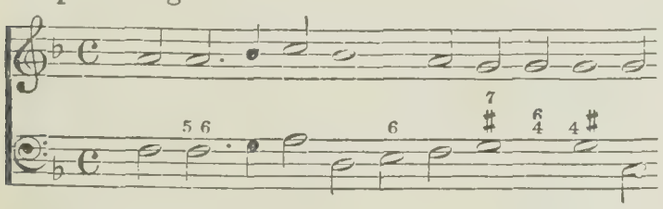


while that of the phrase to the words 'The noble army of martyrs praise Thee,' in the well-

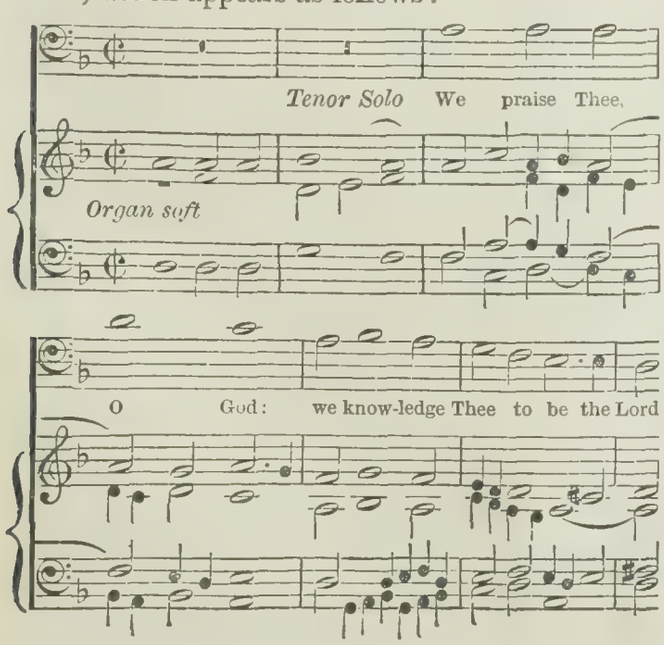
known Te Deum in F of Gibbons (1583-1625), appears in this shape :—



The headings or 'Indexing' of these versions stand as follows, and are very suggestive :—'Tallis in D, organ part varied'; 'Te Deum, Mr. Tallis, with Variations for the Organ'; 'Gibbons in F, Morning, with Variations'; 'Te Deum, Mr. Orlando Gibbons, in F fa ut, varied for the Organ'; and so forth. There is little doubt therefore that the versions under notice were not intended as accompaniments at all, but were variations or adaptations like the popular 'Transcriptions' of the present day, and made for separate use, that use being doubtless as voluntaries. This explanation of the matter receives confirmation from the fact that a second old and more legitimate organ part of those services is also extant, for which no ostensible use would have existed, if not to accompany the voices. Compare the following extract from Gibbons's Te Deum ('The noble army of Martyrs') with the preceding.

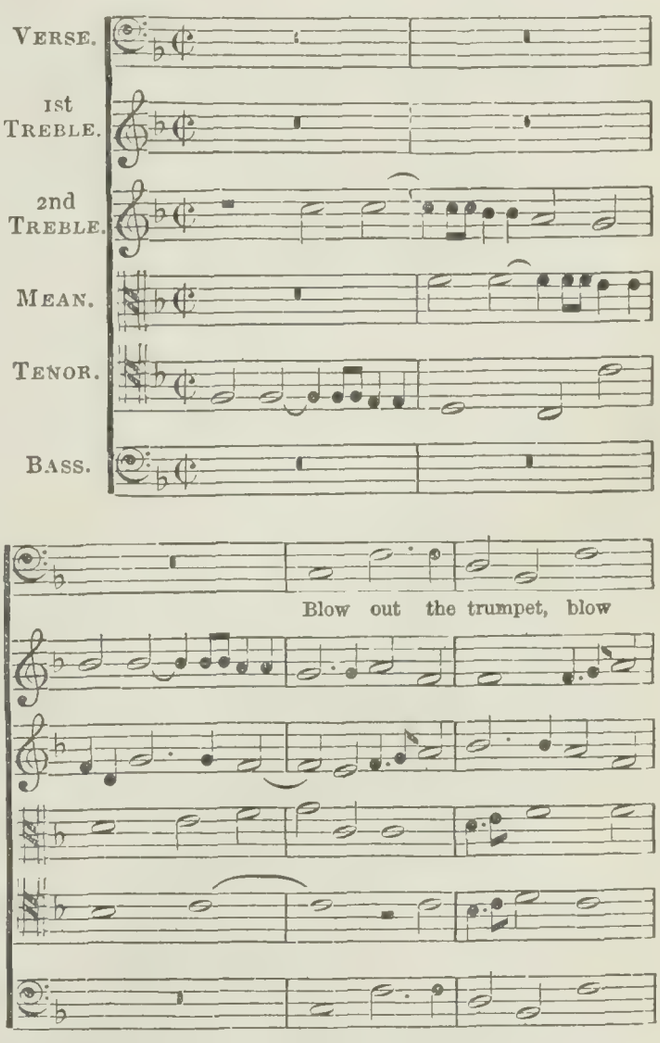


An early specimen of a short piece of 'obligato' organ accompaniment is presented by the opening phrase of Orlando Gibbons's Te Deum in D minor, which appears as follows :—



The early organ parts contained very few if any directions as to the *amount* of organ tone to be used by way of accompaniment. Indeed the organs were not capable of affording much variety. Even the most complete instruments of Tallis's time, and for nearly a century afterwards, seem to have consisted only of a very limited 'choir' and 'great' organs, sometimes also called 'little' and 'great' from the comparative size of the external separate cases that enclosed them; and occasionally 'soft,' as in the preceding extract, and 'loud' organs in reference to the comparative strength of their tone.

Other instruments were used besides the organ in the accompaniment of church music. Dr. Rimbault, in the introduction to 'A Collection of Anthems by Composers of the Madrigalian Era,' edited by him for the Musical Antiquarian Society in 1845, distinctly states that 'all verse or solo anthems anterior to the Restoration were accompanied with viols, the organ being only used in the full parts;' and the contents of the volume consist entirely of anthems that illustrate how this was done. From the first anthem in that collection, 'Blow out the trumpet,' by M. Este (about 1600), the following example is taken —the five lower staves being instruments :—



The resources for varied organ accompaniment were somewhat extended in the 17th century through the introduction, by Father Smith and Renatus Harris, of a few stops, until then unknown in this country; and also by the

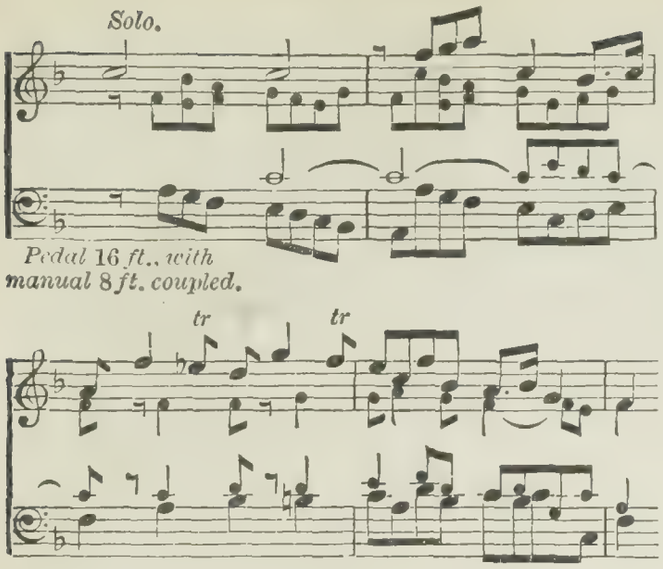
insertion of an additional short manual organ called the Echo; but no details have descended to us as to whether these new acquisitions were turned to much account. The organ accompaniments had in fact ceased to be written with the former fullness, and had gradually assumed simply an outline form. That result was the consequence of the discovery and gradual introduction of a system by which the harmonies were indicated by means of *figures*, a short-hand method of writing which afterwards became well known by the name of *Thorough Bass*. The 'short-score' accompaniments—which had previously been generally written, and the counterparts of which are now invariably inserted beneath the vocal scores of the modern reprints of the old full services and anthems—were discontinued; and the scores of all choral movements published during the 18th and the commencement of the present century, were for the most part furnished with a figured bass only by way of written accompaniment. The custom of indicating the harmonies of the accompaniment in outline, and leaving the performer to interpret them in any of the many various ways of which they were susceptible, was followed in secular music as well as in sacred; and was observed at least from the date of the publication of Purcell's 'Orpheus Britannicus,' in 1697, down to the time of the production of the English ballad operas towards the latter part of the last century.

In committing to paper the accompaniments to the 'solos' and 'verses' of the anthems written during the period just indicated, a figured bass was generally all that was associated with the voice part; but in the symphonies or 'ritornels' a treble part was not unfrequently supplied, usually in single notes only, for the right hand, and a figured bass for the left. Occasionally also a direction was given for the use of a particular organ register, or a combination of them; as 'cornet stop,' 'bassoon stop,' 'trumpet or hautboy stop,' 'two diapasons, left hand,' 'stop diapason and flute'; and in a few instances the particular manual to be used was named, as 'eccho,' 'swelling organ,' etc.

Although the English organs had been so much improved in the volume and variety of their tone that the employment of other instruments gradually fell into disuse, yet even the best of them were far from being in a state of convenient completeness. Until nearly the end of the 18th century English organs were without pedals of any kind, and when these were added they were for fifty years made to the wrong compass. There was no independent pedal organ worthy of the name; no sixteen-feet stops on the manuals; the swell was of incomplete range; and mechanical means, in the shape of composition-pedals for changing the combination of stops were almost entirely unknown; so that the means for giving a good instrumental rendering of the *suggested* accompaniments to the English anthems really only dates back about thirty years.

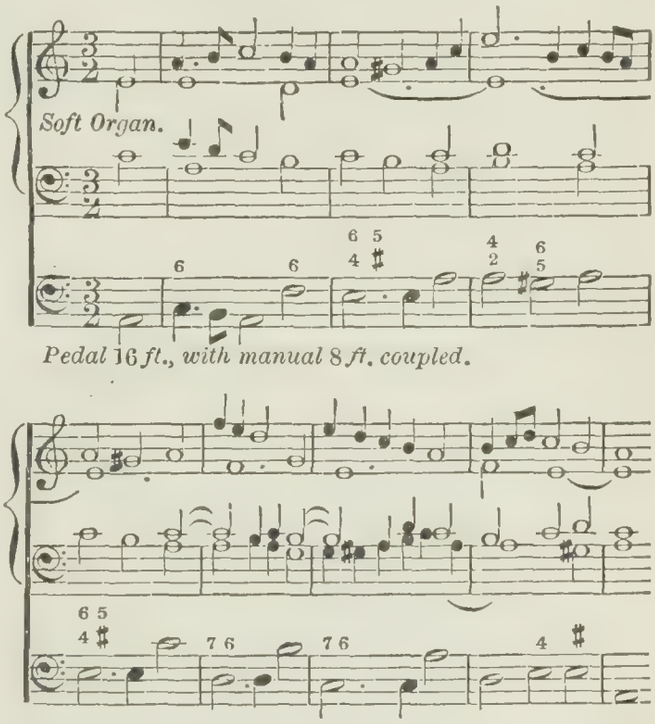
The best mode of accompanying a single voice in compositions of the kind under consideration was fully illustrated by Handel in the slightly instrumented songs of his oratorios, combined with his own way of reducing his thorough-bass figuring of the same into musical sounds. Most musical readers will readily recall many songs so scored. The tradition as to Handel's method of supplying the intermediate harmonies has been handed down to our own time in the following way. The late Sir George Smart, at the time of the Handel festival in Westminster Abbey in 1784, was a youthful chorister of the Chapel Royal of eight years of age; and it fell to his lot to turn over the leaves of the scores of the music for Joah Bates, who, besides officiating as conductor, presided at the organ. In the songs Bates frequently supplied chords of two or three notes from the figures on a soft-toned unison-stop. The boy looked first at the book, then at the conductor's fingers, and seemed somewhat puzzled, which being perceived by Bates, he said, 'my little fellow, you seem rather curious to discover my authority for the chords I have just been playing;' to which observation young Smart cautiously replied, 'well, I don't see the notes in the score;' whereupon Mr. Bates added, 'very true, but Handel himself used constantly to supply the harmonies in precisely the same way I have just been doing, as I have myself frequently witnessed.'

Acting on this tradition, received from the lips of the late Sir George Smart, the writer of the present article, when presiding occasionally, for many years, at the organ at the concerts given by Mr. Hullah's Upper Singing Schools in St. Martin's Hall, frequently supplied a few simple inner parts; and as in after conversations with Mr. Hullah as well as with some of the leading instrumental artists of the orchestra, he learnt that the effect was good, he was led to conclude that such insertions were in accordance with Handel's intention. Acting on this conviction he frequently applied Handel's perfect manner of accompanying a sacred song, to anthem solos; for its exact representation was quite practicable on most new or modernised English organs. Of this fact one short illustration must suffice. The introductory symphony to the alto solo by Dr. Boyce (1710-1779) to the words beginning 'One thing have I desired of the Lord' is, in the original, written in two parts only, namely, a solo for the right hand, and a moving bass in single notes for the left; no harmony being given, nor even figures denoting any. By taking the melody on a solo stop, the bass on the pedals (sixteen feet) with the manual (eight feet) coupled, giving the bass in octaves, to represent the orchestral violoncellos and double basses, the left hand is left at liberty to supply inner harmony parts. These latter are printed in small notes in the next and all following examples. In this manner a well-balanced and complete effect is secured, such as was not possible on any organ in England in Dr. Boyce's own day.

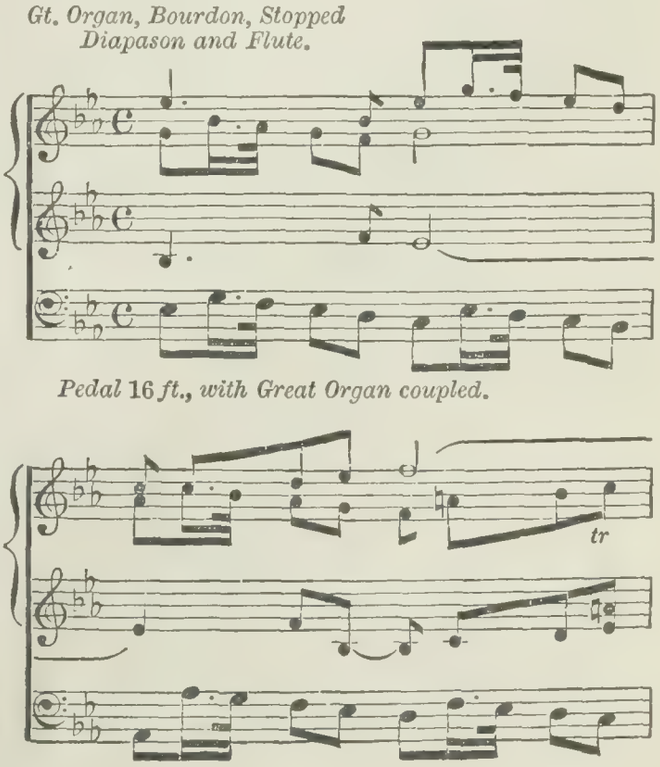


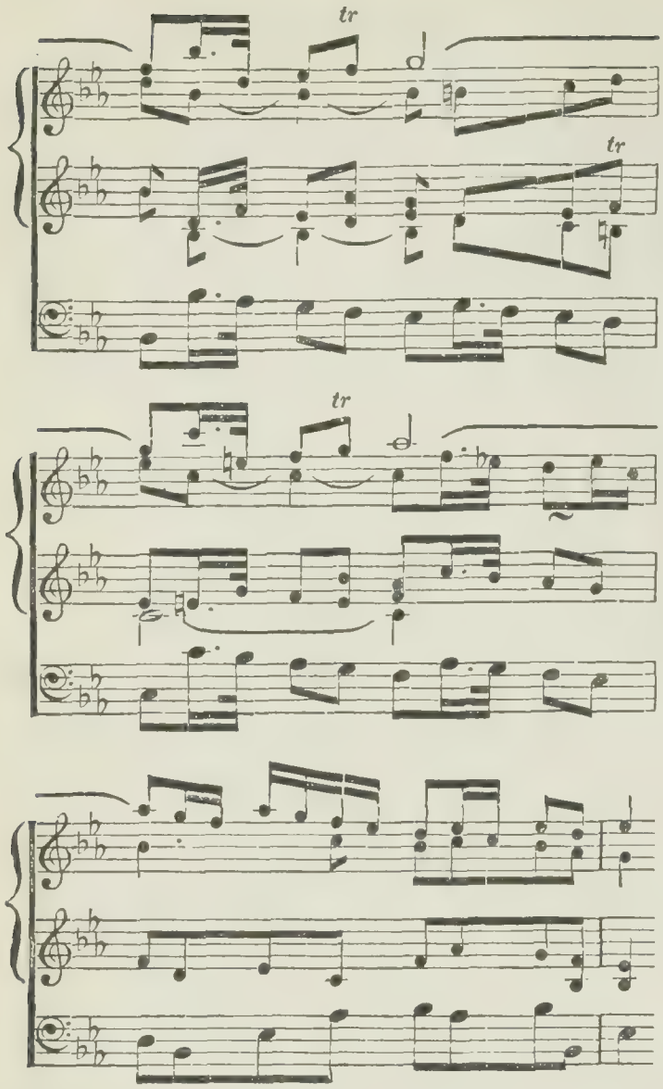
Notice may here be taken of a custom that has prevailed for many years in the manner of supplying the indicated harmonies to many of Handel's recitatives. Handel recognised two wholly distinct methods of sustaining the voice in such pieces. Sometimes he supported it by means of an accompaniment chiefly for bow instruments; while at other times he provided only a skeleton score, as already described. In the four connected recitatives in the 'Messiah,' beginning with 'There were shepherds,' Handel alternated the two manners, employing each twice; and Bach, in his 'Matthew Passion Music,' makes the same distinction between the ordinary recitatives and those of our Lord. It became the custom in England in the early part of the present century to play the harmonies of the *figured* recitatives not on a keyed instrument, but on a violoncello. When or under what circumstances the substitution was made, it is not easy now to ascertain; but if it was part of Handel's design to treat the tone-quality of the smaller bow instruments as one of his sources of relief and musical contrast, as seems to have been the case, the use of a deeper toned instrument of the same kind in lieu of the organ would seem rather to have interfered with that design. It is not improbable that the custom may have taken its rise at some provincial music meeting, where either there was no organ, or where the organist was not acquainted with the traditionary manner of accompanying; and that some expert violoncellist in the orchestra at the time supplied the harmonies in the way that afterwards became the customary manner.

But to continue our notice of the accompaniments to the old anthem music. A prevalent custom with the 18th-century composers was to write, by way of introductory symphony, a bass part of marked character, with a direction to the effect that it was to be played on the 'loud organ, two diapasons, left hand'; and to indicate by figures a right-hand part, to be played on the 'soft organ,' of course in close harmony. By playing such a bass on the pedals (sixteen feet) with the great manual coupled thereto, not only is the bass part enriched by being played in octaves, but the two hands are left free for the interpretation of the figures in fuller and more extended harmony. The following example of this form of accompaniment occurs as the commencement of the bass solo to the words 'Thou art about my path and about my bed,' by Dr. Croft (1677 to 1727).



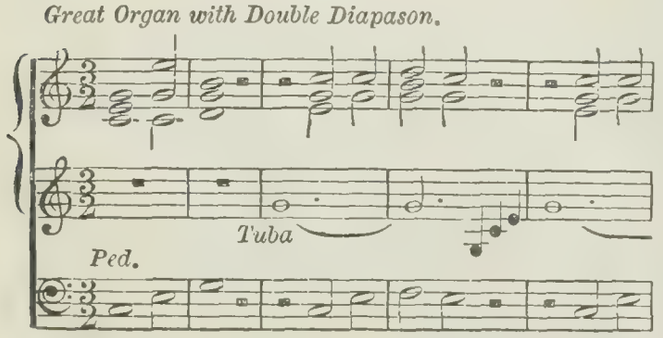
Sometimes the symphony to a solo, if of an arioso character, can be very agreeably given out on a combination of stops, sounding the unison, octave, and sub-octave, of the notes played, as the stopped diapason, flute, and bourdon on the great organ; the pedal bass, as before consisting of a light-toned sixteen-feet stop with the manual coupled. Dr. Greene's (died 1755) alto solo to the words 'Among the gods there is none like Thee, O Lord,' is in a style that affords a favourable opportunity for this kind of organ treatment.

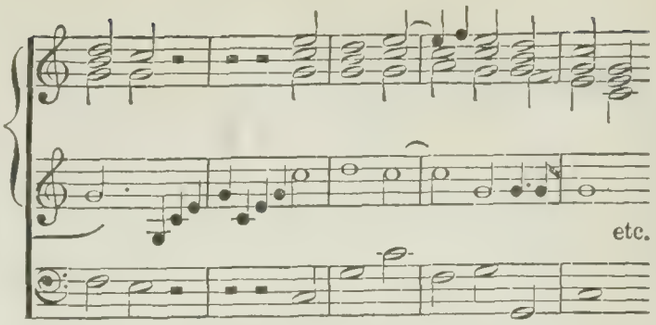




The foregoing examples illustrate the manner in which English anthem solos and their symphonies, presenting as they do such varied *outline*, may be accompanied and filled up. But in the choral parts of anthems equally appropriate instrumental effects can also frequently be introduced, by reason of the improvements that have been made in English organs within the last thirty years. The introduction of the *tuba* on a fourth manual has been an accession of great importance in this respect. Take for illustration the chorus by Kent (1700–1776), 'Thou, O Lord, art our Father, our Redeemer,' the climax of which is, in the original, rather awkwardly broken up into short fragmentary portions by rests, but which can now be appropriately and advantageously united by a few intermediate jubilant notes in some such manner as the following :—

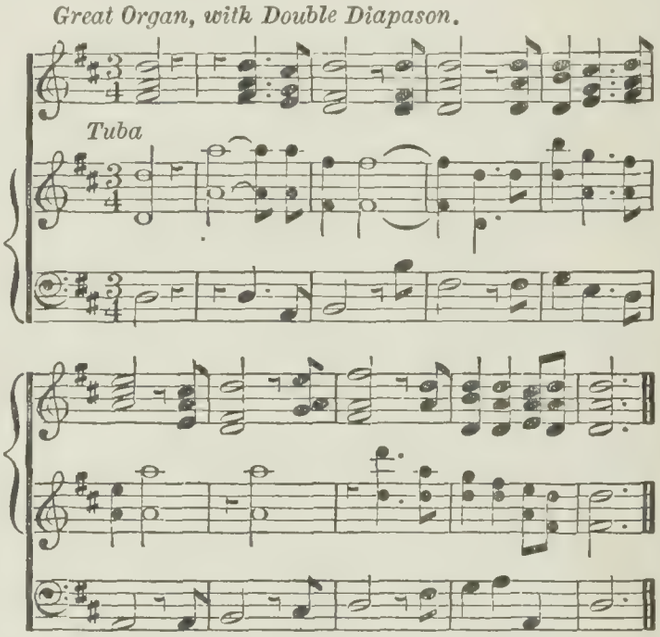
Great Organ with Double Diapason.





Again, in Dr. Greene's anthem, 'God is our hope and strength,' occurs a short chorus, 'O behold the works of the Lord,' which, after a short trio, is repeated, in precisely the same form as that in which it previously appears. According to the modern rules of musical construction and development it would be considered desirable to add some fresh feature on the repetition, to enhance the effect. This can now be supplied in this way, or in some other analogous to it.

Great Organ, with Double Diapason.



The organ part to Dr. Arnold's collection of Cathedral Music, published in 1790, consists chiefly of treble and bass, with figures; so does that to the Cathedral Music of Dr. Dupuis, printed a few years later. Vincent Novello's organ part to Dr. Boyce's Cathedral Music, issued about five-and-twenty years ago, on the contrary, was arranged almost as exclusively in 'short score.' Thus after a period of three centuries, and after experiment and much experience, organ accompaniments, in the case of full choral pieces, came to be written down on precisely the same principle on which they were prepared at the commencement of that period.

Illustrations showing the way of interpreting figured basses could be continued to almost any extent, but those already given will probably be sufficient to indicate what may be done in the way of accompaniment, when the organ will permit, and when the effects of the modern orchestra are allowed to exercise some influence.

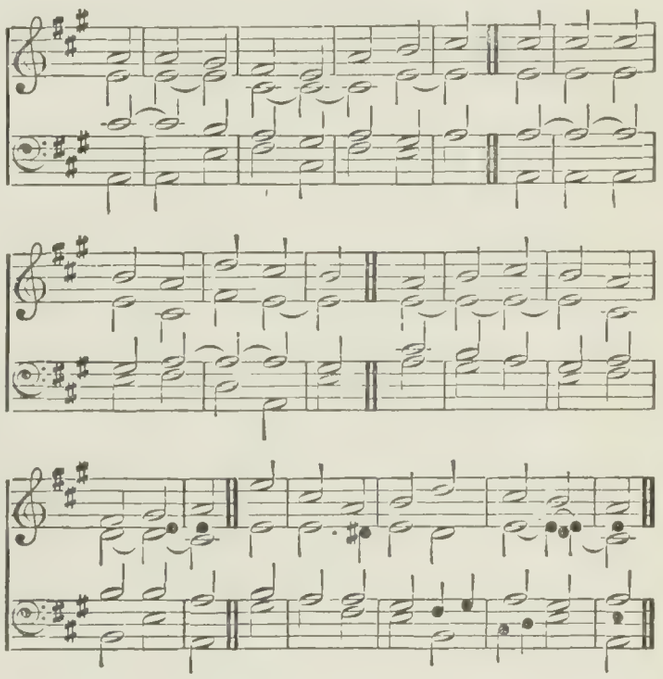
Chants frequently offer much opportunity for

variety and relief in the way of accompaniment. The so-called Gregorian chants being originally written without harmony—at any rate in the modern acceptation of the term—the accompanyist is left at liberty to supply such as his taste and musical resources suggest. The English chants, on the other hand, were written with vocal harmony from the first; and to them much agreeable change can be imparted either by altering the position of the harmonies, or by forming fresh melodic figures on the original harmonic progressions. When sung in unison, as is now not unfrequently the case, wholly fresh harmonies can be supplied to the English chants, as in the case of the Gregorian. Treated in this manner they are as susceptible of great variety and agreeable contrast as are the older chants.

In accompanying English psalm tunes it is usual to make use of somewhat fuller harmony than that which is represented by the four written voice-parts. The rules of musical composition, as well as one's own musical instinct, frequently require that certain notes, when combined with others in a particular manner, should be followed by others in certain fixed progressions; and these progressions, so natural and good in themselves, occasionally lead to a succeeding chord or chords being presented in 'incomplete harmony' in the four vocal parts. In such cases it is the custom for the accompanyist to supply the omitted elements of the harmony; a process known by the term 'filling in.' Mendelssohn's Organ Sonatas, Nos. 5 and 6, each of which opens with a chorale, afford good examples of how the usual parts may be supplemented with advantage. The incomplete harmonies are to be met with most frequently in the last one or two chords of the clauses of a tune; the omitted note being generally the interval of a fifth above the bass note of the last chord; which harmony note, as essential to its correct introduction, sometimes requires the octave to the preceding bass note to be introduced, as at the end of the third clause of the example below; or to be retained if already present, as at the end of the fourth clause. An accompaniment which is to direct and sustain the voices of a congregation should be marked and decided in character, without being disjointed or broken. This combination of distinctness with continuity is greatly influenced by the manner in which the *repetition* notes are treated. Repetition notes appear with greater or less frequency in one or other of the vocal parts of nearly all psalm tunes, as exhibited in the example below. Those that occur in the melody should not be combined, but on the contrary should generally speaking be repeated with great distinctness. As such notes present no melodic movement, but only rhythmic progress, congregations have on that account a tendency to *wait* to hear the step from a note to its iteration announced before they proceed; so that if the repetition note be not clearly defined, hesitation among the voices is apt to arise, and the strict time is lost. The following example will sound very tame and undecided if all the repetition notes at the commencement of the first and second clauses be held on.

A very little will suffice to steady and connect the organ tone; a single note frequently being sufficient for the purpose, and that even in an inner part, as indicated by the binds in the following example. A repetition note in the bass part may freely be iterated on the pedal, particularly if there should be a tendency among the voices to drag or proceed with indecision.

Old Hundredth tune.



The important subject of additional accompaniments to works already possessing orchestral parts, with the view of supplying the want of an organ, or obtaining the increased effects of the modern orchestra, is treated under the head of ADDITIONAL ACCOMPANIMENTS. [E. J. H.]

ACCORDION (Ger. *Handharmonika*, also *Ziehharmonika*). A portable instrument of the free-reed species, invented at Vienna by Damian, in the year 1829. It consists of a small pair of hand-bellows, to one side of which is affixed a key-board, containing, according to the size of the instrument, from five to fifty keys. These keys open valves admitting the wind to metal reeds, the latter being so arranged that each key sounds two notes, the one in expanding, the other in compressing the bellows. The right hand is placed over the key-board, while the left works the bellows, on the lower side of which are usually to be found two keys which admit wind to other reeds furnishing a simple harmony —mostly the chords of the tonic and dominant. It will be seen that the capabilities of the instrument are extremely limited, as it can only be played in one key, and even in that one imperfectly; it is, in fact, but little more than a toy. It was originally an extension of the 'mouth-harmonica'—a toy constructed on a similar principle, in which the reeds were set in vibration by blowing through holes with the mouth, instead of by a key-board. This latter instrument is also known as the ÆOLINA. [E. P.]

ACIS AND GALATEA. A 'masque,' or 'serenata,' or 'pastoral opera,' composed by Handel at Cannons, probably in 1720 (date is wanting on autograph); and performed there probably in 1721. Words by Gay, with additions by Pope, Hughes, and Dryden. Re-scored by Mozart for Van Swieten, Nov. 1788. Put on the stage at Drury Lane by Macready, Feb. 5, 1842.—'Aci, Galatea, e Polifemo,' an entirely different work, was composed in Italy in 1708-9.

ACT. A section of a drama having a completeness and often a climax of its own. Though the word Act has no representative in Greek, the division indicated by it was not unknown to the ancient theatre, where the intervention of the chorus stopped the action as completely as the fall of the curtain in the modern. The 'Plutus' of Aristophanes, the earliest Greek play from which the chorus was extruded, has come down to us without breaks or divisions of any kind; practically, therefore, it is 'in one act.' Whether the earlier essays of Roman dramatists were divided into acts by themselves is uncertain. The canon of Horace, that a drama should consist of neither more or less than five acts ('Epist. ad Pisones,' 189), was doubtless drawn from previous experience and practice.

The number of acts into which the modern drama is divided, though of course largely dependent on the subject, is governed by many considerations unknown to the ancient, in which 'the unities' of place as well as of time and action was strictly observed. With us the locality generally changes with each act, frequently with each scene. For this change the convenience of the mechanist and even of the scene-shifter has to be consulted. In the musical drama other considerations beside these add to the difficulties of laying out the action; such as variety and contrast of musical effect, and the physical capabilities of the performers, whose vocal exertions must not be continued too long without interruption. It is not surprising therefore that operas, even of the same class, present examples of every kind of division. French 'grand opéra' consists still generally, as in the days when Quinault and Lully worked together, of five acts; French 'opéra comique' of three, and often one only. The Italians and Germans have adopted every number of acts, perhaps most often three. In performance the division into acts made by the author or composer is frequently changed. Mozart's 'Nozze di Figaro,' originally in four acts, is now generally played in two; and Meyerbeer's 'Huguenots,' originally in five, in four.

The curtain let down between the acts of a drama is called in the theatre 'the act drop.'

Handel (Schoelcher, 288, etc.) applies the word to oratorios, and it is used by J. S. Bach in a manner probably unique. He heads his cantata 'Gottes Zeit ist das allerbeste Zeit' with the words 'Actus Tragicus.' It is what would be called among ourselves a funeral anthem. [J. H.]

ACTION (Fr. *Le Mécanique*; Ital. *Mecanica*; Ger. *Mechanismus, Mechanik*), the mechanical contrivance by means of which the impulse of the player's finger is transmitted to the strings of a pianoforte, to the metal tongue (free reed) of a harmonium, or by the finger or foot to the column of air in an organ-pipe. In the harp the action, governed by the player's foot upon the pedals, effects a change of key of a semitone or whole tone at will. In the pianoforte the action assumes special importance from the capability this instrument has to express gradations of tone; and as the player's performance can never be quite consciously controlled—more or less of it being automatic—we are, through the faithful correspondence of the action with the touch, placed in direct relation with the very individuality of the player. It is this blending of conscious and unconscious expression of which the pianoforte action is the medium that produces upon us the artistic impression. There have been important variations in the construction of pianoforte actions that have had even geographical definition, as the English, the German action, or have been named from structural difference, as the grasshopper, the check, the repetition action. In the organ and harmonium, as in the old harpsichord and spinet, the action bears a less important part, since the degree of loudness or softness of tone in those instruments is not affected by the touch. For history and description of the different actions see CLAVICHORD, HARMONIUM, HARP, HARPSICHORD, ORGAN, and PIANOFORTE. [A. J. H.]

ACUTENESS. A musical sound is said to be more *acute* as the vibrations which produce it are more rapid. It is said to be more *grave* as the vibrations are slower. Thus of the two notes

the former of which is produced by 512 vibrations per second, and the latter by 256, the former is called the more acute, the latter the more grave. The application of these terms is not easy to account for. 'Acute' means sharp in the sense of a pointed or cutting instrument, and 'grave' means heavy; but there is no direct connection between the impression produced by rapid vibrations on the ear and a sharp edge, nor between the effect of slow vibrations and the force of gravitation; neither are these terms consistent, for one is not the antithesis to the other. To be correct, either the slow vibration-sound should be called 'blunt,' or the quick one 'light.' The terms however are as old as the Greeks, for we find them applied in the same way by Aristides Quintilianus, who uses *ὀξύς* to denote the quick vibrating sounds, and *βαρύς* to denote the slow ones, and they have been transmitted through the Latin *acer* and *gravis* down to our day. Other figurative terms are similarly applied. 'Sharp,' for example, is clearly synonymous with 'acute,' both in derivation and application; but 'flat' has no analogy with grave or heavy. It is a more correct antithesis to acute or sharp, for one can fancy a blunt edge to be in some degree

flattened, and a blunt needle would, under the microscope, undoubtedly show a flat surface at its end.

There are however two other words still more generally used. These are 'high' and 'low'; the former denoting greater, the latter less, rapidity of vibration. The application of these is the most puzzling of all, as there is no imaginable connection between any number of vibrations per second, and any degree of elevation above the earth's surface. It is very customary to use the figure of elevation to express an idea of magnitude or superiority, as high prices, high pressure, elevation of character, and so on; and if the vibration-numbers corresponding to any note had been a matter of general knowledge in early ages, we might have assumed that the terms had been chosen on this principle. But the vibration-numbers are quite a modern discovery, not even yet generally believed in by practical men: and unfortunately such relations of sound as do address themselves to the eye point entirely the other way; for, as already stated, the grave sounds convey most strongly the idea of magnitude, and therefore by analogy these ought to have been called high rather than low.

The ancients appear to have imagined that the acute sounds of the voice were produced from the higher parts of the throat, and the grave ones from lower parts.[1] And this has been supposed by some writers to have been the origin of the terms; but the idea is incorrect and far-fetched, and can hardly be considered a justification.

As soon as anything approaching the form of musical notation by the *position* of marks or points came into use, the terms high and low were naturally seized upon to guide such positions. Thus our musical notation has come into being, and thus the connection between high notes and quick vibrations has become so firmly implanted in our minds, that it is exceedingly difficult to bring ourselves to the appreciation of the truth that the connexion is only imaginary, and has no foundation in the natural fitness of things. [W. P.]

ADAGIETTO (Ital., diminutive of Adagio). (1) a short adagio (e. g. Raff's Suite in C). (2) As a time indication, somewhat less slow than adagio.

ADAGIO (Ital. *ad agio*, 'at ease,' 'leisurely'). (1) A time-indication. It is unfortunate that great differences of opinion prevail among musicians as to the comparative speed of the terms used to denote slow time. According to the older authorities adagio was the slowest of all time, then came grave, and then largo. This is the order given by Clementi. In some more modern works however, largo is the slowest, grave being second and adagio third; while others again give the order thus—grave, adagio, largo. It is therefore impossible to give any absolute rule on the subject; it will be sufficient to define adagio in general terms as 'very slow.' The exact pace at which any particular piece of music thus designated is to be taken will either be indicated by the metronome, or, if this has not been done, can be for the most part determined with sufficient accuracy from the character of the music itself. (2) The word is used as the name of a piece of music, either an independent piece (as in the case of Mozart's Adagio in B minor for piano, or Schubert's posthumous Adagio in E), or as one of the movements of a symphony, quartett, sonata, etc. When thus employed, the word not only shows that the music is in very slow time, but also indicates its general character. This is mostly of a soft, tender, elegiac tone, as distinguished from the largo, in which (as the name implies) there is more breadth and dignity. The adagio also is generally of a more florid character, and contains more embellishments and figurated passages than the largo. The distinction between the two will be clearly seen by comparing the adagios in Beethoven's sonatas, op. 2, Nos. 1, 3, and op. 13, with his largos in the sonatas op. 2, No. 2 and op. 7. (3) It was formerly used as a general term for a slow movement—'No modern has been heard to play an Adagio with greater taste and feeling than Abel.' Thus in the autograph of Haydn's Symphony in D (Salomon, No. 6), at the end of the first movement, we find 'Segue Adagio,' though the next movement is an Andante. [E. P.]

ADAM, Adolphe Charles, born in Paris July 24, 1803, was the son of Louis Adam, a well-known musician and pianoforte-player at the Conservatoire. Although thus intimately connected with the art of music he strenuously resisted the early and strong desire of his son to follow the same calling. Adolphe was sent to an ordinary day-school and was refused all musical instruction, which he himself tried to supply by private studies, carried on in secret and without guidance or encouragement. This struggle between father and son lasted for a long time. At last the quiet persistence of the young man overcame the prejudices of paternal obstinacy. In his sixteenth year he was allowed to enter the Conservatoire, but only as an amateur, and on condition of his promising solemnly never to write for the stage, an engagement naturally disregarded by him at a later period. His first master was Benoist, and his instrument the organ, a choice truly surprising in the future composer of 'La jolie fille de Gand' and 'Le Postillon de Longjumeau.' His relations however to the 'queen of instruments' were by no means of an elevated or even lasting kind. Unabashed by the great traditions of Frescobaldi, Bach, or Handel, he began to thrum little tunes of his own on the organ, which however he soon abandoned for its miniature counterpart the harmonium. Adam's first success indeed was due to his clever improvisations on that instrument in fashionable drawing-rooms. It was perhaps owing to his want of early training that even at a more advanced period he was unable to read music at sight. The way in which he at last acquired the sense of intuitive hearing, so indispensable for

[1] See passage from Aristides Quintilianus, quoted in Smith's Harmonics, p. 2.

the musical composer, is pleasantly described by Adam himself in the autobiographical sketch of his life. 'Soon after my admission to the Conservatoire,' he says, 'I was asked by a schoolfellow older than myself[1] to give a lesson at his solfeggio class, he being otherwise engaged. I went to take his place with sublime self-assertion, and although totally unable to read a ballad I somehow managed to acquit myself creditably, so creditably indeed that another solfeggio class was assigned to me. Thus I learnt reading music by teaching others how to do it.' We are also told of his studying counterpoint under Eler and Reicha, which however, to judge by the results, cannot have amounted to much. The only master to whom Adam owed not only an advance of his musical knowledge but to some extent the insight into his own talent, was that most sweet and most brilliant star of modern French opera, Boieldieu. He had been appointed professor of composition at the Conservatoire in 1821, and Adam was amongst his first and most favourite pupils. The intimacy which soon sprang up between the teacher and the taught has been pleasantly described by Adam in his posthumous little volume 'Derniers souvenirs d'un musicien.' It was owing to this friendship that Adam was able to connect his name with a work vastly superior to his own powers, Boieldieu's 'Dame Blanche,' of which he composed or rather combined the overture. By Boieldieu's advice and example also our composer's talent was led to its most congenial sphere of action, the comic opera. Adam's first connections with the stage were of the humblest kind. In order to acquire theatrical experience he is said to have accepted the appointment of supernumerary triangle at the Gymnase, from which post he soon advanced to that of accompanyist at the same theatre. His first independent attempt at dramatic composition was the one-act operetta of 'Pierre et Catherine,' brought out at the Opéra Comique in 1829. It was followed the next year by the three-act opera 'Danilowa.' Both were favourably received, and, encouraged by his success, Adam began to compose a number of operatic works with a rapidity and ease of productiveness frequently fatal to his higher aspirations. We subjoin a list of the more important of these works, with the dates of their first performances: 'Le Chalet,' 1834; 'Le Postillon de Longjumeau,' 1835 (Adam's best and most successful work); 'Le Brasseur de Preston,' 1838; 'Le Roi d' Yvetot,' 1842; 'Cagliostro,' 1844; 'Richard en Palestine,' same year; also the ballets of 'Faust,' 1832 (written for London); 'La jolie fille de Gand,' 1839; and 'Giselle,' 1841. Our remarks on the remaining facts of Adam's biography can be condensed into few words. In 1847 he started, at his own expense and responsibility, a new operatic theatre called Théâtre National, and destined to bring the works of young aspiring composers before the public. These laudable efforts were interrupted by the outbreak of the Revolution in the February of the ensuing year. The theatre had to close, Adam having sunk in the enterprise all his earnings, and having moreover incurred a considerable debt, to discharge which he henceforth, like Sir Walter Scott, considered the chief task of his life. This task he accomplished in the course of five years, during which time, besides producing several operas, he occupied himself in writing criticisms and *feuilletons* for the newspapers. His contributions to the 'Constitutionel,' 'Assemblée Nationale,' and 'Gazette Musicale,' were much appreciated by the public. Although a critic he succeeded in making no enemies. Some of his sketches, since collected, are amusing and well though not brilliantly written. In 1844 he was elected Member of the Institute; in 1849 Professor of Composition at the Conservatoire. He died suddenly in 1856. His reputation during his lifetime was not limited to his own country. He wrote operas and ballads for London, Berlin, and St. Petersburg, which capitals he also visited personally. His deservedly most popular opera, as we said before, is the 'Postillon de Longjumeau,' still frequently performed in France and Germany. In the latter country it owes its lasting success chiefly to the astonishing vocal feats of Herr Wachtel, whose own life seems strangely foreshadowed by the skilful and amusing libretto.

Adam attempted three kinds of dramatic composition, viz. the grand opera, in which he utterly failed, the ballet, in which he produced some of the most charming melodies choreagraphic music has to show, and the comic opera, the one and only real domain of his talent. As the most successful of his works in these respective branches of art we mention 'Richard en Palestine,' 'Giselle,' and the 'Postillon de Longjumeau.' Adam's position in the history of music, and more especially of comic opera, may be briefly described as that of the successor and imitator of Boieldieu. His early style is essentially founded on the works of that master. With him he shares, although in a lesser degree, the flowing melodiousness and rhythmical piquancy of his style, the precision of declamatory phrasing, and the charming effects of a graceful though sketchy instrumentation. When inspired by the sweet simplicity of the French popular song, Adam has occasionally effects of tenderest pathos; in other places, as for instance in the duet between the terrified accomplices in the last act of the 'Postillon,' his rollicking humour shows to great advantage. At the same time it cannot be denied that his works mark the decline of French national art. His melodies are frequently trivial to absolute vulgarity; the structure of his concerted pieces is of the flimsiest kind; dance-rhythms prevail to an immoderate extent: all this no less than the choice of *hasardē* subjects seems to indicate the gradual decline from the serene heights of Boieldieu's humour to the miry slough which has swamped that sweetest growth of French national art, the comic opera, and the murky surface of which reflects the features of Beethoven's countryman, Jacques Offenbach. It is a fact of ominous significance that Adam

[1] Halévy, the composer of the 'Juive.'

regarded with interest, and gave his journalistic aid to, the theatrical creation of that enterprising composer—the 'Bouffes Parisiens.' [F. H.]

ADAM, Louis, born at Miettershelz in Alsace, 1758, died in Paris 1848; a pianist of the first rank; appeared in Paris when only seventeen as the composer of two symphonies-concertantes for the harp, piano, and violin, the first of their kind, which were performed at the Concerts Spirituels. Having acquired a reputation for teaching, in 1797 he was appointed professor at the Conservatoire, a post he retained forty-five years, training many eminent pupils, of whom the most celebrated are Kalkbrenner, Hérold, father and son, Chaulieu, Henri le Moine, and Mme. Renaud d'Allen, and last, though not least, his own more famous son, Adolphe Charles.

Adam was a remarkable example of what may be done by self-culture, as he had scarcely any professional training, and not only taught himself the harp and violin, and the art of composition, but formed his excellent style as a pianist by careful study of the works of the Bachs, Handel, Scarlatti, Schobert, and later of Clementi and Mozart. His 'Méthode de doigté' (Paris, 1798) and 'Méthode Nouvelle pour le Piano' (1802), have passed through many editions. [M. C. C.]

ADAMBERGER, Valentin. Singer, born at Munich July 6, 1743. Remarkable for his splendid tenor voice and admirable method. He was taught singing by Valesi, and at his instance went to Italy, where he met with great success under the Italianised name of Adamonti. He was recalled to Vienna by the Emperor Joseph, and made his first appearance in German opera at the Hof-und-National-Theater there on Aug. 21, 1780. In the interim however he had visited London, where he sang in Sacchini's 'Creso' at the King's Theatre in 1777. In 1789 he entered the Imperial Chapel. Later in life he became renowned as a teacher of singing. It was for him that Mozart composed the part of Belmonte in the 'Seraglio,' as well as the fine airs 'Per pietà,' 'Aura che intorno,' and 'A te, fra tante affanni' (Davidde Penitente). He also appeared in the 'Schauspiel-Director' of the same master. In 1782 he married Anna Maria, daughter of Jacquet the actor, herself a noted actress. She died 1804. His daughter Antoine, also a player, a woman of much talent and amiability, was betrothed to Körner the poet, but their union was prevented by his death in action, Aug. 26, 1813, after which, 1817, she married Jos. Arneth, trustee to the imperial cabinet of antiquities. Fétis and others give Adamberger's name Joseph, and his death as on June 7, 1803—both incorrect. He died in Vienna, Aug. 24, 1804, aged sixty-four. Mozart's letters contain frequent references to him, and always of an affectionate and intimate character. Through all the difficulties and vicissitudes of theatrical life, nothing occurred to interrupt their intercourse, though evidence is not wanting that Adamberger's temper was none of the best. Mozart took his advice on musical matters, and on one occasion names him as a man 'of whom Germany may well be proud.' [C.F.P.]

ADAMI DA BOLSENA, Andrea. Born at Bolsena, 1663. On the recommendation of Cardinal Ottoboni (Corelli's patron) he was appointed master of the Pope's chapel, and acting professor of music. While in this post Adami wrote 'Osservazioni per ben regolare il Coro dei Cantori della Capella Ponteficia,' etc., (Rome, 1711), which is in reality a history of the Papal chapel, with twelve portraits and memoirs of the principal singers. He died, July 22, 1742, much esteemed both as a man and a musician. [C. F. P.]

ADAMS, Thomas, was born Sept. 5, 1785. He commenced the study of music, under Dr. Busby, at eleven years of age. In 1802 he obtained the appointment of organist of Carlisle Chapel, Lambeth, which he held until 1814, in which year (on March 22) he was elected, after a competition in playing with twenty-eight other candidates, organist of the church of St. Paul's, Deptford. On the erection of the church of St. George, Camberwell, in 1824, Adams was chosen as its organist, and on the opening of the church (March 26, 1824), an anthem for five voices, 'O how amiable are Thy dwellings,' composed by him for the occasion, was performed. In 1833 he was appointed organist of the then newly re-built church of St. Dunstan-in-the West, Fleet Street, which post he held, conjointly with that of Camberwell, until his death. From their commencement Adams for many years superintended the annual evening performances on the Apollonicon, a large chamber-organ of peculiar construction (containing both keys and barrels), and of great power, built by Flight and Robson, and first exhibited by them at their manufactory in St. Martin's Lane in 1817. For a period of upwards of a quarter of a century Adams occupied a very prominent position as a performer on the organ. Excelling in both the strict and free styles, he possessed a remarkable faculty for extemporising. His services were in constant requisition by the organ-builders to exhibit the qualities of their newly built organs, prior to their removal from the factories to their places of destination. On such occasions the factories were crowded by professors and amateurs, anxious of witnessing the performances, and Adams played from ten to twelve pieces of the most varied kind, including two or three extemporaneous effusions, not only with great effect, but often with remarkable exhibition of contrapuntal skill, and in a manner which enraptured his hearers. Even in so small a field as the interludes then customary between the verses of a psalm tune, he would exhibit this talent to an extraordinary degree. Adams was a composer for, as well as a performer on, his instrument. He published many organ pieces, fugues, and voluntaries, besides ninety interludes, and several variations on popular themes. He also published numerous variations for the pianoforte, and many vocal pieces, consisting of short

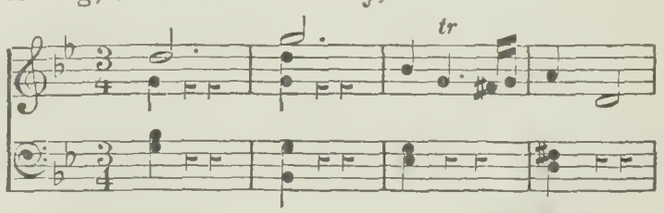
anthems, hymns, and sacred songs. Besides his published works, Adams composed several other pieces of various descriptions, which yet remain in manuscript. He died Sept. 15, 1858. His youngest son, Edgar Adams, follows the profession of his father, and holds the appointment of organist of the church of St. Lawrence, Jewry, near Guildhall. [W. H. H.]

ADCOCK, James, a native of Eton, Bucks, was born in 1778. In 1786 he became a chorister in St. George's Chapel, Windsor, under William Webb (and afterwards under Dr. Aylward), and in Eton College Chapel under William Sexton. In 1797 he was appointed lay clerk in St. George's Chapel, and in 1799 obtained a similar appointment at Eton. He soon afterwards resigned those places and went to Cambridge, where he was admitted a member of the choirs of Trinity, St. John's, and King's Colleges. He afterwards became master of the choristers of King's College. He died April 30, 1860. Alcock published several glees of his own composition, and 'The Rudiments of Singing,' with about thirty solfeggi to assist persons wishing to sing at sight. [W. H. H.]

ADDISON, John, the son of an ingenious village mechanic, at an early age displayed a taste for music, and learned to play upon several instruments. Having, about 1793, married Miss Willems, a niece of Reinhold, the bass singer, a lady possessed of a fine voice and considerable taste, he conceived the idea of pursuing music as a profession. Soon after her marriage Mrs. Addison made a successful appearance at Vauxhall Gardens. Addison then went with his wife to Liverpool, where he entered on his professional career as a performer on the double bass, an instrument to which, as an orchestral player, he afterwards confined himself. From Liverpool they went to Dublin, where Addison soon became director of the amateur orchestra of the private theatre, and, from having to arrange the music, improved himself in composition. After fulfilling other engagements in Liverpool and Dublin, Mr. and Mrs. Addison came to London, where, on Sept. 17, 1796, the latter appeared at Covent Garden Theatre as Rosetta in 'Love in a Village,' and afterwards performed other characters. In 1797 they went to Bath, where Mrs. Addison studied under Rauzzini. After a three years' engagement in Dublin, they proceeded to Manchester, where Addison was induced to abandon the musical profession and embark in the cotton manufacture. In this, however, he was unsuccessful, and soon resumed his profession. After a brief sojourn in the provinces he returned to London, and engaged with Michael Kelly as manager of his music business. He was also engaged at the Italian Opera and the Ancient and Vocal Concerts as a double bass player. In 1805 he made himself known as a composer, by the music to Skeffington's 'Sleeping Beauty.' He afterwards composed several pieces for the Lyceum, and composed and adapted others for Covent Garden Theatre. On March 3, 1815, a short sacred musical drama entitled 'Elijah raising the Widow's Son,' adapted by Addison to music by Winter, was produced at Drury Lane Theatre in the series of Lenten oratorios, under the direction of Sir George Smart. Addison next employed himself as a teacher of singing, and in that capacity instructed many singers who maintained very creditable positions in their profession; amongst others, James Pyne, Pearman, Leoni Lee, and Thomas Millar. He died at an advanced age, on Jan. 30, 1844. His principal dramatic compositions are 'The Sleeping Beauty,' 1805; 'The Russian Impostor,' 1809; 'My Aunt,' 1813; 'Two Words,' 1816; 'Free and Easy,' 1816; 'My Uncle,' 1817; 'Robinet the Bandit,' 'Rose d'Amour,' an adaptation of Boieldieu's opera of that name, 1818. He was one of the six composers who contributed the music to Charles Dibdin the younger's opera, 'The Farmer's Wife,' in 1814. [W. H. H.]

ADDITIONAL ACCOMPANIMENTS. In the published scores of the older masters, especially Bach and Handel, much is to be met with which if performed exactly as printed will fail altogether to realise the intentions of the composer. This arises partly from the difference in the composition of our modern orchestras as compared with those employed a century and a half ago; partly also from the fact that it was formerly the custom to write out in many cases little more than a skeleton of the music, leaving the details to be filled in at performance from the 'figured bass.' The parts for the organ or harpsichord were never written out in full except when these instruments had an important solo part; and even then it was frequently the custom only to write the upper part and the bass, leaving the harmonies to be supplied from the figures by the player. Thus, for instance, the first solo for the organ in Handel's Organ Concerto in G minor No. 1, is thus written in the score :—

It is evident from the figures here given that the passage is intended to be played in the following, or some similar way,



and that a performer who confined himself to the printed notes would not give the effect which Handel designed. Similar instances may be found in nearly all the works of Bach and Handel, in many of which nothing whatever but a figured bass is given as a clue to the form of accompaniment. At the time at which these works were written the art of playing from a figured

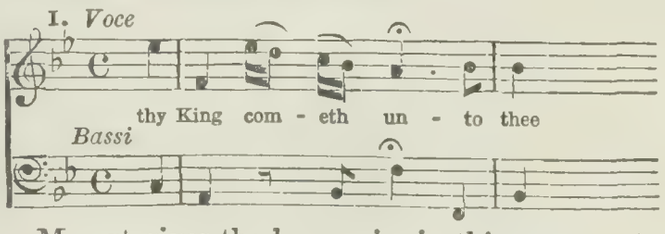
bass was so generally studied that any good musician would be able to reproduce, at least approximately, the intentions of the composer from such indications as the score supplied. But when, owing to the growth of the modern orchestra, the increased importance given to the instrumental portion of the music, and the resultant custom which has prevailed from the time of Haydn down to our own day of writing out in full all parts which were *obbligato*—i. e. necessary to the completeness of the music—the art of playing from a figured bass ceased to be commonly practised, it was no longer possible for whoever presided at the organ or piano at a performance to complete the score in a satisfactory manner. Hence arose the necessity for additional accompaniments, in which the parts which the composer has merely indicated are given in full, instead of their being left to the discretion (or indiscretion, as the case might be) of the performer.

2. There are two methods of writing additional accompaniments. The first is to write merely a part for the organ, as Mendelssohn has done with so much taste and reserve in his edition of 'Israel in Egypt,' published for the London Handel Society. There is more than one reason, however, for doubting whether even his accompaniment would succeed in bringing out the true intentions of the composer. In the first place, our modern orchestras and choruses are so much larger than those mostly to be heard in the time of Bach and Handel, that the effect of the combination with the organ must necessarily be different. An organ part filling up the harmony played by some twenty or twenty-four violins in unison (as in many of Handel's songs) and supported by perhaps twelve to sixteen bass instruments will sound very different if there is only half that number of strings. Besides, our modern organs often differ hardly less from those of the last century than our modern orchestras. But there is another and more weighty reason for doubting the advisability of supplementing the score by such an organ part. In the collection of Handel's conducting-scores, purchased some twenty years since by M. Schoelcher, is a copy of 'Saul' which contains full directions in Handel's own writing for the employment of the organ, reprinted in the edition of the German Handel Society;[1] from which it clearly appears that it was nowhere used to fill up the harmony in the accompaniment of the songs. This must therefore have been given to the harpsichord, an instrument no longer in use, and which, if it were, would not combine well with our modern orchestra. It is therefore evident that such an organ part as Mendelssohn has written for the songs in 'Israel,' appropriate as it is in itself, is not what the composer intended.

3. The method more frequently and also more successfully adopted is to fill up the harmonies with other instruments—in fact to rewrite the score. Among the earliest examples of this mode of treatment are Mozart's additional accompaniments to Handel's 'Messiah,' 'Alexander's Feast,' 'Acis and Galatea,' and 'Ode for St. Cecilia's Day.' These works were arranged for Baron van Swieten, for the purpose of performances where no organ was available. What was the nature of Mozart's additions will be seen presently; meanwhile it may be remarked in passing, that they have always been considered models of the way in which such a task should be performed. Many other musicians have followed Mozart's example with more or less success, among the chief being Ignaz Franz Mosel, who published editions of 'Samson,' 'Jephtha,' 'Belshazzar,' etc., in which not only additional instrumentation was introduced, but utterly unjustifiable alterations were made in the works themselves, a movement from one oratorio being sometimes transferred to another; Mendelssohn, who (in early life) rescored the 'Dettingen Te Deum,' and 'Acis and Galatea'; Dr. Ferdinand Hiller, Professor G. A. Macfarren, Sir Michael Costa, Mr. Arthur Sullivan, and last (and probably best of all) Robert Franz. This eminent musician has devoted special attention to this branch of his art; and for a complete exposition of the system on which he works we refer our readers to his 'Offener Brief an Eduard Hanslick,' etc. (Leipzig, Leuckart, 1871). Franz has published additional accompaniments to Bach's 'Passion according to St. Matthew,' 'Magnificat,' and several 'Kirchencantaten,' and to Handel's 'L'Allegro' and 'Jubilate.'

4. The first, and perhaps the most important case in which additions are needed to the older scores is that which so frequently occurs when no instrumental accompaniment is given excepting a figured bass. This is in Handel's songs continually to be met with, especially in cadences, and a few examples follow of the various way in which the harmonies can be filled up.

At the end of the air 'Rejoice greatly' in the 'Messiah,' Handel writes thus,—



Mozart gives the harmonies in this passage to the stringed quartett, as follows:—

[1] See also Chrysander's 'Jahrbücher für Musikalische Wissenschaft,' Band I, which contains a long article on this subject.

Sometimes in similar passages the accompaniments are given to a few wind instruments with charming effect, as in the following examples by Mozart. For the sake of comparison we shall in each instance give the score in its original state before quoting it with the additional parts. Our first example is from the close of the song 'What passion,' in the 'Ode for St. Cecilia's Day.'

HANDEL.

3. *Voce*

raise . . . . . and quell

Bassi

MOZART.

4. *Flauto* *tr*

Fagotto *tr*

Voce

raise . . . . . and quell

Bassi

HANDEL.

5. *Viol.* 1, 2

Voce

sor - rows, and ac - quaint - ed with grief

Viola, Bassi

etc.

6.

MOZART.

Clarinetti in B

Fagotti

Viol. 1, 2

Voce

sor - rows, and ac - quaint - ed with grief

Viola

Bassi

etc.

In the first of the foregoing quotations (No. 4) it will be seen that Mozart has simply added in the flute and bassoon the harmony which Handel no doubt played on the harpsichord. In the next (No. 6), from 'He was despised,' the harmony is a little fuller.

In all the above examples the treatment of the harmony is as simple as possible. When similar passages occur in Bach's works, however, they require a more polyphonic method of treatment, as is proved by Franz in his pamphlet above referred to. A short extract from the 'Passion according to Matthew' will show in what way his music can be advantageously treated.

Voce

dir ge - bäh - ren treu - er Je - su

Bassi

The figures here give the clue to the harmony, but if simple chords were used to fill it up, as in the preceding extracts, they would, in Franz's words, 'fall as heavy as lead among Bach's parts, and find no support among the constantly moving basses.' Franz therefore adopts the polyphonic method, and completes the score as follows:—

Viol. 1

Viol. 2

Viola

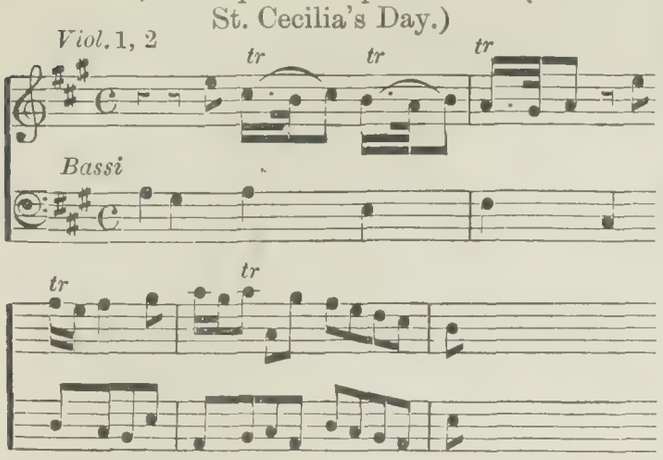
Voce

dir ge - bäh - ren treu - er Je - su

Bassi

Somewhat resembling the examples given above is the case so often to be found both in Bach and Handel in which only the melody and the bass are given in the score. There is hardly one of Handel's oratorios which does not contain several songs accompanied only by violins in unison and basses; while Bach very frequently accompanies his airs with one solo instrument, either wind or stringed, and the basses. In such cases it is sometimes sufficient merely to add an inner part; at other times a somewhat fuller score is more effective. The following quotations will furnish examples of both methods.

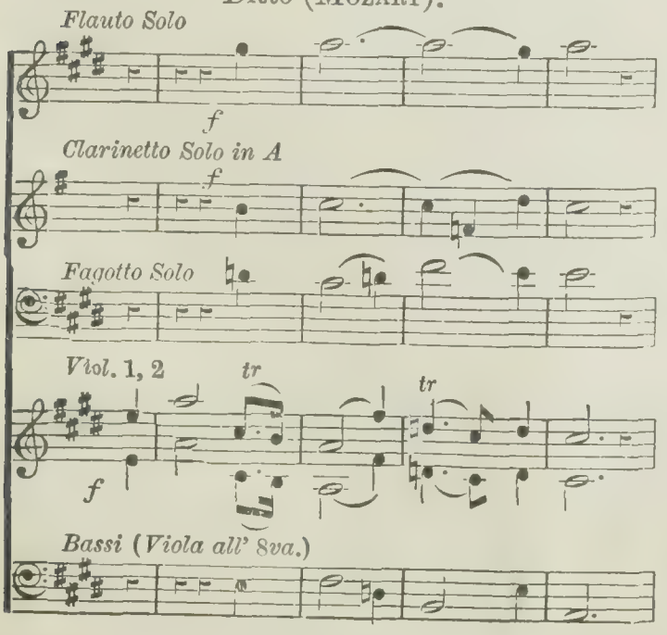
HANDEL, 'Sharp violins proclaim.' (Ode for St. Cecilia's Day.)



Ditto (MOZART).

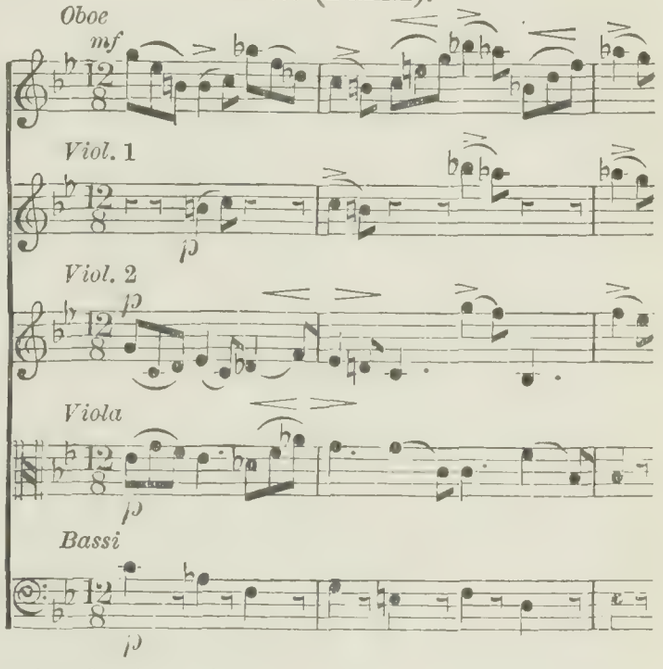
HANDEL, 'I know that my Redeemer liveth.' (Messiah.)

Ditto (MOZART).



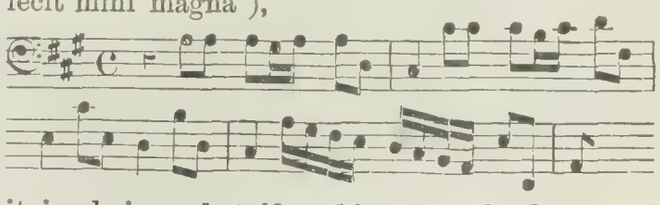
BACH, 'Ich hatte viel Bekümmerniss.'

Ditto (FRANZ).



In the first of these extracts nothing is added but a viola part; in the second Mozart has doubled the first violins by the second in the lower octave, and assigned a full harmony to the three solo wind instruments, while in the third Franz has added the string quartett to the solo oboe, and again treated the parts in that polyphonic style which experience has taught him is alone suitable for the fitting interpretation of Bach's ideas.

5. In all the cases hitherto treated, the melody being given as well as the bass, the task of the editor is comparatively easy. It is otherwise however when (as is sometimes found with Handel, and still more frequently with Bach) nothing whatever is given excepting a bass, especially if, as often happens, this bass is not even figured. In the following quotation, for example, taken from Bach's 'Magnificat' ('Quia fecit mihi magna'),



it is obvious that if nothing but the bass part be played, a mere caricature of the composer's intentions will be the result. Here there are no figures in the score to indicate even the outline of the harmony. The difficulties presented by such passages as these have been overcome in the most masterly manner by Robert Franz, who fills up the score thus—

By comparing the added parts (which, to save space, are given only in compressed score) with the original bass, it will be seen that they are all founded on suggestions thrown out, so to speak, by Bach himself, on ideas indicated in the bass, and it is in obtaining unity of design by the scientific employment of Bach's own material that Franz shows himself so well fitted for his self-imposed labour. It has been already said that Bach requires more polyphonic treatment of the parts than Handel. The following extract from Franz's score of 'L'Allegro' ('Come, but keep thy wonted state') will show the different method in which he fills up a figured bass in Handel's music. The original stands thus—

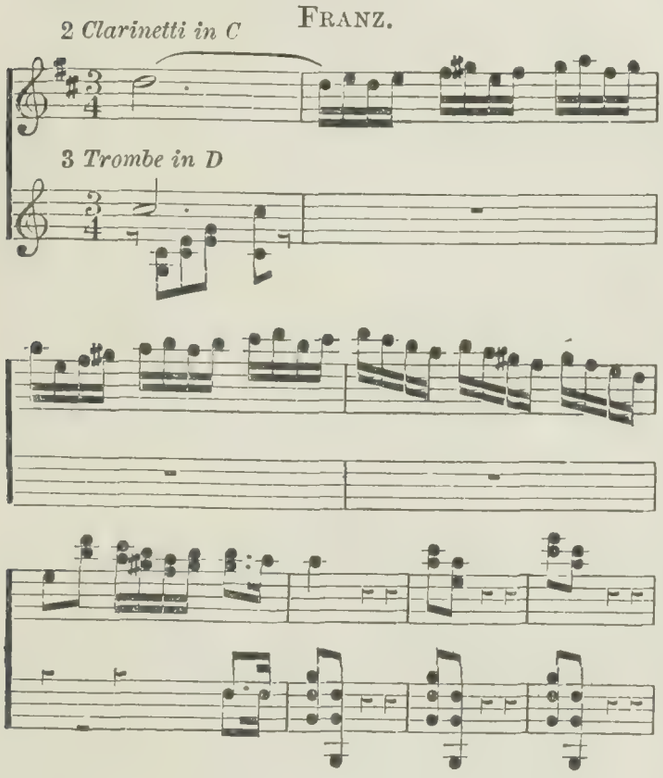
which Franz completes in this manner—

Here it will be seen there is no attempt at imitative writing. Nothing is done beyond harmonising Handel's bass in four parts. The harmonies are given to clarinets and bassoons in order that the first entry of the strings, which takes place in the third bar, may produce the contrast of tone-colour designed by the composer.

6. It is quite impossible within the limits of such an article as the present to deal exhaustively with the subject in hand; enough has, it is hoped, been said to indicate in a general manner some of the various ways of filling up the orchestration from a figured bass. This however, though perhaps the most important, is by no means the only case in which additional accompaniments are required or introduced. It was mentioned above that the composition of the orchestra in the days of Bach and Handel was very different from that of our own time. This is more especially the case with Bach, who employs in his scores many instruments now altogether fallen into disuse. Such are the viola d'amore, the viola da gamba, the oboe d'amore, the oboe da caccia (which he sometimes calls the 'taille'), and several others. In adapting these works for performance, it is necessary to substitute for these obsolete instruments as far as possible their modern equivalents. Besides this, both Handel and Bach wrote for the trumpets passages which on the instruments at present employed in our orchestras are simply impossible. Bach frequently, and Handel occasionally, writes the trumpet parts up to C in alt, and both require from the players rapid passages in high notes, the execution of which, even where possible, is extremely uncertain. Thus, in probably the best-known piece of sacred music in the world, the Hallelujah chorus in the 'Messiah,' Handel has written D in alt for the first trumpet, while Bach in the 'Cum Sancto Spiritu' of his great Mass in B minor has even taken the instrument one note higher, the whole first trumpet part as it stands being absolutely unplayable. In such cases as these it becomes necessary to re-write the trumpet parts, giving the higher notes to some other instrument. This is what Franz has done in his editions of Bach's 'Magnificat' and 'Pfingsten-Cantate,' in which he has used two clarinets in C to reinforce and assist the trumpet parts. The key of both pieces being D, the clarinets in A would be those usually employed; the C clarinets are here used instead, because their tone, though less rich, is more piercing, and therefore approximates more closely to that of the high notes of the trumpet. One example from the opening chorus of the 'Magnificat' will show how the arrangement is effected. Bach's trumpet parts and their equivalents in Franz's score will alone be quoted.

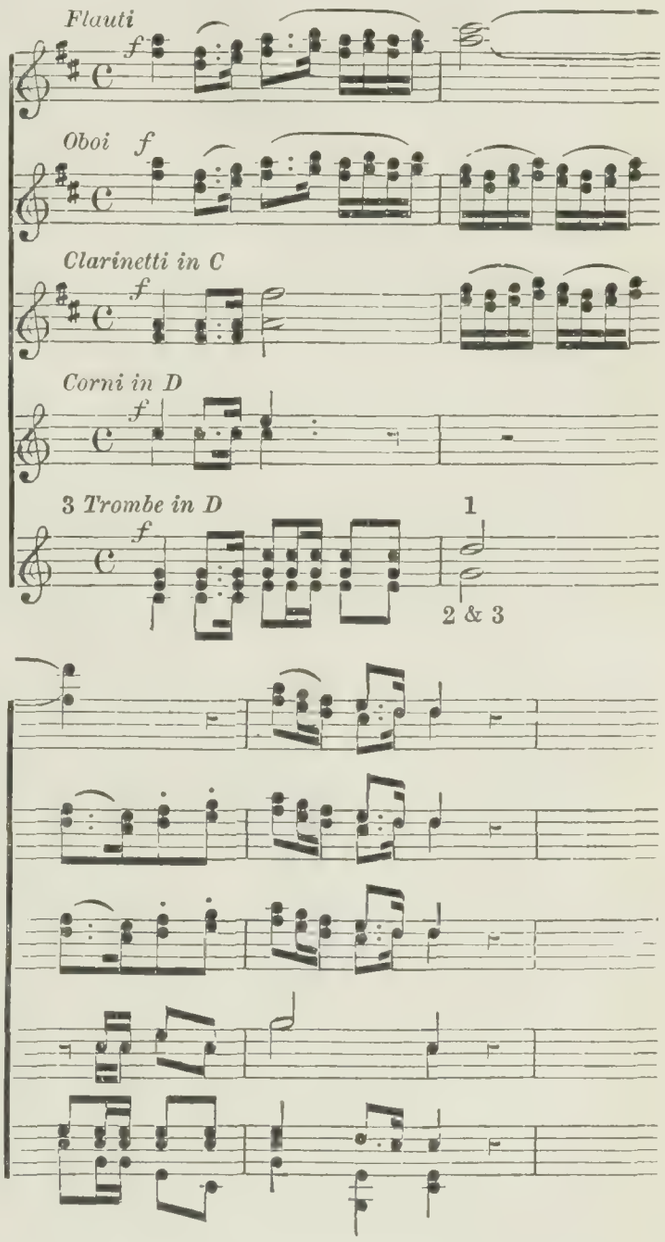
BACH.

FRANZ.



It is to be regretted that the same amount of reverence for the author's intentions shown in the above arrangement has not always been evinced even by great musicians in dealing with the scores of others. Mozart, in his arrangement of the 'Messiah,' thought fit to re-write the song 'The trumpet shall sound,' though whatever obstacle it may have presented to his trumpeter it has been often proved by Mr. Thomas Harper and others that Handel's trumpet part, though difficult, is certainly not impossible. Mendelssohn, in his score of the 'Dettingen Te Deum,' has altered (and we venture to think entirely spoilt) several of the very characteristic trumpet parts which form so prominent a feature of the work. As one example out of several that might be quoted, we give the opening symphony of the chorus 'To thee Cherubin.' Handel writes

These trumpet parts are assuredly not easy; still they are practicable. Mendelssohn however alters the whole passage thus:—



and, still worse, when the symphony is repeated in the original by oboes and bassoons, the arranger gives it to the full wind band with trumpets and drums, entirely disregarding the ideas of the composer. The chief objection to be urged against such a method of procedure as the above—so unlike Mendelssohn's usual reverence and modesty[1]—is not that the instrumentation is changed or added to, but that the form and character of the passage itself is altered. Every arrangement must stand or fall upon its own merits; but it will be generally admitted that however allowable it may be, nay more, however necessary it frequently is, to change the dress in which ideas are presented to us, the ideas themselves should be left without modification.

7. Besides the cases already referred to, passages are frequently to be found, especially in

[1] The Te Deum and Acis were instrumented by Mendelssohn as an exercise for Zelter. The date on the MS. of Acis is January 1829. He mentions them in a letter to Devrient in 1833, speaking of his additions to the Te Deum as 'interpolations of a very arbitrary kind, mistakes as I now consider them, which I am anxious to correct.' It is a thousand pities that the work should have been published.

the works of Bach, in which, though no obsolete instruments are employed, and though everything is perfectly practicable, the effect, if played as written, will in our modern orchestras altogether differ from that designed by the composer. From a letter written by Bach in 1730[1] we know exactly the strength of the band for which he wrote. Besides the wind instruments, it contained only two or at most three first and as many second violins, two first and two second violas, two violoncellos and one double-bass, thirteen strings in all. Against so small a force the solo passages for the wind instruments would stand out with a prominence which in our modern orchestras, often containing from fifty to sixty strings, would no longer exist; and as all the parts in Bach's music are almost invariably of equal importance, it follows that the wind parts must be strengthened if the balance of tone is to be preserved. This is especially the case in the choruses. It would be impossible, without quoting an entire page of one of Bach's scores, to give an extract clearly showing this point. Those who are familiar with his works will recall many passages of the kind. One of the best known, as well as one of the most striking examples is in the short chorus 'Lass ihn kreuzigen' in the 'Passion according to Matthew.' Here an important counterpoint is given to the flutes above the voices and stringed instruments. With a very small band and chorus this counterpoint would doubtless be heard, but with our large vocal and instrumental forces it must inevitably be lost altogether. Franz, in his edition of the 'Passion,' has reinforced the flutes by the upper notes of the clarinets, which possess a great similarity of tone, and at the same time by their more incisive quality make themselves distinctly heard above the other instruments.

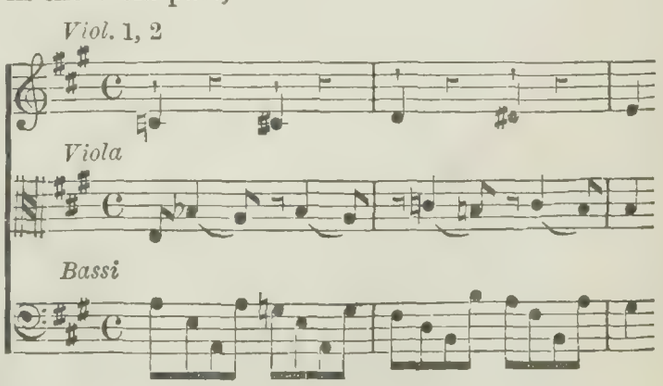
8. In Handel's orchestra the organ was almost invariably used in the choruses to support the voices, and give fullness and richness to the general body of tone. Hence in Mozart's arrangements, which were written for performance without an organ, he has supplied the place of that instrument by additional wind parts. In many of the choruses of the 'Messiah' (e.g. 'And the glory of the Lord,' 'Behold the Lamb of God,' 'But thanks be to God,' etc.) the wind instruments simply fill in the harmony as it may fairly be conjectured the organ would do. Moreover, our ears are so accustomed to a rich and sonorous instrumentation, that this music if played only with strings and oboes, or sometimes with strings alone, would sound so thin as to be distasteful. Hence no reasonable objection can be made to the filling up of the harmony, if it be done with taste and contain nothing inconsistent with the spirit of the original.

9. There yet remains to notice one of the most interesting points connected with our present subject. It not seldom happens that in additional accompaniments new matter is introduced for

[1] See Bitter, 'Johann Sebastian Bach,' ii. 15-22.

which no warrant can be found in the original. Sometimes the composer's idea is modified, sometimes it is added to. Mozart's scores of Handel are full of examples of this kind; on the other hand Franz, the most conscientious of arrangers, seldom allows himself the least liberty in this respect. It is impossible to lay down any absolute rule in this matter; the only test is success. Few people, for instance, would object to the wonderfully beautiful wind parts which Mozart has added to 'The people that walked in darkness,' though it must be admitted that they are by no means Handelian in character. It is, so to speak, Mozart's gloss or commentary on Handel's music; and one can almost fancy that could Handel himself have heard it he would have pardoned the liberty taken with his music for the sake of the charming effect of the additions. So again with the trumpets and drums which Mozart has introduced in the song 'Why do the nations.' No doubt Handel could have used them had he been so disposed; but it was not the custom of his age to employ them in the accompaniments to songs, and here again the excellence of the effect is its justification. On the same ground may be defended the giving of Handel's violin part to a flute in the air 'How beautiful are the feet,' though it is equally impossible to approve of the change Mozart has made in the air and chorus 'The trumpet's loud clangour' in the 'Ode to St. Cecilia's Day,' in which he has given a great portion of the important trumpet part (which is imperatively called for by the words) to the flute and oboe in unison! The passages above referred to from the 'Messiah' are so well known as to render quotation superfluous; but two less familiar examples of happily introduced additional matter from the 'Ode to St. Cecilia's Day' will be interesting. In the first of these,

from the song 'Sharp violins proclaim,' it will be seen that Handel has written merely violins and basses. The dissonances which Mozart has added in the viola part,



are of the most excellent effect, well suited

moreover to the character of the song which treats of 'jealous pangs and desperation.' Our last extract will be from the song 'What passion cannot music raise and quell?' in which Mozart has added pizzicato chords for the strings above the obligato part for the violoncello.

HANDEL.

MOZART.

10. It has been said already that additional accompaniments must in all cases be judged upon their own merits. The question is not whether but how they should be written. Their necessity in many cases has been shown above; and they will probably continue to be written to the end of time. While however it is impossible to lay down any absolute law as to what may and what may not be done in this respect, there are two general principles which may be given as the conclusion of the whole matter. First, that all additions to a score merely for the sake of increasing the noise are absolutely indefensible. At many operatic performances, Mozart's 'Don Giovanni' and 'Figaro' are given with copious additional accompaniments for trombones; and a conductor has even been known to reinforce the score of Weber's overture to 'Euryanthe,' which already contains the full complement of brass, with two cornets and an ophicleide. All such procedures are utterly inartistic, and cannot be too strongly condemned. And lastly, no one who writes additional accompaniments has any right whatever to tamper with the original text, either by adding, cutting out, or largely modifying passages. By all means let such additions be made as are needed to adapt the music to our modern requirements, but let the changes be such as to bring out more clearly, not to obscure or alter the thought of the composer. These additions moreover should be in unison with the spirit, as well as the letter of the original. To hear, as is sometimes to be heard, Handel's music scored after the fashion of Verdi's grand operas shows an equal want of artistic feeling and of common sense on the part of the arranger. Those additional accompaniments will always best fulfil their object in which most reverence is shown for the author's original intentions. [E. P.]

A DEUX MAINS (Fr.). 'For two hands.' A term applied to music for one performer on the piano, as contradistinguished from A QUATRE MAINS, etc.

ADLGASSER, ANTON CAJETAN. Born 1728 at Inzell in Bavaria. After being a pupil of Eberlin's, he was sent to Italy by the Archbishop of Salzburg, and recalled thence to the post of organist to the cathedral and cembalist to the court at Salzburg, where he died Dec. 21, 1777, from an apoplectic stroke while at the organ. Adlgasser was noted both as organ player and contrapuntist. His works remain mostly in MS. The principal of them are a requiem, a litany, and a salve regina. [C. F. P.]

AD LIBITUM (Lat.). At the pleasure of the performer, as regards time and expression. In the case of arrangements—'with violin or flute ad libitum'—it signifies that the solo instrument may be left out or exchanged at pleasure.

ADLUNG, JACOB, born at Bindersleben, Erfurt, Jan. 14, 1699; a theologian, scholar, and musician. His taste for music came late; the clavier, organ, and theory, he learned from Christian Reichardt the organist, who though not a musician of the first rank was truly devoted to his art. After the death of Buttstett in 1727 Adlung received his post as organist of the Evangelical church, where he was soon known for his masterly playing, and in 1741 became professor at the Rathsgymnasium of Erfurt. In 1736 his house and all his possessions were burnt, but the undaunted man was not discouraged. He taught both music and language, wrote largely and well on music, and even constructed instruments with his own hands; and thus made a successful resistance to adverse fortune till his death, July 5, 1762. Three of his works are of lasting value in musical literature: (1) 'Anleitung zur musik. Gelahrtheit,' with a preface by Joh. Ernst Bach (Erfurt, 1758); a 2nd edition, issued after his death, by J. A. HILLER (Leipsic, 1783). (2) 'Musica mechanica Organœdi,' etc. (Berlin, 1768), a treatise in two volumes on the structure, use, and maintenance of the organ and clavi-cymbalum. This contains additions by J. F. AGRICOLA and J. L. Albrecht, a translation by the former of a treatise on the organ by BEDOS DE CELLES, and an autobiography of Adlung. (3) 'Musikalisches Siebengestirn' (Berlin, 1768). (See Hiller's Lebensb. ber. Musikgelehrten.) [C. F. P.]

ADOLFATI, ANDREA, born in Venice 1711, date and place of death unknown; was a pupil of Galuppi, conductor of the music in the church

of Santa Maria della Salute in Venice, and in that of the Annunciation at Genoa, the latter from about 1750 till his death. His principal operas are 'L'Artaserse,' 'L'Arianna,' 'Adriano in Siria,' and 'La Gloria ed il Piacere,' the first produced in Rome in 1742, the three last in Genoa in 1750–1752. He left also sacred compositions, chiefly Psalms. 'Arianna' is said to contain an air in the measure of five beats to the bar. [M. C. C.]

ADRIEN, or ANDRIEN, Martin Joseph, called Adrien l'Ainé, born at Liége 1766; a bass singer, taking alternate parts with Chéron at the opera in Paris from 1785 to 1804; afterwards choirmaster at the opera. In March 1822 he succeeded Laîné as professor of declamation at the École Royale de Musique, and died in the following November, a victim to the exaggerated system of declamation then in vogue. His voice was harsh, and his method of singing bad, but he had merit as an actor. He composed the 'Hymne à la Victoire' on the evacuation of the French territory in 1795, and the hymn to the martyrs for liberty.

His brother (name unknown) was born at Liége 1767; published five collections of songs (Paris, 1790-1802), and was for a short time choirmaster at the Théatre Feydeau.

Another brother, Ferdinand, was a teacher of singing in Paris, choir-master of the opera (1799–1801) and composer of songs. [M. C. C.]

A DUE (Ital., 'In two parts'), or A 2. This expression is used in two exactly opposite ways in orchestral scores. For the wind instruments, for which two parts are usually written on the same stave, it indicates that the two play in unison; for the strings, on the other hand, it shows that the whole mass, which usually plays in unison, is to be divided into two equal parts, the one taking the upper and the other the lower notes. In practice there is never any difficulty in seeing which meaning is intended. [E. P.]

AELSTERS, Georges Jacques, born of a musical family at Ghent, 1770, died there 1849; carilloneur of that town from 1788 to 1839; for fifty years director of the music at the church of St. Martin, and composer of much church music still performed in Flanders, especially a 'Miserere.'

AENGSTLICH (Germ. 'fearfully'). A word which calls for notice here only on account of its use by Beethoven at the head of the recitative in his Missa Solennis, 'Agnus Dei, qui tollis peccata mundi, miserere nobis.' In this most dramatic and emotional part of his great work Beethoven seems to realise the 'prayer for internal and external peace' which he gives as a motto to the entire 'Dona': the fierce blasts of the trumpets alternating with the supplications of the voices bring before us the enemy at the very gates. As in the case of Accelerando Beethoven has accompanied the German word with its Italian equivalent *tramidamente*.

ÆOLIAN HARP. (Fr. *La Harpe Æolienne*; Ital. *Arpa d'Eolo*; Ger. *Aeolsharfe Windharfe*.) The name is from Aeolus the god of the wind. The instrument, of which the inventor is unknown, would appear to owe its origin to the monochord, a string stretched upon two bridges over a soundboard. The string happening to be at a low tension and exposed to a current of air would divide into various aliquot parts according to the varying strength of the current, and thus give the harmonics or overtones we hear in the music of this instrument. Had the principle of the Æolian harp never been discovered, we should in these days of telegraphy have found it out, as it is of frequent occurrence to hear musical sounds from telegraph wires which become audible through the posts which elevate the wires, and assume the function of soundboards. Once recognised on a monochord, it would be a simple process to increase the number of strings, which, tuned in unison, would be differently affected in relation to the current of air by position, and thus give different vibrating segments, forming consonant or dissonant chords as the pressure of wind might determine. That musical sounds could be produced by unaided wind has been long known in the East. According to tradition King David's harp (*kinnor*) sounded at midnight when suspended over his couch in the north wind; and in an old Hindu poem, quoted by Sir William Jones, the *vina*, or lute of the country is said to have produced tones, proceeding by musical intervals, by the impulse of the breeze. In the present day the Chinese have kites with vibrating strings, and the Malays have a curious Æolian instrument, a rough bamboo cane of considerable height, perforated with holes and stuck in the ground. This is entirely a wind contrivance, but they have another of split bamboo for strings. (C. Engel, 'Musical Instruments,' 1874, p. 200.) St. Dunstan of Canterbury is said to have hung his harp so that the wind might pass through the strings, causing them to sound, and to have been accused of sorcery in consequence. This was in the 10th century. It was not until the 17th we meet with the Æolian harp itself. Kircher (1602–1680) first wrote about it. He speaks of it in his 'Musurgia Universalis' as being a new instrument and easy to construct, and as being the admiration of every one. He describes the sounds as not resembling those of a stringed or of a wind instrument, but partaking of the qualities of both. This is quite true, and applies to any stretched string the sound of which is made continuous by any other agency than that of a bow, and not dying away as we usually hear the tones of pianofortes, harps, and guitars. Thomson, in the 'Castle of Indolence,' in well-known lines, describes the Æolian harp, but except one phrase, 'such sweet, such sad, such solemn airs divine,' misses the elegiac note that distinguishes the instrument. Matthew Young, bishop of Clonfert, in his 'Enquiry into the Principal Phenomena of Sounds and Musical Strings' (1784), gives full particulars of it, and

offers a theory of its generation of sound. It also gained attention in Germany about the same time, through a description of it in the 'Göttingen Pocket Calendar' for 1792. H. C. Koch, a German, appears to have bestowed the most attention upon the effects obtainable by varying the construction and stringing of the Æolian harp; but it is of little importance whether the tone be a little louder or a little softer, the impression to be derived from the instrument is as attainable from one of simple build as from double harps, or from one with weighted (spun) strings added.

An Æolian harp is usually about three feet long, five inches broad, and three inches deep; of pine wood, with beech ends for insertion of the tuning- and hitch-pins, and with two narrow bridges of hard wood over which a dozen catgut strings are stretched. These are tuned in the most exact unison possible, or the beats caused by their difference would be disagreeable. The direction sometimes attached to tune by intervals of fourths and fifths is only misleading. The tension should be low; in other words, the strings be rather slack, the fundamental note not being noticeable when the instrument sounds. There are usually two soundholes in the soundboard. The ends are raised above the strings about an inch, and support another pine board, between which and the soundboard the draught of air is directed. To hear the Æolian harp it should be placed across a window sufficiently opened to admit of its introduction, and situated obliquely to the direction of the wind. The evening time is the best, as the feelings are then more attuned to the chords we are to listen to. The modifications of tone, increasing and decreasing in a manner inimitable by voices or instruments, are perfectly enchanting. An instrument producing chords by the wind alone, without our interference, stimulates the fancy, and is in itself an attractive phenomenon. The sounds are so pure and perfectly in tune, that no tuning we might accomplish could rival it. For we have here not tempered intervals but the natural tones of the strings, the half or octave, the third or interval of the twelfth, and so on, in an arithmetical progression, up to the sixth division, the whole vibrating length being taken as the first—we are listening to full and perfect harmony. But the next, the seventh, still in consonance with the lowest note, in effect not unlike the dull sad minor sixth, but still more mournful, is to our ears transcendental, as our musical system does not know it: and it would be too much out of tune with other intervals consonant to the key-note for admission to our scales. We are impressed with it as by a wail—in the words of Coleridge a 'sweet upbraiding,' ('The Æolian Harp,' *Poems*, i. 190)—to be followed as the wind-pressure increases by more and more angry notes as we mount to those dissonances in the next higher octave, especially the eleventh and thirteenth overtones that alternate and seem to shriek and howl until the abating gust of wind suffers the lower beautiful harmonies to predominate again. The mind finds in this return a choral echo as of some devotional antiphon, at least this has been the writer's experience, and not the mingling of violins, flutes, harps, and chromatic sequences by which some have described it. The Æolian harp is nature's music; man's music is an art, implying selection. He chooses intervals to construct his scales with, and avoids ratios that do not coincide with his instinctive feeling or intention. [A. J. H.]

ÆOLIAN MODE. The Æolians, who migrated from Greece to Asia Minor in the 12th century B.C., have the credit of improving the system of the Greek music by the addition of another TETRACHORD. Very great uncertainty obscures this subject; indeed from the earliest records we can find, it would seem that from time to time the Greek modes experienced those changes, regarded by some as deteriorations, by others (probably) as improvements, to which all living art is necessarily subject. Whether they owed their original impressiveness to the varieties of their intervals, or to some kind of prosodaic time peculiar to each, or to the combination of both, we read the following eulogy on their native energy, and also a lament over their too general neglect, in a quotation cited by Dr. Burney from Heraclides of Pontus, a contemporary of Plato and Aristotle (about 335 B.C.). Describing what he then styled the three most ancient modes, he says, 'the *Dorian* is grave and magnificent, neither too diffusive, gay, nor varied; but severe and vehement. The *Æolian* is grand and pompous, though sometimes soothing, as it is used for the breaking of horses, and the reception of guests; and it has likewise an air of simplicity and confidence, suitable to pleasure, love, and good cheer. Lastly, the *Ionian* is neither brilliant nor effeminate, but rough and austere; with some degree however of elevation, force, and energy. But in these times, since the corruption of manners has subverted everything, the true, original, and specific qualities peculiar to each mode are lost.' (Dissertation on the Music of the Ancients, 4to., p. 60). But there is no doubt that whatever may have been the nature of the Greek modes, we have their counterparts and, as it were, their living descendants in the ECCLESIASTICAL MODES which still bear their names, and are, most likely, if not the same, yet the legitimate inheritors of their peculiar lineaments; nor to fit audience in the present day are they found destitute of their parents' varied and attractive characteristics.

The authentic Æolian mode—or, as it is often called, the Hyper-Æolian—as we now know it, is the ninth of the church modes, scales, or tones, as they are variously called. Its notes range thus—as in the modern minor scale, though without any accidentals in ascending:—

1. *The Hyper-Æolian Mode.* Authentic.

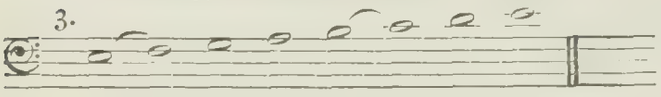
and its melodies are contained within the octave from A to A. The division of the scale is 'harmonic,' i.e. the diapente (A to E) is below the diatessaron (E to A). Thus the final is A, and the dominant E.

2.

Its plagal mode is called the Hypo-Æolian, and has the 'arithmetical' division, i.e. the diatessaron below the diapente. Here the final is A, and the dominant C:—

The Hypo-Æolian Mode. Plagal.

3.



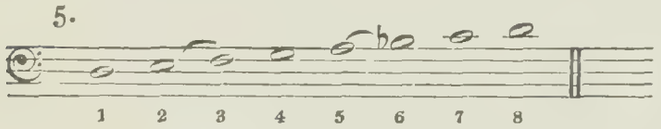
with its diatessaron and diapente:—

4.

The melodies in the Hypo-Æolian mode range from the fourth below to the fifth above the final A. The dominant is C in this plagal mode, according to the rule that 'the dominants of the plagal modes are always the third below the dominants of the relative authentic, unless this third happens to be B, when the nearest sound C is substituted for it,' as appears, for example, in the eighth mode.

The pitch of the authentic Æolian scale being higher than is convenient for many voices led to its being often transposed a fifth lower by the use of the B flat. The scale will thus begin on D, and the semitones (as in our modern minor scales) will fall in the same places as before, viz. between the second and third, and fifth and sixth notes of the scale.

5.



In this position the Æolian mode is apt to be confounded with the Dorian, or first mode, with which, when thus transposed, it corresponds, except in the upper tetrachord, the semitone of which in the Dorian mode falls between the sixth and seventh notes of the scale. The transposed final is D, and the dominant A, as in the first mode, but the semitones fall (as in the untransposed position) between the second and third of the scale (E and F), and between the fifth and sixth (A and B ♭).

The service-books contain hymns, antiphons, etc., which, though belonging originally to this Æolian mode, are sometimes ascribed to the two Dorian modes; and the scale of the Hypo-Dorian is the same as that of the Hyper-Æolian, but an octave lower, and having of course its own plagal character and treatment, and thus differing from the authentic Hyper-Æolian.

Examples of the Æolian mode may be found in the chorales 'Puer natus in Bethlehem,' No. 12, and 'Herzliebster Jesu,' No. 111, of Bach's '371 Choralgesänge.' The latter is from the St. John Passion. Mozart's Requiem may be said almost to begin and end with the Æolian scale, for the 'Te decet hymnus' and 'Lux Æterna' which form so prominent a feature in the first and last movements are given in the melody of the 'Tonus Peregrinus,' which is founded directly on this scale.

It may be well to state here that from the earliest date of any kind of counterpoint the ancient tones have been harmonised both in the organ accompaniment, and, for some portions of the divine service, in vocal parts; and although, from the vast quantity of Gregorian music used in the antiphonars, psalters, hymnaries, etc., of the Western churches, it is found expedient to use vocal unisons (or octaves) with organ accompaniment in all ordinary services, yet the psalm tones have for centuries been sung in the Sistine Chapel (where there is no organ nor other instrument) with vocal harmonies in three parts, to which Baini added a fourth part for the soprano. Gafforius arranged them in the 15th century, and the style of vocal accompaniment called FAUX-BOURDON, in which he set them, had grown up gradually and very generally in the churches, most probably from the first invention and subsequent improvements of the organ. Some intimations of this are contained in the 'Micrologus' of Guido Aretino, written in the latter part of the 11th century. [T. H.]

ÆOLINA. A small and simple 'free reed' instrument, invented about 1829 by Messrs. Wheatstone. It consisted of a few free reeds, which were fixed into a metal plate and blown by the mouth. As each reed was furnished with a separate aperture for supplying the wind, a simple melody could of course be played by moving the instrument backwards and forwards before the mouth. Its value for artistic purposes was *nil*; its only interest is a historical one, as being one of the earliest attempts to make practical use of the discovery of the free reed. The æolina may be regarded as the first germ of the ACCORDION and CONCERTINA. [E. P.]

ÆOLODION, or ÆOLODICON (also called in Germany *Windharmonika*), a keyed wind-instrument resembling the harmonium, the tone of which was produced from steel springs. It had a compass of six octaves, and its tone was similar to that of the harmonium. There is some controversy as to its original inventor; most authorities attribute it to J. T. Eschenbach of Hamburg, who is said to have first made it in 1800. Various improvements were subsequently made by other mechanicians, among whom may be named Schmidt of Presburg, Voit of Schweinfurt, Sebastian Müller (1826), and F. Sturm of Suhl (1833). The instrument is now entirely superseded by the harmonium. A modification of the æolodion was the ÆOLSKLAVIER, invented about 1825 by Schortmann of Buttelstädt, in which the reeds or springs which

produced the sound were made of wood instead of metal, by which the quality of tone was made softer and sweeter. The instrument appears to have been soon forgotten. A further modification was the ÆOLOMELODICON or CHORALEON, constructed by Brunner at Warsaw, about the year 1825, from the design of Professor Hoffmann in that city. It differed from the æolodion in the fact that brass tubes were affixed to the reeds, much as in the reed-stops of an organ. The instrument was of great power, and was probably intended as a substitute for the organ in small churches, especially in the accompaniment of chorals, whence its second name choraleon. It has taken no permanent place in musical history. In the ÆOLOPANTALON, invented about the year 1830, by Dlugosz of Warsaw, the æolomelodicon was combined with a pianoforte, so arranged that the player could make use of either instrument separately or both together. A somewhat similar plan has been occasionally tried with the piano and harmonium, but without great success. [E. P.]

AERTS, EGIDIUS, born at Boom, 1822, died at Brussels, 1853; an eminent flutist and composer, studied under Lahon in the Conservatoire at Brussels. From 1837 to 1840 he travelled professionally through France and Italy, and on his return to Brussels studied composition under Fétis. In 1847 was appointed professor of the flute at the Conservatoire, and first flute at the Theatre. He composed symphonies and overtures, as well as concertos and other music for the flute. [M. C. C.]

AFFETTUOSO (Ital.), or CON AFFETTO, 'with feeling.' This word is most commonly found in such combinations as 'andante affettuoso' or 'allegro affettuoso,' though it is occasionally placed alone at the beginning of a movement, in which case a somewhat slow time is intended. It is frequently placed (like 'espressivo' 'cantabile,' etc.) over a single passage, when it refers merely to that particular phrase and not to the entire movement. The German expressions 'Innig,' 'Mit innigem Ausdruck,' to be met with in Schumann and other modern German composers are equivalent to 'Affettuoso.' [E. P.]

AFFILARD, MICHEL L', a tenor singer in the choir of Louis XIV from 1683 to 1708, with a salary of 900 livres. His work on singing at sight, 'Principes très faciles,' etc., in which the time of the airs is regulated by a pendulum,—precursor of the metronome—passed through seven editions (Paris, 1691; Amsterdam, 1717.)

AFRANIO, lived in the beginning of the 16th century, a canon of Ferrara, and reputed inventor of the bassoon, on the ground of a wind instrument of his called Phagotum, which is mentioned, and figured in two woodcuts, at p. 179 of the 'Introductio in Chaldaicam linguam' of Albonesi (Pavia, 1539), a work dedicated by the author to his uncle Afranio. The instrument sufficiently resembles the modern bassoon or fagotto to make good Afranio's right; but the book does not appear to contain any account of it.

AFZELIUS, ARVID AUGUST, born 1785, a Swedish pastor and archæologist; edited conjointly with Geijer a collection of Swedish national melodies, 'Svenska Folkvisor,' 3 vols. (Stockholm, 1814–16, continued by Arwidsson), and wrote the historical notes to another collection, 'Afsked af Svenska Folksharpan' (Stockholm, 1848).

AGAZZARI, AGOSTINO, was a cadet of a noble family of Siena, and born on Dec. 2, 1578. He passed the first years of his professional life in the service of the Emperor Matthias. After a time he came to Rome, where he was chosen Maestro di Cappella at the German College (before 1603) at the church of S. Apollinaris,[1] and subsequently at the Seminario Romano. An intimacy grew up between him and the well-known Viadana, of Mantua, and he was one of the earliest adopters of the figured bass. In the preface to his third volume of 'Motetti' (Zanetti, Rome, 1606), he gives some instructions for its employment. In 1630 he returned to Siena, and became Maestro of its cathedral, a post which he retained till his death, probably in 1640. Agazzari was a member of the Academy of the *Armonici Intronati.* His publications are numerous, and consist of Madrigals, Motetts, Psalms, Magnificats, Litanies, etc., republished in numerous editions at Rome, Milan, Venice, Antwerp, Frankfort, and elsewhere. His one substantive contribution to the scientific literature of music is a little work of only sixteen quarto pages, entitled 'La Musica Ecclesiastica, dove si contiene la vera diffinizione della Musica come Scienza non più veduta e sua nobilta' (Siena, 1638); the object of which is to determine how church music should best conform itself to the Resolution of the Council of Trent. Palestrina, however, had worked at a clearer practical solution of that problem than any which the speculations of a scientific theorist could possibly evolve. On the authority of Pitoni, a pastoral drama, entitled 'Eumelio,' has been ascribed to Agazzari. It was undoubtedly performed at Amelia, and printed by Domenico Domenici at Roncilione in 1614 (Allacci, 'Dramaturgia'); but no author's name is affixed either to music or libretto.

A short motett by Agazzari is given by Proske in the 'Musica divina' (Lib. Motettorum, No. lxv). [E. H. P.]

AGITATO (Ital.), also CON AGITAZIONE, 'agitated,' 'restless.' This adjective is mostly combined with 'allegro' or 'presto' to describe the character of a movement. In the somewhat rare cases in which it occurs without any other time-indication (e g. Mendelssohn's 'Lieder ohne Worte,' Book i., No. 5, 'Piano agitato') a rather rapid time is indicated.

AGNESI, MARIA TERESA, born at Milan, 1724; sister of the renowned scholar, Maria Gaetana Agnesi; a celebrated pianist of her

[1] Baini alone mentions this second appointment; but he is probably right.

time, composed four operas, 'Sofonisbe,' 'Ciro in Armenia,' 'Nitocri,' and 'Insubria consolata' (1771), several cantatas, and many pianoforte concertos and sonatas, well known in Germany. [M. C. C.]

AGOSTINI, Ludovico, born 1534 at Ferrara. In holy orders, and both poet and composer. Became chapel-master to Alfonso II, Duke of Este, and died Sept. 20, 1590. A collection of his masses, motetts, and madrigals, appeared shortly before his death.

AGOSTINI, Paolo, an Italian composer, who stands out in relief from too many of his contemporary countrymen. He was born at Vallerano in 1593, and was a pupil, at Rome, of Bernardino Nanini, whose daughter he married. After being organist of S. Maria in Trastevere, and Maestro di Cappello at S. Lorenzo in Damaso, he succeeded Ugolini as Maestro at the Vatican Chapel, in 1629. Unhappily for his art, he died a few months after his preferment, in the 36th year of his age.

Pitoni, who would seem to be nothing if not inaccurate, has a story to the effect that Agostini owed his appointment at the Vatican to an unanswered challenge to a musical encounter, which he sent to Ugolini, who had been his fellow-pupil under Nanini; the Chapter conceived that, if their Maestro shunned a professional duello with Agostini, he ought to give up his place to him. But this is hardly probable, and Baini, with unnecessary perseverance, exposes its improbability. A more pleasant anecdote is that Urban VIII happened to enter the Basilica at the moment when a work of Agostini's, for forty-eight voices, after the fashion then in vogue, was being performed by the choir. The Pope stopped to hear it out; and, at its conclusion, rose and bowed pointedly to its composer, to mark his sense of its beauty.

The extant published works of Agostini consist of two volumes of Psalms for four and eight voices (printed by Soldi, Rome, 1619); two volumes of Magnificats for one, two, and three voices (Ibid., 1620); and five volumes of Masses for eight and twelve voices, published (Robletti, Rome) in 1624, 1625, 1626, 1627, and 1628 respectively. He was one of the first to employ large numbers of voices in several choirs. Ingenuity and elegance are his prevailing characteristics; but that he could and did rise beyond these, is proved by an 'Agnus Dei' for eight voices in canon, which was published by P. Martini in his 'Saggio di Contrappunto Fugato,' and which is allowed to be a masterpiece. The fame, however, of Agostini rests upon his unpublished pieces, which form the great bulk of his productions. They are preserved partly in the Corsini Library, and partly in the Collection of the Vatican.[1] A motett by Agostini is given in Proske's 'Musica Divina' (Liber Motettorum, No. lxx.) [E. H. P.]

AGRELL, Johann, born at Löth in Sweden; studied at Linköping and Upsal. Appointed court musician at Cassel in 1723, and in 1746 conductor at Nuremberg, where he died, 1767. He left nine published works (Nuremberg), concertos, sonatas, etc., and many more in manuscript.

AGREMENS (Fr., properly *Agrémens du Chant* or *de Musique*; Ger. *Manieren*; Eng. *Graces*). Certain ornaments introduced into vocal or instrumental melody, indicated either by signs, or by small notes, and performed according to certain rules.

Various forms of agrémens have been from time to time invented by different composers, and many of them have again fallen into disuse, but the earliest seem to have been the invention of Chambonnières, a celebrated French organist of the time of Louis XIV (1670), and they were probably introduced into Germany by Muffat, organist at Passau in 1695, who in his youth had studied in Paris. The proper employment of the agrémens in French music—which, according to Rousseau (Dictionnaire de Musique, 1768) were necessary 'pour couvrir un peu la fadeur du chant français'—was at first taught in Paris by special professors of the 'gout du chant,' but no definite rules for their application were laid down until Emanuel Bach treated them very fully in his 'Versuch über die wahre Art das Clavier zu spielen,' in 1752. In this he speaks of the great value of the agrémens:—'they serve to connect the notes, they enliven them, and when necessary give them a special emphasis, . . . they help to elucidate the character of the music; whether it be sad, cheerful, or otherwise, they always contribute their share to the effect, . . . an indifferent composition may be improved by their aid, while without them even the best melody may appear empty and meaningless.' At the same time he warns against their too frequent use, and says they should be as the ornaments with which the finest building may be overladen, or the spices with which the best dish may be spoilt.

The agrémens according to Emanuel Bach are the Bebung,[2] Vorschlag, Triller, Doppelschlag, Mordent, Anschlag, Schleifer, Schneller, and Brechung (Ex. 1).

1. *Bebung.* *Vorschlag.* *Triller.*

[1] Paolo Agostini must not be confounded with the earlier and inferior Ludovico Agostini of Ferrara, who, having lived for fifty-six years, and having been Maestro at the Cathedral of his native town, died in 1590, and left certain masses, madrigals, and motetti behind him: nor with Pietro Simoni Agostini, a Roman, who lived during the latter half of the 17th century, and was the author of some published cantatas, and of 'Il Ratto delle Sabine,' an opera performed in Venice in 1860.

[2] The Bebung (Fr. 'balancement'; Ital. 'tremolo') cannot be executed on the modern pianoforte. It consisted in giving to the key of the clavichord a certain trembling pressure, which produced a kind of pulsation of the sound, without any intervals of silence. On stringed instruments a similar effect is obtained by a rocking movement of the finger without raising it from the string.

In addition to these, Marpurg treats of the Nachschlag (Ex. 2), which Emanuel Bach does not recognise, or at least calls 'ugly, although extraordinarily in fashion,' but which is largely employed by modern composers.

The principal agrémens of French music were the Appogiature, Trille, and Accent, which resembled respectively the Vorschlag, Triller and Nachschlag described above, and in addition the Mordant—which appears to have differed from the Mordent of German music, and to have been a kind of interrupted trill,—the Coulé, Port de voix,[1] Port de voix jetté, and the Cadence pleine ou brisée[2] (Ex. 3).

The agrémens or graces peculiar to old English music differed considerably from the above, and have now become obsolete. They are described in an instruction-book for the violin, called the Division Violist, by Christopher Simpson, published in 1659, and are divided into two classes, the 'smooth and shaked graces.' The smooth graces are only adapted to stringed instruments, as they are to be executed by sliding the finger along the string; they include the Plain-beat or Rise, the Backfall, the Double Backfall, the Elevation, the Cadent, and the Springer, which 'concludes the Sound of a Note more acute, by clapping down another Finger just at the expiring of it.' The effect of this other finger upon the violin would be to raise the pitch of the last note but one (the upper of the two written notes) so that the Springer would resemble the French *Accent*. The 'shaked graces' are the Shaked Beat, Backfall, Elevation, and Cadent, which are similar to the plain graces with the addition of a shake, and lastly the Double Relish, of which no explanation in words is attempted, but an example in notes given as below (Ex. 4).

[1] The term 'Port de voix,' which ought properly to signify the carrying of the voice with extreme smoothness from one note to another (Ital. 'portamento di voce'), has been very generally applied to the appoggiatura.

[2] The Doppelschlag (Eng. 'Turn') was often called Cadence by the French writers of the time of Couperin (1700); and indeed Sebastian Bach uses the word in this sense in his 'Clavier-Büchlein' (1720).

The agrémens used in modern music or in the performance of the works of the great masters are the acciacatura, appoggiatura, arpeggio, mordent, nachschlag, shake or trill, slide, and turn, each of which will be fully described in its own place. [F. T.]

AGRICOLA, Alexander, a composer of great celebrity living at the end of the 15th century and beginning of the 16th. Crespel's lament on the death of Ockenheim mentions Agricola as a fellow-pupil in the school of that master; and the dates of his published works, together with an interesting epitaph printed in a collection of motetts published at Wittenberg in 1538, furnish us with materials for briefly sketching his life. The words of the epitaph, which bears the title 'Epitaphium Alex. Agricolae Symphoniastae regis Castaliae Philippi,' are as follows:—

'Musica quid defles? Periit mea aura decusque.
Estne Alexander? Is meus Agricola.
Dic age qualis erat? Clarus vocum manuumque.
Quis locus hunc rapuit? Valdoletanus ager.
Quis Belgam hunc traxit? Magnus rex ipse Philippus.
Quo morbo interiit? Febre furente obiit.
Aetas quae fuerat? Jam sexagesimus annus.
Sol ubi tunc stabat? Virginio capite.'

The question 'Quis Belgam hunc traxit?' seems to imply that Agricola was not a native of that country, though Fétis claims him as a Belgian on the strength of this very sentence, which he renders 'Who brought him *from* Belgium?' He was however certainly educated there, and lived the greater part of his life in the Netherlands. At an early age he distinguished himself both as a singer and performer. His fame soon spread to distant countries, and the great printer Petrucci published some of his works at Venice in 1503. He entered the service of Philip, duke of Austria and sovereign of the Netherlands, and followed him to Castile in 1506. There Agricola remained until his death, at the age of 60 (about the year 1530), of acute fever, in the territory of Valladolid. Amongst Agricola's known works the most important are two motetts for three voices from the collection entitled 'Motetti XXXIII' (Venice, Petrucci, 1502); eight four-part songs from the collection 'Canti cento cinquanta' (Venice, Petrucci, 1503); and a volume of five masses 'Misse Alex. Agricolae' (Venice, Petrucci, 1505). It is not improbable that a large number of his compositions may still be contained in the libraries of Spain. [J.R.S.-B.]

AGRICOLA, Georg Ludwig, born Oct. 25, 1643, at Grossen-Furra in Thuringia, where his father was clergyman; brought up at Eisenach and Gotha and the universities of Wittenberg and Leipsic; kapellmeister at Gotha in 1670. He composed 'Musikalische Nebenstunden' for two violins, two violas, and bass; religious hymns and madrigals; sonatas and preludes, 'auf franzosische Art,' etc., etc. He died at Gotha in Feb. 1676 at the age of thirty-three, full of promise, but without accomplishing a style for himself. [F. G.]

AGRICOLA, Johann, born at Nuremberg about 1570, professor of music in the Gymnasium at Erfurt in 1611, and composer of three collections of motetts (Nuremberg, 1601–1611).

AGRICOLA, Johann Friedrich, born Jan. 4, 1720, at Dobitschen, Altenburg, Saxony. His father was a judge, and his mother, Maria Magdalen Manke, from Giebrichenstein near Halle, was a friend of the great Handel. He began to learn music in his fifth year under a certain Martini. In 1738 he entered the University of Leipsic when Gottsched was Professor of Rhetoric. But though he went through the regular course of 'humanities' he also studied music under Sebastian Bach, with whom he worked hard for three years. After this he resided at Dresden and Berlin, and studied the dramatic style under Graun and Hasse. In 1749 he published two pamphlets on French and Italian taste in music under the pseudonym of Olibrio. In the following year a cantata of his, 'Il Filosofo convinto in amore,' was performed before Frederic the Great, and made such an impression on the king as to induce him to confer on Agricola the post of Hof-componist. He had an equal success with a second cantata, 'La Ricamatrice.' Agricola then married Signora Molteni, prima donna of the Berlin opera, and composed various operas for Dresden and Berlin, as well as much music for the Church and many arrangements of the king's melodies. After the death of Graun (Aug. 8, 1759) he was made director of the royal chapel; but without the title of 'kapellmeister.' There he remained till his death in 1774—Nov. 12 (Forkel) or Dec. 1 (Schneider, Hist. of Berlin Opera). Agricola's compositions had no permanent success, nor were any printed excepting a psalm and some chorals. He had the reputation of being the best organ-player in Berlin, and a good teacher of singing. He translated with much skill Tosi's 'Opinioni de' Cantori,' and made some additions of value to Adlung's 'Musica mechanica organœdi.' [F. G.]

AGRICOLA, Martin, whose German name, as he himself tells us, was Sohr, or Sore, was born about 1500 at Sorall in Lower Silesia. In 1524 we find him teacher and cantor in the first Protestant school at Magdeburg, and he remained there till his death, June 10, 1556. The assertion of his biographer Caspar that Agricola reached the age of seventy has misled all following writers as to the date of his birth. In his 'Musica instrumentalis deudsch,' which, notwithstanding its polyglott title is written in German, he states that he had no 'activum præceptorem' for music, but learned the art by himself while constantly occupied as a schoolmaster. That work is remarkable not only for its musical ability but for its German style, which has all the force and flavour of the writings of his contemporary Luther himself. Agricola's chief protector and friend was Rhaw, the senator of

Wittenberg, renowned in his own day as a printer of music. This excellent man printed many of Agricola's works, of which the following may be named amongst others:—'Ein kurtz deutsche Musica,' 1528; 'Musica instrumentalis deudsch,' 1529, '32, '45; 'Musica figuralis deudsch,' 1532; 'Von den Proportionibus'; 'Rudimenta Musices,' 1539. The list of the rest will be found in Draudius' 'Bibliotheca Classica,' p. 1650; Walther's 'Lexicon'; Marpurg's 'Beiträge,' vol. v; Forkel's 'Literature,' and Gerber's 'Dictionary.' Mattheson in his 'Ephorus' (p. 124) praises him for having been the first to abolish the 'ancient tablature,' and adopt the system of notation which we still employ. But this is inaccurate. All that Agricola proposed was a new 'tablature' for the lute, better than the old one. On the conflict between the old and new notation, Agricola's writings are full of interest, and they must be studied by every one who wishes to have an accurate view of that revolution. But unfortunately they are both rare and costly. [F. G.]

AGRICOLA, Wolfgang Christoph, lived about the middle of the 17th century, composed a 'Fasciculus Musicalis' (Wurzburg and Cologne, 1651), of masses, and 'Fasciculus variarum cantionum,' of motetts.

AGTHE, Carl Christian, born at Hettstädt, 1739; died at Ballenstedt, 1797; organist, composer of six operas, three pianoforte sonatas (Leipsic, 1790), and a collection of Lieder (Dessau, 1782). His son, W. J. Albrecht, born at Ballenstedt, 1790, in 1810 settled at Leipsic, and 1823 at Dresden as teacher of Logier's system, under the approval of C. M. von Weber, and in 1826 founded a similar establishment at Posen. Later he was at Berlin. Kullak is his best-known pupil. [M. C. C.]

AGUADO, Dionisio, born in Madrid, 1784, a remarkable performer on the guitar; received his chief instruction from Garcia the great singer. In 1825 he went to Paris, where he associated with the most eminent artistes of the day, till 1838, when he returned to Madrid, and died there in 1849. His method for the guitar, an excellent work of its kind, passed through three editions in Spain (Madrid, 1825-1843) and one in Paris (1827). He also published 'Colleccion de los Etudios para la guitarra' (Madrid, 1820), 'Colleccion de Andantes,' etc., and other works for his instrument. [M. C. C.]

AGUILERA DE HEREDIA, Sebastian, a monk and Spanish composer at the beginning of the 17th century. His chief work was a collection of Magnificats for four five, six, seven, and eight voices, many of which are still sung in the cathedral of Saragosa, where he directed the music, and at other churches in Spain.

AGUJARI, Lucrezia, a very celebrated singer, who supplies an extraordinary example of the fashion of nicknaming musicians; for, being a natural child of a noble, she was always announced in the playbills and newspapers as *La Bastardina*, or *Bastardella*. She was born at Ferrara in 1743, instructed in a convent by the P. Lambertini, and made her *début* at Florence in 1764. Her triumph was brilliant, and she was eagerly engaged for all the principal towns, where she was enthusiastically received. She did not excel in expression, but in execution she surpassed all rivals. The extent of her register was beyond all comparison. Sacchini said he had heard her sing as high as B♭ in altissimo, and she had two good octaves below: but Mozart himself heard her at Parma in 1770, and says of her[1] that she had 'a lovely voice, a flexible throat, and an incredibly high range. She sang the following notes and passages in my presence:—

Ten years later, in speaking of Mara, he says, 'She has not the good fortune to please me. She does too little to be compared to a Bastardella—though that is her peculiar style—and too much to touch the heart like an Aloysia Weber.'[2] Leopold Mozart says of her, 'She is not handsome nor yet ugly, but has at times a wild look in the eyes, like people who are subject to convulsions, and she is lame in one foot. Her conduct formerly was good; she has, consequently, a good name and reputation.

Agujari made a great sensation in the carnival of 1774 at Milan, in the serious opera of 'Il Tolomeo,' by Colla, and still more in a cantata by the same composer. In 1780 she married

[1] Letter of March 24, 1770. [2] Letter of Nov. 13, 1780.

Colla, who composed for her most of the music she sang. She sang at the Pantheon Concerts for some years, from 1775, receiving a salary at one time of £100 a night for singing two songs, a price which was then simply enormous. She died at Parma, May 18, 1783. [J. M.]

AGUS, Henri, born in 1749, died 1798; composer and professor of solfeggio in the Conservatoire of Paris (1795). His works, which display more learning than genius, consist of trios for strings, two compositions for violoncello, published in London, where he lived for some time, and six duos concertants for two violins, published by Barbieri (Paris) as the op. 37 of Boccherini.

AHLE, Johann Rodolph, church composer, born at Mühlhausen in Thuringia, Dec. 24, 1625; educated at Göttingen and Erfurt. In 1644 he became organist at Erfurt, but soon after settled at his native place, where in 1655 he was appointed member of the senate and afterwards burgomaster. He died in full possession of his powers July 8, 1673. His published compositions include 'Compendium pro tenellis' (1648), a treatise on singing which went through three editions; 'Geistlichen Dialogen,' 'Symphonien, Paduanen, und Balleten'; 'Thuringische Lustgarten,' a collection of church music; 400 'geistlichen Arien,' 'geistlichen Concerte,' and 'Andachten' on all the Sundays and Festivals, etc., etc. He cultivated the simple style of the choral, avoiding polyphonic counterpoint. His tunes were for long very popular, and are still sung in the Protestant churches of Thuringia — amongst others that known as 'Liebster Jesu wir sind hier.' Ahle left a son, Johann Georg, born 1650, who succeeded to his father's musical honours, and was made poet laureate by the Emperor Leopold I. He died Dec. 2, 1706. His hymn tunes were once popular, but are not now in use. [F. G.]

AHLSTROEM, A. J. R., born about 1762; a Swedish composer, organist at the church of St. James, Stockholm, and court accompanyist; composed sonatas for pianoforte (Stockholm, 1783 and 1786), cantatas, and songs, and edited with Boman 'Walda svenska Folkdansar och Folkledar,' a collection of Swedish popular airs, some of which have been sung by Mme. Lind-Goldschmidt. He was also editor for two years of a Swedish musical periodical 'Musikaliskt Tidsfördrif.' [M. C. C.]

AIBLINGER, Johann Caspar, born at Wasserburg in Bavaria, Feb. 23, 1779. His compositions are much esteemed, and performed in the Catholic churches of South Germany. In 1803 he went to Italy, and studied eight years at Vicenza, after which he settled at Venice, where in conjunction with the Abbe Gregorio Trentino he founded the 'Odeon' Institution for the practice of classical works. In 1826 he was recalled to his native country by the king, and appointed kapellmeister of his court music. In 1833 however he returned to Italy, and resided at Bergamo, occupying himself in the collection of ancient classical music, which is now in the Staatsbibliothek at Munich. His whole efforts to the end of his life were directed to the performance of classical vocal music in the All Saints' church at Munich, erected in 1826. His single attempt at dramatic composition was an opera of 'Rodrigo a Chimene,' which was not successful. The bravura airs for Mme. Schechner and for Pellegrini were much liked, but the piece shewed no depth of invention. In church music however he was remarkably happy: his compositions in this department are in the free style of his time, written with great skill, and full of religious feeling, tuneful, agreeable, and easy melody, and exactly suited to small church choirs. They consist of masses, some requiems, graduals, litanies, and psalms, with accompaniments for orchestra and organ, published at Munich, Augsburg, and Paris (Schott). Aiblinger died May 6, 1867. [C. F. P.]

AICHINGER, Gregor. Born about 1565; took holy orders, and entered the service of Freiherr Jacob Fugger at Augsburg as organist. In 1599 he paid a visit of two years to Rome to perfect himself in music. The date of his death is unknown, but it is supposed that he was alive at the time of the publication of one of his works, Dec. 5, 1613. In the preface to his 'Sacrae Cantiones' (Venice, 1590), he praises the music of Gabrieli; and his works also betray the influence of the Venetian school. They are among the best German music of that time, bearing marks of real genius; and are superior to those of his contemporary, the learned Gallus, or Handl. Amongst the most remarkable are a 'Ubi est frater,' and 'Assumpta est Maria,' both for three voices; an 'Adoramus' for four; and an 'Intonuit de cœlo' for six voices, the last printed in the *Florilegium Portense*. A Litany, a Stabat Mater, and various motetts of his are printed in Proske's 'Musica divina.' [F. G.]

AIMON, Pamphile Léopold François, violoncellist and composer, born at L'Isle, near Avignon, 1779; conducted the orchestra of the theatre in Marseilles when only seventeen, that of the Gymnase Dramatique in Paris 1821, and of the Théâtre Français, on the retirement of Baudron, 1822. Of his seven operas only two were performed, the 'Jeux Floraux' (1818), and 'Michel et Christine' (1821), the last with great success. He also composed numerous string quartetts, trios, and duos (Paris and Lyons), and was the author of 'Connaissances préliminaires de L'Harmonie,' and other treatises. [M. C. C.]

AIR (Ital. *aria*; Fr. *air*; Germ. *Arie*, from the Latin *aer*, the lower atmosphere; or *æra*, a given number, an epoch, or period of time). In a general sense air, from the element whose vibration is the cause of music, has come to mean that particular kind of music which is independent of harmony. In common parlance air is rhythmical melody—any melody or kind of melody of which the *feet* are of the same duration, and the *phrases* bear some recognisable

proportion one to another. In the 16th and 17th centuries air represented popularly a cheerful strain. The English word *glee*, now exclusively applied to a particular kind of musical composition, is derived from the A. S. gliggc, in its primitive sense simply *music*. Technically an air is a composition for a single voice or any monophonous instrument, acccompanied by other voices or by instruments. About the beginning of the 17th century many part-songs were written, differing from those of the preceding century in many important particulars, but chiefly in the fact of their interest being thrown into one, generally the upper, part; the other parts being subordinate. These other parts were generally so contrived as to admit of being either sung or played. The first book of Ford's 'Musike of sundrie kinds' (1607) is of this class. Subsequently to its invention, arias were for a considerable time commonly published with the accompaniment only of a 'figured bass.' The aria grande, great or more extended air, has taken a vast variety of forms. These however may be classed under two heads, the aria with 'da capo' and the aria without. The invention of the former and older form has been long attributed to Alessandro Scarlatti (1659-1725); but an aria printed in the present writer's 'Lectures on the Transition Period of Musical History,' shows that it was used as early as 1655, i.e. four years before A. Scarlatti was born, by the Venetian, Francesco Cavalli, a master in whose opera 'Giasone' (1649) the line which divides air from recitative seems to have been marked more distinctly than in any preceding music. The so-called 'aria' of Monteverde and his contemporaries (c. 1600) is hardly distinguishable from their 'musica parlante,' a very slight advance on the 'plain-song' of the middle ages. The aria without 'da capo' is but a more extended and interesting form than that of its predecessor. In the former the first section or division is also the last; a section, always in another key and generally shorter, being interposed between the first and its repetition. In the latter the first section is repeated, often several times, the sections interposed being in different keys from one another as well as from the first, which, on its last repetition, is generally more or less developed into a 'coda.' The aria grande has assumed, under the hands of the great masters of the modern school, a scope and a splendour which raise it to all but symphonic dignity. As specimens of these qualities we may cite Beethoven's 'Ah, perfido,' and Mendelssohn's 'Infelice.' The limits of the human voice forbid, however, save in rare instances, to the aria, however extended, that repetition of the same strains in different though related keys, by which the symphonic 'form' is distinguished from every other. But compositions of this class, especially those interspersed with recitative, though nominally sometimes arie belong rather to the class 'scena.' [J. H.]

AIRY, Sir George Biddell. The present Astronomer Royal, and late President of the Royal Society, the author of one of the latest works on acoustics, 'On Sound and Atmospheric Vibrations,' London 1868. The most important portion of this work is its elaborate mathematical treatment of the theory of atmospheric sound-waves, a subject first discussed by Sir Isaac Newton in the 'Principia.' [W. P.]

A'KEMPIS, Florentino, organist of St. Gudule, at Brussels, about the middle of the 17th century; composed three symphonies (Antwerp, 1644, 1647, and 1649), 'Missae et Motetta' (Antwerp, 1650), and another mass for eight voices.

AKEROYDE, Samuel, a native of Yorkshire, was a very popular and prolific composer of songs in the latter part of the 17th century. Many of his compositions are contained in the following collections of the period: 'D'Urfey's Third Collection of Songs' 1685; 'The Theatre of Musick,' 1685–1687; 'Vinculum Societatis,' 1687; 'Comes Amoris,' 1687–1694; 'The Banquet of Musick,' 1688–1692; 'Thesaurus Musicus,' 1693–1696; and in 'The Gentleman's Journal,' 1692–1694. He was also a contributor to the Third Part of D'Urfey's 'Don Quixote,' 1696. [W. H. H.]

ALA, Giovanni Battista, born at Monza about the middle of the 16th century, died at the age of thirty-two; organist of the Church dei Servitori, in Milan, and composer of canzonets, madrigals, and operas (Milan, 1617, 1625), 'Concerti ecclesiastici' (Milan, 1618, 1621, 1628), and several motetts in the 'Pratum musicum' (Antwerp, 1634).

ALARD, Delphin, eminent violinist. Born at Bayonne, March 8, 1815; shewed at an early age remarkable musical talent, and in 1827 was sent to Paris for his education. At first he was not received as a regular pupil at the Conservatoire, but was merely allowed to attend Habeneck's classes as a listener. He soon however won the second, and a year later the first prize for violin-playing, and from 1831 began to make a great reputation as a performer. In 1843, on Baillot's death, he succeeded that great master as professor at the Conservatoire, which post he still holds (1875). Alard is the foremost representative of the modern French school of violin-playing at Paris, with its characteristic merits and drawbacks. His style is eminently lively, pointed, full of *élan*. He has published a number of concertos and operatic fantasias which, owing to their brilliancy, attained in France considerable popularity, without having much claim to artistic worth. On the other hand, his 'Violin School,' which has been translated into several languages, is a very comprehensive and meritorious work. He also edited a selection of violin-compositions of the most eminent masters of the 18th century, 'Les maîtres classiques du Violon,' etc. (Schott), in 40 parts. [P. D.]

ALBANI, Mathias, a renowned violin-maker, born 1621, at Botzen, was one of Stainer's best pupils. The tone of his violins, which are generally very high in the belly, and have a dark

red, almost brown, varnish, is more remarkable for power than for quality. He died at Botzen in 1673. His son, also named Mathias, was at first a pupil of his father, afterwards of the Amatis at Cremona, and finally settled at Rome. His best violins, which by some connoisseurs are considered hardly inferior to those of the Amatis, are dated at the end of the 17th and beginning of the 18th century. A third Albani, whose Christian name is not known, and who lived during the 17th century at Palermo, also made good violins, which resemble those of the old German makers. [P. D.]

ALBENIZ, Pedro, born in Biscay about 1755, died about 1821; a Spanish monk, conductor of the music at the Cathedral of St. Sebastian, and (1795) at that of Logrono; composed masses, vespers, motetts, and other church music, never published, and a book of solfeggi (St. Sebastian, 1800).

ALBENIZ, Pedro, born at Logrono, 1795, died at Madrid 1855; son of a musician, Mattéo Albeniz, and pupil of Henri Herz and Kalkbrenner; organist from the age of ten at various towns in Spain, and professor of the pianoforte in the Conservatoire at Madrid. He introduced the modern style of pianoforte playing into Spain, and all the eminent pianists of Spain and South America may be said to have been his pupils. He held various high posts at the court, and in 1847 was appointed secretary to the Queen. His works comprise a method for the pianoforte (Madrid, 1840), adopted by the Conservatoire of Madrid, seventy compositions for the pianoforte, and songs. [M. C. C.]

ALBERGATI, Count Pirro Capacelli, of an ancient family in Bologna, lived in the end of the 17th and beginning of the 18th centuries, an amateur, and distinguished composer. His works include the operas 'Gli Amici' (1699), 'Il Principe selvaggio' (1712), the oratorio 'Giobbe' (Bologna, 1688), sacred cantatas, masses, motetts, etc., and compositions for various instruments.

ALBERT, Heinrich, born at Lobenstein, Voigtland, Saxony, June 28, 1604; nephew and apparently pupil of the famous composer Heinrich Schütz. He studied law in Leipsic, and music in Dresden. In 1626 he went to Königsberg, where Stobbæus was at that time kapellmeister. In 1631 he became organist to the old church in that city, and in 1638 married Elizabeth Starke, who is referred to in his poem as 'Philosette.' Of the date of his death nothing certain is known. It is given as June 27, 1657 (by Fétis Oct. 10, 1651). One of his books of 'Arien' (Königsberg, 1654), contains a statement that it was 'edited by the author's widow,' but the same book comprises some poems on the events of the year 1655. It is plain therefore that the date 1654 is an error.

Albert was at once poet, organist and composer. As poet he is one of the representatives of the Königsberg school, with the heads of which he was closely associated.

His church music is confined, according to Winterfeld, to a Te Deum for three voices, published Sept. 12, 1647. He however composed both words and music to many hymns, which are still in private use, e.g. 'Gott des Himmels und der Erden.' These, as well as his secular songs, are found in the eight collections printed for him by Paschen, Mense, and Reussner, under the patronage of the Emperor of Germany, the King of Poland, and the Kurfürst of Brandenburg. These collections sold so rapidly that of some of them several editions were published by the author. Others were surreptitiously issued at Königsberg and Dantzic under the title of 'Poetisch-musikalisches Lustwäldlein,' which Albert energetically resisted. These latter editions, though very numerous, are now exceedingly rare. Their original title is 'Erster (Zweiter, etc.) Theil der Arien etlicher theils geistlicher theils weltlicher, zur Andacht, guten Sitten, keuscher Liebe und Ehrenlust, dienen der Lieder zum singen und spielen gesetzt.'[1] Then followed the dedication, a different one to each part. The second is dedicated to his 'most revered uncle, Heinrich Schütz,' the only existing reference to the relationship between them. Albert's original editions were in folio, but after his death an octavo edition was published in 1657 by A. Profe of Leipsic. In his prefaces Albert lays down the chief principles of the musical art, a circumstance which gives these documents great value, as they belong to a time in which by means of the 'basso continuo' a reform in music was effected, of which we are still feeling the influence. Mattheson, in his 'Ehren-pforte,' rightly assumes that Albert was the author of the 'Tractatus de modo conficiendi Contrapunctam,' which was then in manuscript in the possession of Valentin Hausmann. In the preface to the sixth section of his 'Arien' Albert speaks of the centenary of the Königsberg University, Aug. 28, 1644, and mentions that he had written a 'Comödien-Musik' for that occasion, which was afterwards repeated in the palace of the Kurfürst. Albert was thus, next after H. Schütz, the founder of German opera. Both Schütz's 'Daphne' and Albert's 'Comödien-Musik' appear to be lost, doubtless because they were not published.

Albert's 'Arien' give a lively picture of the time, and of the then influence of music. While the object of the opera as established in Italy was to provide music as a support to the spoken dialogue, so the sacred 'concert' came into existence at the same time in Italy and Germany as a rival to the old motetts, in which the words were thrown too much into the background. But the sacred 'concert' again, being sung only by a small number of voices, necessitated some support for the music, and this was the origin of the 'basso continuo.' Albert was in the best position—knowing Schütz who had been a pupil of Gabrieli in Venice; and on his arrival at Königsberg he underwent a second course of instruction under Stobbæus, from which

[1] Fétis mistakes this title for that of the original edition.

originated the peculiar character of his music, which may be described as the quintessence of all that was in the best taste in Italy and Germany. Owing to the special circumstance that Albert was both a musician and a poet—and no small poet either—he has been rightly called the father of the German 'Lied.' It is rare for a composer to make music to his own poetry, and since the time of Albert and his comrades in the Königsberg school, one example only is found of it—Richard Wagner. But to conclude, Albert's work in German music may be described as a pendant to the contemporary commencement of Italian opera. [F. G.]

ALBERT, PRINCE. Francis Charles Augustus Albert Emmanuel, Prince Consort of Queen Victoria, second son of Ernest Duke of Saxe-Coburg-Saalfeld, was born at Rosenau, Coburg, Aug. 26, 1819, married Feb. 10, 1840, and died Dec. 14, 1861. Music formed a systematic part of the Prince's education (see his own 'Programme of Studies' at thirteen years of age in 'The Early Years,' etc., p. 107). At eighteen he was 'passionately fond' of it, 'had already shown considerable talent as a composer,' and was looked up to by his companions for his practical knowledge of the art (Ib. 143, 173); and there is evidence (Ib. 70) that when quite a child he took more than ordinary interest in it. When at Florence in 1839 he continued his systematic pursuit of it (Ib. 194) and had an intimate acquaintance with pieces at that date not generally known (Ib. 209–211).[1] His organ-playing and singing he kept up after his arrival in England (Martin's 'Life,' 85, 86, Mendelssohn's letter of July 19, 1842), but his true interest in music was shown by his public action in reference to it, and the influence which from the time of his marriage to his death he steadily exerted in favour of the recognition and adoption of the best compositions.

This was shown in many ways. First, by his immediate reorganisation of the Queen's private band from a mere wind-band to a full orchestra (dating from Dec. 24, 1840), and by an immense increase and improvement in its *répertoire*. There is now a peculiar significance in the fact that—to name only a few amongst a host of great works—Schubert's great symphony in C (probably after its rejection by the Philharmonic band, when offered them by Mendelssohn in 1844), Bach's 'Matthew-Passion,' Mendelssohn's 'Athalie' and 'Œdipus,' and Wagner's 'Lohengrin,' were first performed in this country at Windsor Castle and Buckingham Palace. Secondly, by acting in his turn as director of the Ancient Concerts, and choosing, as far as the rules of the society permitted, new music in the programmes; by his choice of pieces for the annual 'command nights' at the Philharmonic, where his programmes were always of the highest class, and included first performances of Mendelssohn's 'Athalie,' Schubert's overture to 'Fierabras,' and Schumann's 'Paradise and the Peri.' Thirdly, by the support which he gave to good music when not officially connected with it: witness his keen interest in Mendelssohn's oratorios, and his presence at Exeter Hall when 'St. Paul' and 'Elijah' were performed by the Sacred Harmonic Society. There can be no doubt that, in the words of a well-known musical amateur, his example and influence had much effect on the performance of choral music in England, and on the production here of much that was of the highest class of musical art.

The Prince's delight in music was no secret to those about him. In the performances at Windsor, says Mr. Theodore Martin, from whose 'Life' (i. App. A) many of the above facts are taken, 'he found a never-failing source of delight. As every year brought a heavier strain upon his thought and energies, his pleasure in them appeared to increase. They seemed to take him into a dream-world, in which the anxieties of life were for the moment forgotten.'

Prince Albert's printed works include 'L'invocazione all' Armonia,' for solos and chorus; a morning service in C and A; anthem, 'Out of the deep;' five collections of 'Lieder und Romanzen,' 29 in all; three canzonets, etc. [G.]

ALBERTAZZI, Emma, the daughter of a music-master named Howson, was born May 1, 1814. Beginning at first with the piano, she soon quitted that instrument, to devote herself to the cultivation of her voice, which gave early promise of excellence. Her first instruction was received from Costa, and scarcely had she mastered the rudiments, when she was brought forward at a concert at the Argyll Rooms. In the next year, 1830, she was engaged at the King's Theatre in several contralto parts, such as Pippo in the 'Gazza Ladra,' and others. Soon afterwards she went to Italy with her father, and got an engagement at Piacenza. It was here that Signor Albertazzi, a lawyer, fell in love with her, and married her before she was seventeen. Celli, the composer, now taught her for about a year; after which she sang, 1832, in Generali's 'Adelina,' at the Canobbiana, and subsequently was engaged for contralto parts at La Scala. There she sang in several operas with Pasta, who gave her valuable advice. She sang next at Madrid, 1833, for two years; and in 1835 at the Italian Opera in Paris. This was the most brilliant part of her career. In 1837 she appeared in London. Madame Albertazzi had an agreeable presence, and a musical voice, not ill-trained; but these advantages were quite destroyed by her lifelessness on the stage—a resigned and automatic indifference, which first wearied and then irritated her audiences. To the end of her career—for she afterwards sang in English Opera at Drury Lane—she remained the same, unintelligent and inanimate. Her voice now began to fail, and she went abroad again, hoping to recover it in the climate of Italy, but without success. She sang at Padua, Milan, and Trieste, and returned in 1846 to London, where she sang

[1] P. 211, *for* 'Nencini' *read* 'Nannini.'

for the last time. She died of consumption, Sept. 1847. [J. M.]

ALBINONI, Tomasso, dramatic composer and violinist. Born at Venice in the latter half of the 17th century. The particulars of his life are entirely unknown. He wrote forty-two operas (the first of which appeared in 1694), which are said to have been successful from the novelty of their style, though a modern French critic describes the ideas as trivial and the music as dry and unsuited to the words. Greater talent is to be seen in his instrumental works, concertos, sonatas, and songs. He was also an excellent performer on the violin. Albinoni's sole interest for modern times resides in the fact that the great Bach selected themes from his works, as he did from those of Corelli and Legrenzi. 'Bach,' says Spitta (i. 423), 'must have been peculiarly partial to Albinoni. Down to a late period of his life he was accustomed to use bass parts of his for practice in thorough-bass, and Gerber relates that he had heard his father (a pupil of Bach's) vary these very basses in his master's style with astonishing beauty and skill.' Two fugues of the great Master's are known to be founded on themes of Albinoni's—both from his 'Opera prima.' One (in A) is to be found at No. 10 of Cahier 13 of Peter's edition of Bach's clavier-works; the other (in F♯ minor) at No. 5 of Cahier 3 of the same edition. For further particulars see Spitta, i. 423–426. [E. H. D.]

ALBONI, Marietta, the most celebrated contralto of the 19th century, was born at Cesena, Romagna, in 1824. Her first instruction was received in her native place; after which she was taught by Mme. Bertoletti, at Bologna, who has taught many other distinguished singers. There she met Rossini, and was so fortunate as to obtain lessons from him: she is said to have been his only pupil. Charmed with her voice and facility, he taught her the principal contralto parts in his operas, with the true traditions. With this great advantage Alboni easily procured an engagement for several years from Merelli, an impresario for several theatres in Italy and Germany. She made her first appearance at La Scala, Milan, 1843, in the part of Maffio Orsini. In spite of her inexperience, her voice and method were brilliant enough to captivate the public. In the same year she sang at Bologna, Brescia, and again at Milan; soon afterwards with equal success at Vienna. In consequence of some misunderstanding about salary she now broke her engagement with Merelli, and suddenly took flight to St. Petersburg. She remained there, however, but a short time; and we find her in 1845 singing at concerts in Hamburg, Leipzig, Dresden, as well as in Bohemia and Hungary. At the carnival of 1847 she sang at Rome in Pacini's 'Saffo,' introducing an air from Rossini's 'Semiramide,' which was enthusiastically applauded, but could not save the opera. In the spring of the same year she came to London, and appeared at Covent Garden, in the height of the 'Jenny Lind fever.' She was indeed a trump card for that establishment against the strong hand of the rival house. The day after her *début* the manager spontaneously raised her salary for the season from £500 to £2000, and her reputation was established. She sang in 'Semiramide' first, and afterwards in 'Lucrezia Borgia'; and in the latter had to sing the 'Brindisi' over and over again, as often as the opera was performed. As Pippo in the 'Gazza Ladra' she had to sing the whole first solo of the duett 'Ebben per mia memoria' three times over. Her appearance at that time was really splendid. Her features were regularly beautiful, though better fitted for comedy than tragedy; and her figure, not so unwieldy as it afterwards became, was not unsuited to the parts she played. Her voice, a rich, deep, true contralto of fully two octaves, from G to G, was as sweet as honey, and perfectly even throughout its range. Her style gave an idea, a recollection, of what the great old school of Italian singing had been, so perfect was her command of her powers. The only reproach to which it was open was a certain shade of indolence and *insouciance*, and a want of fire at times when more energy would have carried her hearers completely away. Some singers have had the talent and knowledge to enable them to vary their *fiorituri*: Alboni never did this. When you had heard a song once from her, perfect as it was, you never heard it again but with the selfsame ornaments and *cadenze*. Her versatility was great,—too great, perhaps, as some critics have said; and it has been asserted that she did serious harm to her voice by the attempt to extend it upwards. This is, however, not clear to all her admirers, since she has returned to her legitimate range. She sang again in London in 1848 at Covent Garden, and in 1849, 1851, 1856, 1857, and 1858 at Her Majesty's Theatre. She appeared at Brussels in 1848, with no less success than in London and Paris. In 1849 she returned to Paris, and sang with equal *éclat* in 'Cenerentola,' 'L'Italiana in Algieri,' and 'La Gazza Ladra.' In the next year she visited Geneva, and made a tour of France, singing even in French at Bourdeaux in the operas 'Charles VI,' 'La Favorite,' 'La Reine de Chypre,' and 'La Fille du Régiment.' On her return to Paris she surpassed the boldness of this experiment by attempting the part of Fidés in the 'Prophète' at the Grand Opera, and with the most brilliant success. She now made a tour in Spain, and next a triumphal progress through America. Of late years, since her marriage with Count A. Pepoli, a gentleman of old Bolognese family, she has lived in Paris, where she has delighted her admirers with most of her old characters as well as some new, and notably in the part of Fidalma in Cimarosa's 'Matrimonio Segreto.' Since the untimely death of her husband she has been heard only in Rossini's 'Mass,' in which she sang in London in 1871, and similar music. [J. M.]

ALBRECHTSBERGER, Johann Georg. Contrapuntist and teacher of sacred music, composer and organist; born Feb. 3, 1736, at Kloster-

neuburg, near Vienna; died at Vienna, March 7, 1809. Seyfried has appended his biography to the complete edition of his works (Vienna, 1826, 1837). Albrechtsberger began life as a chorister at his native town and at Melk. At the latter place he was taken notice of by the Emperor Joseph, then Crown Prince; and on a later occasion, the Emperor passing through Melk renewed the acquaintance, and invited him to apply for the post of court organist on the first vacancy. Meantime Albrechtsberger studied hard under the direction of Emmerling. After being organist for twelve years at Melk, he obtained a similar post at Raab in Hungary, and then at Mariataferl. Here he remained instructor in the family of a Silesian count till he left for Vienna as *Regens Chori* to the Carmelites. In 1772 he was appointed court organist, and twenty years later director of music at St. Stephen's, where he at once commenced his career as a teacher. The number of his pupils was very large. Amongst the most celebrated are Beethoven, Hummel, Weigl, Seyfried, Eybler and Mosel. Nottebohm (Beethoven's 'Studien,' 1873) speaks in the highest terms of the instruction which he gave Beethoven. His compositions are computed by Seyfried as 261, of which only twenty-seven are printed. They are chiefly in possession of Prince Esterhazy Galantha. The finest is a Te Deum, which was not performed till after his death. His great theoretical work (not without defects) is entitled 'Gründliche Anweisung zur Composition,' (Leipsic, 1790; second edition 1818.) An English edition, translated by Sabilla Novello, is published by Novello, Ewer, and Co. [F. G.]

ALBUMBLATT (Germ.; Fr. *Feuillet d'album*). A short piece of music, such as might suitably be written in a musical album. Its form entirely depends upon the taste and fancy of the composer. As good examples of this class of piece may be named Schumann's 'Albumblätter,' op. 124, a collection of twenty short movements in the most varied styles. [E. P.]

ALCESTE, tragic opera in three acts by Gluck, libretto by Calzabigi; first performed at Vienna Dec. 16, 1767, and in Paris (adapted by du Rollet) April 23, 1776. It was the first in which Gluck attempted his new and revolutionary style, and contains the famous 'Epître dédicatoire' expounding his principles. 'Alceste' was revived at Paris in 1861 by Mme. Pauline Viardot.

ALCOCK, John, Mus. Doc. Born at London, April 11, 1715, became at seven years of age a chorister of St. Paul's Cathedral under Charles King. At fourteen he became a pupil of Stanley, the blind organist, who was then, although but sixteen, organist of two London churches, Allhallows, Bread-street, and St. Andrew's, Holborn. In 1735 Alcock became organist of St. Andrew's Church, Plymouth, which place he quitted in 1742, on being chosen organist of St. Lawrence's Church, Reading. In 1749 he was appointed organist, master of the choristers, and lay vicar of Lichfield Cathedral. On June 6, 1755, he took the degree of bachelor of music at Oxford, and in 1761 proceeded to that of doctor. In 1760 he resigned the appointments of organist and master of the choristers of Lichfield, retaining only that of lay vicar. He died at Lichfield in March, 1806, aged 91. During his residence at Plymouth, Alcock published 'Six Suites of Lessons for the Harpsichord' and 'Twelve Songs,' and whilst at Reading he published 'Six Concertos,' and a collection of 'Psalms, Hymns, and Anthems.' In 1753 he published a 'Morning and Evening Service in E minor.' He likewise issued (in 1771) a volume containing 'Twenty-six Anthems,' a 'Burial Service,' etc. He was the composer of a number of glees, a collection of which, under the title of 'Harmonia Festi,' he published about 1790. His glee, 'Hail, ever pleasing Solitude,' gained a prize medal at the Catch Club in 1770. In 1802 Alcock edited a collection of Psalm Tunes, by various authors, arranged for four voices, under the title of 'The Harmony of Sion.' He was also author of a novel entitled 'The Life of Miss Fanny Brown.' Dr. Alcock's son, John Alcock, composed and published at intervals, from 1773 to 1776, a few short anthems. [W. H. H.]

ALCHYMIST, DER, Spohr's eighth opera; libretto by Pfeiffer on a Spanish tale of Washington Irving's; composed between Oct. 1829 and April 1830, and first performed at Cassel on July 28, 1830, the birthday of the Elector.

ALDAY, a family of musicians in France. The father, born at Perpignan, 1737, was a mandoline player, and the two sons violinists. The elder of the two, born 1763, appeared at the Concerts Spirituels, first as a mandoline player, and afterwards as a violinist. His works are numerous, and include a 'Methode de Violon,' which reached several editions. Alday le jeune, born 1764, a pupil of Viotti, was a finer player than his brother, and achieved a great reputation. He played often at the Concerts Spirituels up to 1791, when he came to England, and in 1806 was conductor and teacher of music in Edinburgh. He published three concertos for violin, three sets of duos, airs variés, and trios, all written in a light pleasing style, and very popular in their day, though now forgotten. [M. C. C.]

ALDOVRANDINI, Giuseppe Antonio Vincenzo, born at Bologna about 1665; member of the Philharmonic Academy at Bologna (1695), and conductor of the Duke of Mantua's band; studied under Jacopo Perti. He composed eleven operas (1696-1711)—of which 'Amor torna in cinque et cinquanta,' in the Bologna dialect, was perhaps the most famous—also 'Armonia Sacra' (Bologna, 1701), a collection of motetts, the oratorio 'San Sigismondo' (Bologna, 1704), and other music, sacred and instrumental. [M. C. C.]

ALDRICH, Henry, D.D., was born in 1647, and educated at Westminster School. In due course he passed to Christ Church, Oxford, of which foundation he was afterwards so distinguished a member. He was admitted a student in 1662, and took his degree as Master of Arts in 1669. He then took holy orders, and

was elected to the living of Wem, in Shropshire, but continued to reside in his college and became eminent as a tutor. In February 1681 he was installed a Canon of Christ Church, and in May following he took his degrees as Bachelor and Doctor in Divinity. In 1689 he was installed Dean of Christ Church. He was as remarkable for the zeal with which he discharged the duties of his station as for the urbanity of his manners. His college was his first consideration, and he sought by every means to extend its resources and uphold its reputation. He closed his career Dec. 14, 1710.

Dr. Aldrich was a man of considerable attainments, a good scholar, architect, and musician. He wrote a compendium of logic, which is still used at Oxford, and a number of tracts upon theology, the classics, etc., the titles of which may be seen in Kippis (*Biog. Brit.*). He was also one of the editors of Clarendon's History of the Rebellion. Of his skill in architecture Oxford possesses many specimens; amongst others Peckwater quadrangle at Christ Church, the chapel of Trinity College, and All Saints' church. He cultivated music with ardour and success. 'As dean of a college and a cathedral he regarded it as a duty, as it undoubtedly was in his case a pleasure, to advance the study and progress of church music. His choir was well appointed, and every vicar, clerical as well as lay, gave his daily and efficient aid in it. He contributed also largely to its stock of sacred music; and some of his services and anthems, being preserved in the collections of Boyce and Arnold, are known and sung in every cathedral in the kingdom.' He formed a large musical library, in which the works of the Italian composers, particularly of Palestrina and Carissimi, are prominent features. This he bequeathed to his college, and it is to be regretted that a catalogue has not been printed. Catch-singing was much in fashion in the Dean's time; nor did he himself disdain to contribute his quota towards the stock of social harmony. His catch, 'Hark the Bonny Christ Church Bells,' in which he has made himself and his college the subject of merriment, is well known. He afterwards wrote and used to sing a Greek version of this catch. He was an inveterate smoker, and another of his catches in praise of smoking is so constructed as to allow every singer time for his puff.

Dr. Aldrich's compositions and adaptations for the church are 'A Morning and Evening Service in G' (printed by Boyce); 'A Morning and Evening Service in A' (printed by Arnold); and about fifty anthems, some original, others adaptations from the Italian. Some of these are to be found in the printed collections of Boyce, Arnold, and Page; others in the Ely, the Tudway, and the Christ Church MSS. (Hawkins, *History; Biog. Dict. U. K. S.;* Hayes, *Remarks on Avison, etc.*). [E. F. R.]

ALESSANDRO, Romano, surnamed della Viola from his skill on that instrument, lived in the latter half of the 16th century. In 1560 he was admitted into the choir of the Pope's chapel at Rome. He composed music for his own and other instruments, as well as motetts and songs, among which are a set of 'Canzoni alla Napoletana' for five voices. The MSS. of some of these works are to be seen in the Royal Library at Munich. [E. H. D.]

ALEXANDER BALUS. The thirteenth of Handel's oratorios; composed next after 'Judas Maccabæus.' Words by Dr. Morell, who ought to have known better than write Balus for Balas. First performance, Covent Garden, March 9, 1748. Dates on autograph:—begun June 1, 1747; end of second part, fully scored, June 24, do.; end of third part, fully scored, July 4, do.

ALEXANDER, Johann (or, according to Fétis, Joseph), violoncellist, lived at Duisburg at the end of the last and beginning of the present century. He was distinguished more for the beauty of his tone and the excellence of his style than for any great command over technical difficulties. He wrote a good instruction book for his instrument, 'Anweisung für das Violoncell,' Breitkopf and Härtel, 1801; also variations, potpourris, etc. [T. P. H.]

ALEXANDER'S FEAST. An 'ode' of Handel's to Dryden's words, as arranged and added to by Newburgh Hamilton. Dates on autograph:—end of first part, Jan. 5, 1736; end of second part, Jan. 12, do.; end of Hamilton's additions, Jan. 17, do. First performance, Covent Garden, Feb. 19, do. Re-scored by Mozart for Van Swieten, July, 1790.

ALEXANDRE ORGAN. See American Organ.

AL FINE (Ital.). 'To the end.' This term indicates the repetition of the first part of a movement either from the beginning (*da capo*) or from a sign 𝄋 (*dal segno*) to the place where the word *fine* stands. Frequently instead of the word *fine* the end of the piece is shown by a double-bar with a pause above it, thus .

ALFONSO UND ESTRELLA. An opera by Schubert, in three acts; libretto by F. von Schober. Dates on autograph (Musikverein, Vienna):—end of first act, Sept 20, 1821; end of second act, Oct. 20, 1821; end of third act, Feb. 27, 1822; overture (MS. with Spina), Dec. 1823. First performed at Weimar, June 24, 1854. This overture was played as the prelude to 'Rosamunde' in Dec. 1823, and encored. The opera remains in MS. except the overture (Spina, 1867) and a bass cavatina and tenor air (both Diabelli, 1832).

ALFORD, John, a lutenist in London in the 16th century. He published there in 1568, a translation of Adrien Le Roy's work on the lute (see Le Roy) under the title of 'A Briefe and Easye Instruction to learne the tableture, to conduct and dispose the hande unto the Lute. Englished by J. A.,' with a cut of the lute. [W. H. H.]

ALIANI, Francesco, violoncellist, born at Piacenza. He for a time studied the violin under his father, who was first violin in the orchestra, but afterwards devoted himself to the violoncello under G. Rovelli, of Bergamo. He was appointed first cellist of the theatre at Piacenza, and was celebrated as a teacher of his instrument. He wrote three books of duets for two cellos. [T. P. H.]

ALI BABA, ou les quarante voleurs, an opera of Cherubini's, produced at the Grand Opéra on July 22, 1833 (the seventy-third year of the composer). The music was adapted and re-written from his Koukourgi (1793) to a new libretto by Scribe and Mélesville. The overture was probably quite new. For Mendelssohn's opinion of the opera see his letter of Feb. 7, 1834.

ALIPRANDI, Bernardo, born in Tuscany at the beginning of the 18th century; was composer at the Bavarian court in 1730, and afterwards was appointed director of the orchestra at Munich. He there wrote the operas 'Mithridate' (1738), 'Iphigenie' (1739), 'Semiramide' (1740). Bernardo, a son of the preceding, was first violoncellist about 1780 in the Munich orchestra. He is said to have composed both for the cello and viola di gamba, though Fétis says that he wrote only for the former. [T. P. H.]

ALIZARD, Adolphe Joseph Louis, born in Paris, 1814; a bass singer of some eminence; began his musical career as a pupil of Urhan on the violin; but his master accidentally discovering that he had a remarkably fine voice, persuaded him to abandon his instrument, and to enter the Conservatoire as a pupil of Banderali. His voice was naturally a deep bass, but finding that after singing at the opera in Paris for five years he was still employed in secondary parts, he entered upon a diligent course of practice, by which he gained several notes in the upper register, and was able to take baritone parts. The strain upon his chest however was too great to be maintained without injury, and after several attacks, he died of consumption at Marseilles at the age of thirty-six. [M. C. C.]

ALKAN, Charles Henri Valentin. Born at Paris, 1813; still living (1875). Pianist and composer, chiefly of études and caprices for his instrument. His astounding op. 35 (12 études), op. 39 (12 études), and Trois grandes Études, (1) 'Fantaisie pour la main gauche seul,' (2) 'Introduction et Finale pour la main droit seul,' (3) 'Etude à mouvement semblable et perpetuel pour les deux mains,' have not yet met with the attention on the part of pianoforte *virtuosi* which they merit. They belong to the most modern developement of the *technique* of the instrument, and represent in fact the extreme point which it has reached. Though they cannot stand comparison in point of beauty and absolute musical value with the études of Chopin and Liszt, yet, like those of Anton Rubinstein, which are in some respects akin to them, they have a valid claim to be studied; for they present technical specialities nowhere else to be found, difficulties of a titanic sort, effects peculiar to the instrument carried to the very verge of impossibility. Alkan was admitted to the Conservatoire of Paris in his sixth year (1819) and remained there until 1830, during which term he was successful in several competitions, and left the institution with the first prize in 1826, and honourable mention at the Concours of the Institut in 1831. After a short visit to London in 1833 he settled as a master of the pianoforte at Paris. His published compositions mount up to opus 72, and include two concertos, several sonatas and duos, a trio, a large number of *pièces caractéristiques*, and transcriptions and songs. Amongst these his works for the pianoforte with pedals, known in England as the 'Pedalier grand,' op. 64, 66, 69 and 72, take rank with his études. [E. D.]

ALLA BREVE (Ital.). Originally a species of time in which every bar contained a breve, or four minims; hence its name. In this time, chiefly used in the older church music, the minims, being the unit of measurement, were to be taken fast, somewhat like crotchets in ordinary time. This time was also called *Alla Capella*. Modern alla breve time simply differs from ordinary common time by being always beaten or counted with two minims (and not with four crotchets) in the bar, and therefore is really quick common time. It is indicated in the time-signature by ¢, i.e. the C which is used to show four-crotchet time, with a stroke drawn through it. [E. P.]

ALLACCI, Leone, born in the island of Chios of Greek parents in 1586, went to Rome at nine years of age, and in 1661 became 'custode' of the Vatican Library. He died in 1669, and his name is only worth preserving for his 'Drammaturgia' (Rome, 1666) a catalogue of Italian musical dramas produced up to that year, indispensable for the history of Italian opera. A new edition, carried down to 1755, appeared at Venice in that year. [F. G.]

ALL' ANTICO (Ital.). 'In the ancient style.'

ALLEGRANTI, Madalena, was a pupil of Holtzbauer of Mannheim, and appeared for the first time at Venice in 1771. After singing at other theatres in Italy, she went in 1774 to Germany, where she continued to perform at Mannheim and Ratisbon till the year 1779, when she returned to Venice. She sang there at the theatre of San Samuele during the Carnival, and eventually came to England in 1781. Here she was enthusiastically admired in her first opera, the 'Viaggiatori felici' of Anfossi. Her voice, though thin, was extremely sweet, of extraordinary compass upwards, and so flexible as to lead her to indulge in a flowery style of singing, which had then the merit of considerable novelty. She was also a good actress. But it was soon found that there was a great sameness in her

manner and embellishments, and she became gradually so disregarded, by the end of her second season, that she went to Dresden, where the Elector engaged her at a salary of a thousand ducats. She came a second time to London, many years later, and reappeared in Cimarosa's 'Matrimonio Segreto.' Never was a more pitiable attempt; she had scarcely a thread of voice remaining, nor the power to sing a note in tune: her figure and acting were equally altered for the worse, and after a few nights she was obliged to retire, and quit the stage for ever. She performed in oratorio in 1799. A pretty portrait of Allegranti is engraved by Bartolozzi, after Cosway. [J. M.]

ALLEGRI, Gregorio, a beneficed priest attached to the cathedral of Fermo, and a member of the same family which produced Corregio the painter, was also a musical composer of much distinction. He was born at Rome about the year 1580, and was a pupil of G. M. Nanini. During his residence at Fermo he acted as chorister and composer to the cathedral. Certain Mottetti and Concerti which he published at this time had so great a repute that they attracted the notice of Pope Urban VIII, who appointed him, on Dec. 6, 1629, to a vacancy among the *Cantori* of the Apostolic Chapel. This post he held until his death, in 1652.

His name is most commonly associated with a 'Miserere' for nine voices in two choirs, which is, or was till lately, sung annually in the Pontifical Chapel during the Holy Week, and is held to be one of the most beautiful compositions which have ever been dedicated to the service of the Roman Church. There was a time when it was so much treasured that to copy it was a crime visited with excommunication. Not that its possession was even thus confined to the Sistine Chapel. Dr. Burney got a copy of it.[1] Mozart took down the notes while the choir were singing it, and Choron, the Frenchman, managed to insert it in his 'Collection' of pieces used in Rome during the Holy Week.[2] Leopold I, a great lover of music, sent his ambassador to the Pope with a formal request for a copy of it, which was granted to him. The emperor had the work performed with much ceremony by a highly qualified choir at Vienna. The effect, however, was so disappointing that he conceived himself the victim of a trick upon the part of the copyist, and complained to the Pope that some inferior composition had been palmed off upon him. The fact was that the value of this curious and very delicate work depends almost entirely upon its execution. It is simple almost to the point of apparent insipidity, and it only assumes its true character when sung by the one choir which received and has retained as traditions the original directions of its author. In the Sistine Chapel it has ever commanded the enthusiasm of musicians for a certain indescribable profundity of sadness, and a rhythmical adaptation to the words about which it is woven, but which, in spite of its apparent simplicity, are so difficult to produce that no fraud was necessary to account for the imperial failure at Vienna. The effects of Allegri's 'Miserere' are like the aroma of certain delicate vintages which always perishes in transit; although in Rome, to turn to a metaphor of Baini's, they have never shown a wrinkle of old age.[3]

As the man's music so was the man. Adami of Bolsena says that he was of a singular gentleness and sweetness of soul and habit. His doors were constantly thronged by poor, who sought him as much for the more impalpable sustenance of his kindness as for the more material fruits of his bounty; and his leisure hours were commonly spent among the prisons and pest-houses of Rome. He died at a ripe old age, on Feb. 18, 1562, and was laid in S. Maria in Vallicella, in the burial-place belonging to the Papal Choir.

His published works consist chiefly of two volumes of 'Concertini' and two of 'Motetti,' all printed during his lifetime by Soldi of Rome. Some stray Motetti of his were, however, inserted by Fabio Constantini in a collection intituled, 'Scelta di Motetti di diversi eccellentissimi autori, a due, tre, quattro, e cinque voci.' But the Archives of S. Maria in Vallicella are rich in his manuscripts, as are also the Library of the Collegio Romano and the Collection of the Papal Choir. Kircher too in his 'Musurgia' has transcribed an extract from his instrumental works; and the library of the Abbè Santini contained the scores of various pieces by him, including 'Magnificats,' 'Improperia,' 'Lamentazioni,' and 'Motetti.' A 'Veni Sancte Spiritus' by him for four voices is included in the 'Musica divina' of Proske (Liber Motettorum, No. lx.) [E. H. P.]

ALLEGRO (Ital.) The literal meaning of this word is 'cheerful,' and it is in this sense that it is employed as the title of Milton's well-known poem. In music however it has the signification of 'lively' merely in the sense of quick, and is often combined with other words which would make nonsense with it in its original meaning—e. g. 'allegro agitato e con disperazione' (Clementi, 'Didone abbandonata'). When unaccompanied by any qualifying word 'allegro' indicates a rate of speed nearly intermediate between 'andante' and 'presto.' There is however no other time indication which is so frequently modified by the addition of other words. To quote only some of the more common, 'allegro molto,' 'allegro assai,' 'allegro con brio' (or 'con fuoco'), and 'allegro vivace,' will all indicate a quicker time than a simple allegro; an 'allegro assai,' for instance, is often almost equivalent to a 'presto.' On the other hand, 'allegro ma non troppo,' 'allegro moderato,' or 'allegro maestoso,' will all be somewhat slower. The exact pace of any particular allegro is frequently indicated by the metronome, but even

[1] Most probably through Santarelli the singer.

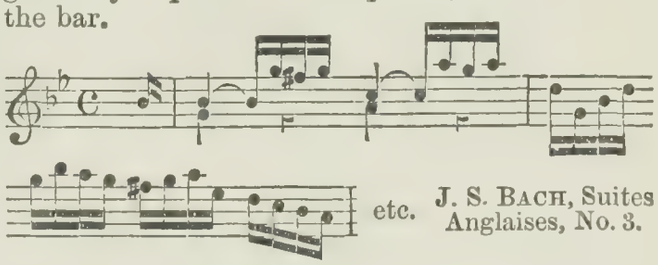
[2] It will be found in the 'Sacred Minstrelsy' of the late Mr. W. Ayrton. (Parker.)

[3] 'Senza aver contratto ruga di vecchiezza.'

this is by no means an infallible guide, as the same movement if played in a large hall and with a great number of performers would require to be taken somewhat slower than in a smaller room or with a smaller band. In this, as with all other time-indications, much must be left to the discretion of the performer or conductor. If he have true musical feeling he cannot go far wrong; if he have not, the most minute directions will hardly keep him right. The word 'allegro' is also used as the name of a piece of music, either a separate piece (e.g. Chopin's 'Allegro de Concert,' op. 46), or as the first movement of a large instrumental composition. In these cases it is generally constructed in certain definite forms, for which see SYMPHONY and SONATA. Beethoven also exceptionally uses the word 'allegro' instead of 'scherzo.' Four instances of this are to be found in his works, viz. in the symphony in C minor, the quartetts in E minor, op. 59, No. 2, and F minor, op 95, and the Sonata quasi Fantasia, op. 27, No. 1. [E. P.]

ALLEGRETTO (Ital.). A diminutive of 'allegro,' and as a time-indication somewhat slower than the latter, and also faster than 'andante.' Like 'allegro' it is frequently combined with other words, e. g. 'allegretto moderato,' 'allegretto vivace,' 'allegretto ma non troppo,' 'allegretto scherzando,' etc., either modifying the pace or describing the character of the music. The word is also used as the name of a movement, and in this sense is especially to be often found in the works of Beethoven, some of whose allegrettos are among his most remarkable compositions. It may be laid down as a rule with regard to Beethoven, that in all cases where the word 'allegretto' stands *alone* at the head of the second or third movement of a work it indicates the character of the music and not merely its pace. A genuine Beethoven allegretto always takes the place either of the andante or scherzo of the work to which it belongs. In the seventh and eighth symphonies, in the quartett in F minor, op. 95, and the piano trio in E flat, op. 70, No. 2, an allegretto is to be found instead of the slow movement; and in the sonatas in F, op. 10, No. 2, and in E, op. 14, No. 1, in the great quartett in F, op. 59, No. 1, and the trio in E flat, op. 70, No. 2, the allegretto takes the place of the scherzo. This use of the word alone as the designation of a particular kind of movement is peculiar to Beethoven. It is worth mentioning that in the case of the allegretto of the seventh symphony, Beethoven, in order that it should not be played too fast, wished it to be marked 'Andante quasi allegretto.' This indication however does not appear in any of the printed scores. In the slow movement of the Pastoral Symphony, Beethoven also at first indicated the time as 'Andante molto moto, *quasi allegretto*,' but subsequently struck out the last two words. [E. P.]

ALLEMANDE. 1. One of the movements of the SUITE, and, as its name implies, of German origin. It is, with the exception of the PRELUDE and the AIR, the only movement of the Suite which has not originated in a dance-form. The allemande is a piece of moderate rapidity—about an allegretto—in common time, and commencing usually with one short note, generally a quaver or semiquaver, at the end of the bar.



J. S. BACH, Suites Anglaises, No. 3.

Sometimes instead of one there are three short notes at the beginning: as in Handel's Suites, Book i, No. 5.

The homophonic rather than the polyphonic style predominates in the music, which frequently consists of a highly figurate melody, with a comparatively simple accompaniment. Suites are occasionally met with which have no allemande (e. g. Bach's Partita in B minor), but where it is introduced it is always, unless preceded by a prelude, the first movement of a suite; and its chief characteristics are the uniform and regular motion of the upper part; the avoidance of strongly marked rhythms or rhythmical figures, such us we meet with in the COURANTE; the absence of all accents on the weak parts of the bar, such as are to be found in the SARABANDE; the general prevalence of homophony, already referred to; and the simple and measured time of the music. The allemande always consists of two parts each of which is repeated. These two parts are usually of the length of 8, 12, or 16 bars; sometimes, though less frequently, of 10. In the earlier allemandes, such as those of Couperin, the second is frequently longer than the first: Bach, however, mostly makes them of the same length.

2. The word is also used as equivalent to the Deutscher Tanz—a dance in triple time, closely resembling the waltz. Specimens of this species of allemande are to be seen in Beethoven's '12 Deutsche Tänze, für Orchester,' the first of which begins thus:—

It has no relation whatever to the allemande spoken of above, being of Swabian origin.

3. The name is also applied to a German national dance of a lively character in 2-4 time, similar to the CONTREDANSE. [E. P.]

ALLGEMEINE MUSIKALISCHE ZEITUNG. See MUSIKALISCHE ZEITUNG.

ALLISON, RICHARD, a teacher of music in London in the reign of Elizabeth, the particulars of whose birth and decease are unknown. His name first occurs as a contributor to T. Este's 'Whole Booke of Psalms,' 1592. A few years later he published on his own account 'The Psalmes of David in Meter,' 1599, a collection of old church tunes harmonised by himself in four parts, with an accompaniment for the 'lute, orpharyon, citterne or base violl,' and important as being one of the earliest to give the melody in the cantus or soprano part—the usual practice being to give it to the tenor. Allison advertises it 'to be solde at his house in the Duke's-place near Alde-gate,' and dedicates it to the Countess of Warwick. It is ushered forth by some complimentary verses by John Dowland, the celebrated performer on the lute, and others. He appears to have been patronised by Sir John Scudamore, to whom he dedicated his collection of part-songs entitled, 'An Houres Recreation in Musicke, apt for Instruments and Voyces,' 1606. This publication contains 'a prayer' set to music, 'for the long preservation of the king and his posteritie,' and 'a thanksgiving for the deliverance of the whole estate from the late conspiracie'—the Gunpowder Plot.

ALLISON, ROBERT, probably a relative of Richard, was a gentleman of the Chapel Royal. After serving in the royal establishment for twenty years he sold his place, Feb. 8, 1609–10, to Humphry Bache. (*Allison's publications;* Camd. Soc. *Cheque-Bk. of Chap. Royal.*) [E. F. R.]

ALL' OTTAVA (Ital.). 'In the octave.' (1) In pianoforte music a passage marked *all' 8va.* (or merely *8va.*) is to be played an octave higher than written, if the sign is placed above the notes, an octave lower if placed below them. In the latter case the more accurate indication *8va. bassa* is frequently employed. The duration of the transposition is shown by a dotted line, and when the notes are again to be played as written, the word *loco* (Ital., 'in its place') is put over (or under) the music. (2) In orchestral scores, especially manuscripts, *all' 8va.* signifies that one instrument plays in octaves with another, either above or below. (3) In playing from a figured bass the term shows that no harmonies are to be employed, and that the upper parts merely double the bass in octaves. In this case it is equivalent to TASTO SOLO. [E. P.]

ALL' UNISONO (Ital., abbreviated *Unis.*). 'In unison.' In orchestral scores this term is used to show that two or more instruments, the parts of which are written upon the same stave, are to play in unison. In modern scores the words *a due, a tre,* etc., are more frequently employed.

ALPENHORN, or ALPHORN, an instrument with a cupped mouthpiece, of wood and bark, used by the mountaineers in Switzerland and many other countries to convey signals and to produce simple melodies. It is nearly straight, and three or more feet in length. Those in the Museum at South Kensington are respectively 7 ft. 5 in. and 7 ft. 11 in. long. There is a Swedish instrument of this kind called *Lure;* another of kindred nature used in the Himalayas; and another by the Indians of South America.

The notes produced are evidently only the open harmonics of the tube, somewhat modified by the material of which it is made, and by the smallness of the bore in relation to its length. The melody is termed 'Ranz des Vaches.' Its principal musical interest is derived from its introduction into the finale of Beethoven's Pastoral Symphony, and Rossini's opera of 'William Tell.' Beethoven employs the ordinary horn alone; but in the overture the long solo, now usually played by the oboe, sometimes by the cor anglais, was originally intended for, and played by, a tenoroon or alto fagotto standing in F, which much more nearly approaches the real tone of the Alpenhorn than the other instruments.

A similar combination of cupped mouthpiece with wooden tube existed in the serpent, and the result was a peculiar covered and tender quality of tone now lost to music, except in so far as it can be traced in some organ reed-stops, with wooden, not metal bells. [W. H. S.]

ALPHABET. The musical alphabet, which serves as the designation of all musical sounds, consists of the seven letters A, B, C, D, E, F, and G, and, in German, H in addition. In the natural scale (i. e. the scale without sharps or flats) the order of these letters is as follows:—C, D, E, F, G, A, B (or, in German, H), C; the cause of this apparently arbitrary arrangement will be best understood from a brief glance at the history of the musical scale.

According to Isidore, bishop of Seville (*circa* 595), the oldest harps had seven strings, and the shepherds' pandean pipes seven reeds,[1] from which it appears probable as well as natural that the ancient scale consisted of seven sounds.

These seven sounds, which served for both voices and instruments, were gradually added to, until, in the time of Aristoxenus (340 B.C.), there were fifteen, extending from A the first space of the bass stave to A the second space in the treble. Each of these sounds had its distinctive name, derived from the position and length of the different strings of the phorminx or lyre, and in order to avoid writing them in full the ancient Greek authors expressed them by certain letters of the alphabet.[2] As however the properties of the notes varied continually with the different modes and so-called mutations, which by this time had been introduced into the musical system, these letters were written in an immense variety of forms, large and small, inverted, turned to the right or left, lying horizontally, accented in many ways, etc., so that, according to Alypius, the most intelligible of the Greek writers who wrote professedly to explain them,

[1] Before the time of Terpander (about 670 B.C.) the Greek lyre is supposed to have had but four strings. Boethius attributes its extension to seven strings to Terpander.

[2] For a full description of the Greek scale see Sir J. Hawkins, 'History of Music,' ch. iv.

the musical signs in use in his day amounted to no fewer than 1240, and it appears probable that even this number was afterwards exceeded.

The Romans, who borrowed the Greek scale, and gave Latin names to each of its fifteen sounds, did not adopt this complicated system, but employed instead the first fifteen letters of their alphabet, A to P, and later still, Gregory the Great, who was chosen pope A.D. 590, discovering that the second half of the scale, H to P, was but a repetition of the first, A to H, abolished the last eight letters and used the first seven over again, expressing the lower octave by capitals and the upper by small letters.[1]

So far the original compass of the Greek scale was preserved, and thus A was naturally applied to the first and at that time lowest note, but about the beginning of the 10th century a new note was introduced, situated one degree below the lowest A, and called (it is difficult to say why) after the Greek letter *gamma*,[2] and written Γ. To this others were from time to time added until the lower C was reached, in the early part of the 16th century, by Lazarino. Thus the modern scale was established, and A, originally the first, became the sixth degree.

In Germany the same system was originally adopted, but when accidentals were invented, and it became customary to sing in certain cases B♭ instead of B♮, the square shape of the natural soon became transformed into the letter H, which was applied to the note B♮ (the original B), while the rounder form of the flat received the name of B, a distinction which remains in force to the present day. (See ACCIDENTALS.) [F. T.]

ALSAGER, THOMAS MASSA, born 1779, died 1846, one of the family of Alsager, of Alsager, Cheshire. He was for many years a proprietor and one of the leading men in the management of 'The Times,' being especially concerned in all that related to music and the collection of mercantile and foreign news. The professionally trained musical critic, added at his suggestion to the staff of 'The Times,' was the first employed on any daily paper. He was the intimate friend of Lamb, the Burneys, Wordsworth, Talfourd, Leigh Hunt, Mendelssohn, Moscheles, and many other celebrities. But what entitles him to mention here was his intense devotion to music, to which he gave all the leisure he could spare from a busy life. His practical ability in music was very great, and it is a fact that he could perform on all the instruments in the orchestra. The frequent private concerts given by the 'Queen-Square Select Society' at his residence in London will long be remembered by his many musical friends, and were the means of introducing to this country many works and foreign musicians. There Sivori for the first time attempted quartett playing, and there on March 28, 1834, took place the first performance in England of Cherubini's 'Requiem,' principal soprano Mrs. H. R. Bishop; first violin M. Spagnoletti. In 1843 the society held a special musical festival in honour of Spohr, who himself led three pieces. One object of the society was to establish a taste for Beethoven's chamber-music, by performing it in the most perfect manner attainable. It was divided into two classes, one called the pianoforte and the other the violin class, and separate evenings were devoted to each kind of composition, special attention being bestowed on those least known to the public. These resulted in the series of chamber concerts given publicly in Harley Street in 1845 and 1846, and called the 'Beethoven Quartett Society,' the whole being due to the enthusiasm, knowledge, and munificence of Mr. Alsager.

ALT. The notes in the octave above the treble stave, beginning with the G, are said to be IN ALT, and those in the next octave IN ALTISSIMO.

ALTENBURG, JOHANN ERNST, a famous trumpet-player, born 1734 at Weissenfels, and son of Johann Caspar, also an excellent master of the same instrument. The father served in several campaigns, and was in action at Malplaquet. After leaving the army he travelled much in Europe, and was admired wherever he came, and so successful that he was able to refuse an offer from Frederic Augustus of Poland to enter his service with a salary of 600 thalers. He died in 1761. His son—more celebrated than the father—after completing his education, adopted the military career, and was a field trumpeter in the army during the Seven Years' War. After the peace of Hubertsburg he became organist at Bitterfeld. He was the author of a book entitled 'Versuch einer Anleitung zur heroischer musikalischen Trompetkunst' (Halle, 1795), which, though poor in style, is so complete in its treatment of the subject, as to be of the greatest interest in relation to trumpet music. [F. G.]

ALTHORN, an instrument of the SAXHORN family, usually standing in E♭ or F. It is exclusively used in military music, and often replaces the French horn, for which however it is a poor substitute as regards tone. It is much easier to learn than the horn, and presents greater facility in rapid melodic passages. The least objectionable way of introducing it into the reed band is to associate a pair of these instruments with two French horns, reserving characteristic holding notes for the latter. In the brass band, where variety of timbre is less attainable, it answers its purpose well, and can better be played on horseback, from its upright bell. The name is also given to the saxhorn in B♭, but this is best distinguished as the BARITONE. The scale and compass of this and the other SAXHORNS are given under that word. [W. H. S.]

ALTO (from the Latin *altus*, high, far removed). The male voice of the highest pitch,

[1] This system of Pope Gregory forms the so-called basis of the German *Tablatur*, in which the octave from the C next below the bass stave to C second space is called the great octave, and is indicated by capitals; the octave next above is known as the small octave, and is expressed by small letters; and all succeeding octaves are called once-marked, twice-marked octaves, etc., and the letters representing them have one, two, or more horizontal lines drawn above them, thus: C D . . . c d . . . c̄ d̄ . . . c̿ d̿ . . . c̿̄ d̿̄ . . . , etc.

[2] The addition of the Γ is by some attributed to Guido d'Arezzo; but he speaks of it in his 'Micrologus' (A.D. 1024) as being already in use.

called also counter-tenor, i.e. *contra*, or against the tenor. In the 16th and early part of the 17th centuries the compass of the alto voice was limited to the notes admissible on the stave which has the C clef on its third line; i.e. to the notes a sixth above and a sixth below 'middle C.' Later however this compass was extended by bringing into use the third register of the voice, or 'falsetto,' a register often strongest with those whose voices are naturally 'bass.' The falsetto counter-tenor, or more properly counter-*alto*, still to be found in cathedral choirs, dates—if musical history is to be read in music—from the restoration of Charles II, who doubtless desired to reproduce at home, approximately at least, a class of voice he had become accustomed to in continental chapels royal and ducal. The so-called counter-tenor parts of Pelham Humphreys his contemporaries and successors, habitually transcend those of their predecessors, from Tallis to Gibbons, by at least a third. The contralto part is properly written on the stave which has C on its second line; it consequently extends to the eighth above middle C and the fourth below. This stave is now obsolete, and the part for which it is fitted is, in England, written either on the alto stave, for which it is too high, or on the treble stave for which it is too low. On the continent the stave which has the C clef on the first line is sometimes used for it. For the female *alto* voice see CONTRALTO. [J. H.]

ALTO is also the Italian term for the TENOR violin, called alto, or alto di viola, as distinguished from basso di viola, because, before the invention, or at least before the general adoption of the violin, it used to take the highest part in compositions for string-instruments, corresponding to the soprano part in vocal music. For further particulars see VIOLA. [P. D.]

ALTRO VOLTO (Ital. 'another turn'), a term in use during the early part of the last century for ENCORE, a word which has now entirely superseded it.

AMATI, a family of celebrated Italian violin-makers, who lived and worked at Cremona, and are generally regarded as the founders of the Cremona school. There is considerable uncertainty as to the different members of the family, which was one of the oldest and noblest of the town.

1. ANDREA, the eldest, appears to have been born some time between 1520 and 1525. Fétis mentions two instruments of Andrea Amati, which are dated 1546 and 1551; one of them a rebec with three strings, the other a viola bastardo, or small violin. There can be no doubt that he was originally a maker of the older viola di gamba, and that only later in life he began to make violins. We do not know whether he was a direct pupil of one of the great Brescia makers, Gaspar da Salo or Maggini. In spite of some similarity his violins certainly differ materially in shape and workmanship from the works of these older masters. Very few authentic instruments of his make are extant, and those are not in good preservation. They retain the stiff upright Brescian soundhole, but in almost every other respect mark a great advance upon the productions of the older school. Andrea worked mostly after a small pattern; the belly and back very high; the varnish of amber colour; the wood, especially that of the belly, most carefully chosen; the scroll beautifully chiselled; the general outline extremely graceful. A few violoncellos and tenors of this master are also known. The tone of his instruments is clear and silvery, but, probably owing to their small size and high elevation, not very powerful. The fourth string is particularly weak. Andrea died probably in 1577.

2. NICOLO, younger brother of Andrea (not to be confounded with Nicolo son of Geronimo) appears to have made basses in preference to violins.

3. ANTONIO, born 1550, and 4. GERONIMO, died 1635, sons of Andrea, worked conjointly very much in their father's style; Geronimo appears to have afterwards made violins of a larger pattern independently of his brother, which however are inferior to those made conjointly with him.

5. NICOLO, born September 3, 1596, died August 12, 1684, son of Geronimo, was the last and doubtless the most eminent of the family. Although he did not materially alter the model adopted by the rest of the Amatis he improved it in many respects. His outline is still more graceful, his varnish of deeper and richer colour, and the proportions, as regards thickness of wood and elevation of back and belly, are better calculated by him than by his predecessors. His instruments have in consequence, besides the clearness and transparency of the older Amatis, greater power and intensity of tone. As a rule he too worked after a small pattern, but he also made some large violins,—the so-called 'Grand Amatis,' which are particularly high-priced—and a great number of beautiful tenors and violoncellos. His instruments enjoyed even during his life-time a great reputation, and it is related that Charles IX of France gave him an order for twelve violins, six tenors, and six violoncellos, for his private band. Andrea Guarneri and the still greater Antonio Stradivari were his pupils. His label runs thus, 'Nicolaus Amati Cremonens. Hieronimi filii Antonii nepos fecit anno 16 —.'

6. GERONIMO, his son, was but an indifferent maker. The violins of the Amati are the link between the Brescia school and those masters who brought the art of violin-making to its greatest perfection, Antonio Stradivari and Josef Guarneri. The tone of Gaspar da Salo's and Maggini's violins is great and powerful, but has a peculiarly veiled character, reminding one of the viola da gamba. In Nicolo Amati's instruments the tone is clearer and more transparent, but comparatively small. It was left to another generation of makers to combine these qualities and to fix upon a model, which after the lapse of nearly a century and a half has

proved itself incapable of even the most trifling improvement. [P. D.]

AMBASSADRICE, L', opera in three acts; libretto by Scribe; music by Auber; first performed at the Opéra Comique, Dec. 21, 1836.

AMBER WITCH, THE, a romantic opera in four acts, by W. V. Wallace; libretto by H. F. Chorley; first produced at Her Majesty's Theatre, Feb. 28, 1861.

AMBROGETTI, Giuseppe, an excellent *buffo*, who appeared in 1807, and at Paris in 1815 in 'Don Giovanni'; and at the opera in London in 1817, where he was very successful. His voice was a bass of no great power, but he was an excellent actor, with a natural vein of humour, though often put into characters unsuited to him as a singer; yet he acted extremely well, and in a manner too horribly true to nature, the part of the mad father in Paer's beautiful opera 'Agnese,' while that of the daughter was sung by Camporese. He remained until the end of the season of 1821, in which his salary was £400. He married Teresa Strinasacchi the singer. The date of his death is not known. He was said to have become a monk in France; but in 1838 he was in Ireland, since which nothing has been heard of him. [J. M.]

AMBROS, August Wilhelm. Born Nov. 17, 1816, at Mauth in Bohemia. By virtue of his 'Geschichte der Musik' (Breslau, Leuckart), the fourth volume of which, covering the epoch of Palestrina, has recently appeared, he must be considered the greatest living German authority on all questions concerning the history of European music from ancient Greece to the present day. In spite of having suffered till past his fiftieth year under that curse of dilletantism, serving two masters—being at the same time a hardworked *employé* in the Austrian Civil Service and an enthusiastic musician and littérateur, pianist, composer, critic and historian—his indomitable pluck and perseverance has enabled him to put forward a formidable array of writings on the history and æsthetics of music, all of which bear the stamp of a rich, highly cultured and very versatile mind. They are as remarkable for their many-sided learning and accuracy as for their lucid arrangement and brilliant diction. Ambros' father, postmaster and gentleman farmer, was a good linguist and excellent mathematician, and his mother, a sister of Kiesewetter, the historian of music, a good pianist of the old school and an accomplished singer. They gave him every chance to acquire the elements of modern culture at the gymnasium and subsequently at the university of Prague; drawing, painting, poetry were not forgotten; music only, which fascinated him above all things, and for instruction in which he passionately longed, was strictly prohibited. It was intended that he should enter the civil service, and music was considered both a dangerous and an undignified pastime. Nevertheless he learnt to play the piano on the sly, and worked hard by himself at books of Counterpoint and Composition. In 1840, after a brilliant career and with the title of *doctor juris*, he left the university and entered the office of the Attorney-General, where he steadily advanced to Referendarius in 1845, Prosecuting Attorney in matters of the press in 1848, &c. Soon after 1850, when he married, his reputation as a writer on musical matters spread beyond the walls of Prague. He answered Hanslick's pamphlet, 'Vom musikalisch Schönen,' in a little volume, 'Die Gränzen der Poesie und der Musik,' which brought down upon him, especially in Vienna, a shower of journalistic abuse, but which procured for him on the other hand the friendship and admiration of many of the foremost German musicians. It was followed by a series of elaborate essays: 'Culturhistorische Bilder aus der Musikleben der Gegenwart,' which were read with avidity and appeared in a second edition (Leipzig, Mathes) in 1865. Thereupon the firm of Leuckart engaged him to begin his 'History of Music,' his life's work. From 1860 to 1864 he was making researches towards it in the Court Library at Vienna, at Venice, Bologna, Florence and Rome. In 1867 he was ransacking the Royal Library at Munich, one of the richest in Europe, and in 1868, 1869, and 1873 was again in Italy extending his quest as far as Naples. The third volume, reaching to Palestrina, was published in 1868. In 1872 and 1874 he published two series of 'Chips from his Workshop,' under the title of 'Bunte Blätter,' being essays on isolated musical and artistic subjects, and written in a sparkling non-technical manner, but full of matter interesting both to professional artists and *dilettanti*. He is now Professor of the History of Music at the university of Prague; and, thanks to the liberality of the Academy of Science at Vienna, is in possession of sufficient means and leisure to continue his great task. He has appeared in public repeatedly as a pianist, and his compositions, Overtures to 'Othello,' and Calderon's 'Magico Prodigioso'; a number of pianoforte pieces, 'Wanderstücke,' 'Kinderstücke,' 'Landschaftsbilder'; numerous songs; a 'Stabat Mater,' two Masses in B flat and A minor, etc., most of which have a strong smack of Schumann, besides proving him to be a practical musician of far more than common attainments, give an additional weight to his criticisms, showing these to stand upon the firm ground of sound technical attainments. He died, June 28, 1876. [E. D.]

AMBROSIAN CHANT. The ecclesiastical mode of saying and singing Divine Service, set in order by St. Ambrose for the cathedral church of Milan about A.D. 384. We have little historical information as to its peculiarities. That it was highly impressive we learn from the well-known passage in St. Augustine's 'Confessions,' book ix. chap. 6.

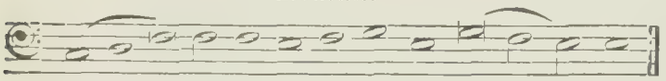
It has been stated without proof, and repeated by writer after writer on the subject, that St. Ambrose took only the four 'authentic' Greek modes, being the first, third, fifth, and seventh of the eight commonly called the Gregorian

Tones, from being all used in the revision of the Roman Antiphonarium by St. Gregory the Great at a subsequent date (A.D. 590). But St. Ambrose's own statement in his letter to his sister St. Marcelina is merely that he wished to take upon himself the task of regulating the tonality and the mode of execution of the hymns, psalms, and antiphons that were sung in the church he had built at Milan. It must be confessed that we really know little or nothing of the system and structure of the Ambrosian melodies, and no existing records show anything essentially different from Gregorian plainsong.

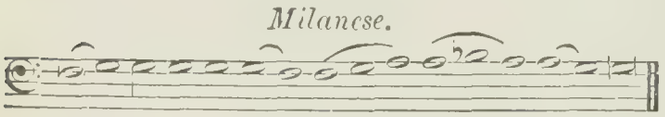
The subject of Byrd's anthem 'Bow Thine ear, O Lord,' originally written to the words 'Ne irascaris domine,'

has always been quoted, since Dr. Crotch published his 'Specimens,' as a portion of the plainsong of St. Ambrose. A comparison of the liturgical text and ritual of Milan and Rome shows a different setting of the musical portions of the mass, as well as many variations in rubrics and in the order and appropriation of various portions to the celebrant and assistants, in the two uses. Thus the 'Gloria in excelsis' precedes the Kyrie in the Milan and follows it in the Roman Mass. The setting of the intonation of this, as taken from the missals of the two, may be here given as a specimen of the differences in the plainsong.

Roman.



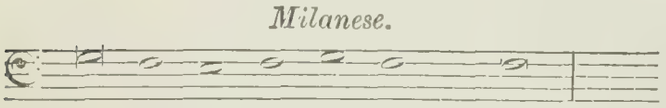
Milanese.



These intonations of the Creed

Roman.

Milanese.



will also serve to show the kind of difference still discernible in the two rites.[1]

But the principal boon bestowed on the Church by St. Ambrose was the beautiful rhythmical hymns with which he enriched the musical service of Milan Cathedral. Many hymns are called Ambrosian because written after his manner; but some ten of the ancient hymns are from his own pen, among which may be mentioned 'Veni Redemptor Gentium' and 'Eterna Christi munera' (Hymnal Noted, Nos. 12, 36).

The entire accent and style of chanting, as regulated by St. Ambrose, was undoubtedly an artistic and cultivated improvement on that of preceding church services, such as would naturally result from the rare combination of piety, zeal, intellect, and poetical and musical power by which he was distinguished. The Ambrosian chant was eventually merged, but certainly not lost, in that vast repertory of plainsong, whether then ancient or modern, which we now call GREGORIAN, from the name of the next great reformer of church music, St. Gregory the Great. [T. H.]

AMEN. This word has been often employed by composers as an opportunity for the display of fugue and counterpoint, just as some of Palestrina's finest music is given to the names of the Hebrew letters, Aleph, Beth, etc., in his 'Lamentationes Jeremiae.' Witness Handel's final chorus in the 'Messiah,' Dr. Cooke's Amen in double augmentation, engraved on his tomb (see AUGMENTATION), another very spirited chorus in the Italian style by the same composer (Hullah's Part Music, No. 6), fine choruses by Leo, Cafaro, Clari, and Bonno in the Fitzwilliam Music, and many others. [G.]

AMERICAN ORGAN. A free-reed instrument similar in its general construction to the HARMONIUM, but with some important differences. In the first place the reeds in the American organ are considerably smaller and more curved and twisted than in the harmonium, and there is a wider space left at the side of the reed for it to vibrate, the result being that the tone is more uniform in power, and that the expression stop when used produces much less effect. The curvature of the reeds also makes the tone softer. In the American organ moreover the wind-channel or cavity under which the vibrators are fixed is always the exact length of the reed, whereas in the harmonium it is varied according to the quality of tone required, being shorter for a more reedy tone and longer for a more fluty one. Another point of difference in the two instruments is that in the harmonium the wind is forced outward through the reeds, whereas in the American organ, by reversing the action of the bellows, it is drawn inwards. The advantages of the American organ as compared with the harmonium are that the blowing is easier, the expression stop not being generally used, and that the tone is of a more organ-like quality, and therefore peculiarly adapted for sacred music; on the other hand, it is inferior in having much less variety of tone, and not nearly so much power of expression. These instruments are sometimes made with two manuals; in the most complete specimens the upper manual is usually furnished with one set of reeds of eight-feet and one of four-feet pitch, and the lower manual with one of eight- and one of

[1] The Roman examples are from a fine quarto Missale Romanum printed at Antwerp in 1598, corresponding with Guidetti's Directorium and the present use. Those for the use of Milan are from a portion of the 'Missale Ambrosianum Caroli Cajetani Cardinalis, novissime impressum, Mediolani,' A.D. 1831, brought from Milan in 1871 by the writer of this article.

sixteen-feet, those on the upper manual being also voiced softer for the purposes of accompaniment. A mechanical coupling action is also provided by which the whole power of the instrument can be obtained from the lower row of keys. Pedals, similar to organ pedals, are also occasionally added and provided with reeds of sixteen- and eight-feet pitch. The names given to the stops vary with different makers; the plan most usually adopted being to call them by the names of the organ stops which they are intended to imitate, e. g. diapason, principal, hautboy, gamba, flute, etc. Two recent improvements in the American organ should be mentioned—the automatic swell, and the vox humana. The former consists of a pneumatic lever which gradually opens shutters placed above the reeds, the lever being set in motion by the pressure of wind from the bellows. The greater the pressure, the wider the shutters open, and when the pressure is decreased they close again by their own weight. In this way an effect is produced somewhat similar, though far inferior, to that of the expression stop on the harmonium. The vox humana is another mechanical contrivance. In this a fan is placed just behind the sound-board of the instrument, and being made to revolve rapidly by means of the pressure of wind, its revolutions meet the waves of sound coming from the reeds, and impart to them a slightly tremulous, or vibrating quality.

The principle of the American organ was first discovered about 1835 by a workman in the factory of M. Alexandre, the most celebrated harmonium-maker of Paris. M. Alexandre constructed a few instruments on this plan, but being dissatisfied with them because of their want of expressive power, he soon ceased to make them. The workman subsequently went to America, carrying his invention with him. The instruments first made in America were known as 'Melodeons,' or 'Melodiums,' and the American organ under its present name, and with various improvements suggested by experience, was first introduced by Messrs. Mason and Hamlin of Boston, about the year 1860. Since that time it has obtained considerable popularity both in America and in this country.

A variety of the American organ was introduced in 1874 by Messrs. Alexandre under the name of the 'Alexandre Organ.' In this instrument, instead of the single channel placed above the reeds there are two, one opening out of the other. The effect of this alteration is to give a quality of tone more nearly resembling that of the flue-stops of an organ. The reeds are also broader and thicker, giving a fuller tone, and being less liable to get out of order. [E. P.]

AMICIS, Anna Lucia de, a very celebrated singer, born at Naples about 1740. She was at first successful only in 'Opera Buffa,' in which she sang in London in 1763, appearing in 'La Cascina,' a pasticcio, given by John Christian Bach, and other similar pieces. Bach, however, thought so highly of her that he wrote for her in serious opera, in which she continued afterwards to perform until she left the stage. Burney says she was the first singer who sang rapid ascending scales staccato, mounting with ease as high as E in altissimo. Her voice and manner of singing were exquisitely polished and sweet; and 'she had not a movement that did not charm the eye, nor a tone but what delighted the ear.' In 1771 she retired, and married a secretary of the King of Naples, named Buonsollazzi. In 1773 she sang in Mozart's early opera, 'Lucio Silla,' at Milan, the principal part of *Giunia*. On this occasion she exerted herself much in behalf of the young composer, who took great pains to please her, and embellished her principal air with new and peculiar passages of extraordinary difficulty. On the night of the first performance the tenor, who was inexperienced, 'being required, during the first air of the prima donna, to make some demonstration of anger towards her, so exaggerated the demands of the situation, that it seemed as if he were about to give her a box on the ear, or to knock her nose off with his fist, and at this the audience began to laugh. Signora de Amicis, in the heat of her singing, not knowing why the public laughed, was surprised; and being unaware of the ridiculous cause, did not sing well the first evening, and an additional reason for this may be found in a feeling of jealousy that the *primo uomo* (Morgnoni), immediately on his appearance on the scene, should be applauded by the Archduchess. This, however, was only the trick of a *musico*; for he had contrived to have it represented to the Archduchess that he would be unable to sing from fear, in order to secure immediate applause and encouragement from the court. But to console de Amicis, she was sent for the next day to court, and had an audience of both their royal highnesses for an hour.'[1] In 1789 she still sang well, though nearly fifty years old. The date of her death is not known. [J. M.]

AMICIS, Domenico de'. This artist, who is not mentioned by any of the biographical dictionaries, sang with Anna de' Amicis in 1763 at London, in 'La Cascina.' It is impossible to say how he was related to that singer; but it is possible that he was her first husband. [J. M.]

AMILIE, OR THE LOVE TEST, a romantic opera in three acts, words by J. T. Haines, music by W. M. Rooke. Produced at Covent Garden Theatre Dec. 2, 1837, and ran for more than twenty nights.

AMNER, John, Organist and Master of the Choristers of Ely Cathedral. He succeeded George Barcroft in 1610, and held the appointments till his death in 1641. He took his degree as Bachelor in Music at Oxford in May 1613. In 1615 he printed his 'Sacred Hymns of 3, 4, 5, and 6 parts, for Voices and Vyols,' dedicated to his 'singular good lord and maister,' the Earl of Bath. He composed much church music. Three services and fifteen anthems are preserved in the books at Ely; and several other specimens of his skill are to be found in MS. else-

[1] Letter of Leopold Mozart.

where. (Dickson's *Cat. of Musical MSS. at Ely;* Rimbault, *Bib. Madrigaliana.*) [E. F. R.]

AMNER, RALPH, the son of John Amner, before mentioned. It appears from the Registers of Ely that he was elected a lay-clerk there in 1604, and was succeeded in 1609 by Michael Este, the well-known composer. Amner was then probably admitted into holy orders, as he is styled 'Vicar,' i.e. Minor Canon. Upon the death of John Amery, a gentleman of the Chapel Royal, July 18, 1623, 'Ralphe Amner, a basse from Winsore, was sworn in his place.' He died at Windsor, March 3, 1663-4. In Hilton's 'Catch that Catch Can,' 1667, is 'a Catch in stead of an Epitaph upon Mr. Ralph Amner of Windsor, commonly called the Bull Speaker, who dyed 1664; the music composed by Dr. William Child.' (*Reg. of Ely; Cheque-Book of Chapel Royal,* Camd. Soc.). [E. F. R.]

AMOREVOLI, ANGELO, born at Venice, Sept. 16, 1716. After appearing at the principal opera-houses in Italy with brilliant success, where he was admired for his fine voice and vocalisation, and the perfection of his shake, he was engaged for the Court Theatre at Dresden. He sang for the Earl of Middlesex at the opera in London in 1741; but returned to Dresden, where he died, Nov. 15, 1798. [J. M.]

ANACKER, AUGUST FRIEDRICH, born Oct. 17, 1790, at Freiberg in Saxony, son of a very poor shoemaker. As a scholar at the Gymnasium his musical faculty soon discovered itself, but his poverty kept him down, and it was not till a prize of 1300 thalers in a lottery fell to his share that he was able to procure a piano and music. The first piece he heard performed was Beethoven's Polonaise in C, and Beethoven became his worship through life. In 1813, after the battle of Leipsic, he went to that university, and acquired the friendship of Schicht, F. Schneider, and others of the best musicians. In 1822 he was made 'cantor' of his native place, and principal music-teacher in the normal school. From that time onwards for thirty years his course was one of ceaseless activity. No one ever worked harder or more successfully to make his office a reality. In 1823 he founded the Singakademie of Freiberg, and in 1830 started a permanent series of first-class subscription concerts; he formed a musical association among the miners of the Berg district, for whom he wrote numerous part-songs; and in short was the life and soul of the music of the place. At the same time he composed a mass of music of all kinds and all dimensions. But his music is nothing remarkable: it is the energy and devotion of the man that will make him remembered. He died at his post on August 21, 1854, full of honour and esteem. The only piece of Anacker's which has probably been printed in England is a 'Miner's Song' (four parts) in the collection called 'Orpheus,' No. 41. [G.]

ANACREON, OU L'AMOUR FUGITIF, an opera-ballet in two acts, the libretto by Mendouze, and the music by Cherubini, produced at the Opera in Paris on Oct. 4, 1803. It is now only known by its magnificent overture.

ANACREONTIC SOCIETY. The meetings of this aristocratic society, established by several noblemen and other wealthy amateurs, were held at the Crown and Anchor Tavern in the Strand towards the close of the last century. The concerts, in which the leading members of the musical profession took part as honorary members, were given fortnightly during the season, and were followed by a supper, after which the president or his deputy sang the constitutional song 'To Anacreon in Heaven.' This was succeeded by songs in every style, and by catches and glees sung by the most eminent vocalists of the day. The privilege of membership was greatly valued, and names were frequently placed on the list for a long period in advance. The society was dissolved in 1786, when Sir Richard Hankey was president, owing, as Parke states in his 'Musical Memoirs,' to the annoyance of the members at a restraint having been placed upon the performance of some comic songs which were considered unfit for the ears of the Duchess of Devonshire, the leader of the *haut-ton* of the day, who was present privately in a box specially fitted up under the orchestra. The members resigned one after another, and shortly afterwards the society was dissolved at a general meeting. [C. M.]

ANALYSIS. The practice now prevalent in England of accompanying the titles and words of the music performed at concerts by an analysis of the music is one of comparatively recent date. The identity of the pieces in the programmes at the end of the last and the beginning of the present century is rarely certain. 'New Grand Overture, Haydn,' or 'Grand Overture, MS., Haydn,' is the usual designation of Haydn's symphonies as they were produced at Salomon's concerts in 1791, '92. The programmes of the Philharmonic Society are at first almost equally vague — 'Symphony, Mozart,' 'Symphony, Beethoven,' 'Symphony, never performed, Beethoven,' is with rare exceptions the style in which the *pièces de resistance* at the Society's concerts are announced. It is not until the fifth season (1817) that the number or the key indicates which works the audience might expect to hear. The next step was to print on the fly-leaf of the programme the words of the vocal pieces, with, in the case of Spohr's 'Weihe der Töne' (Feb. 23, 1835), a translation of Pfeiffer's 'Ode,' or of the 'Pastoral Symphony' (May 11, 1835), some verses from Thomson's 'Seasons,' or at the first performance of the overture to 'Leonora,' No. 1 (due to Mendelssohn), a short account of the origin and dates of the four overtures.

The first attempt to assist amateurs to follow the construction of classical music during its performance which the writer has met with is that of Mr. Thomson, late Professor of Music in the University of Edinburgh, who in the year 1841, and even earlier, added analytical and historical notices of the pieces in the programmes of the concerts of the Professional Society of

Edinburgh. His analyses entered thoroughly into the construction of the overtures and symphonies performed, but did not contain quotations from the music.—The next step appears to have been made by Mr. John Ella when he started the matinées of the Musical Union in 1845. His 'synoptical analysis,' with quotations, has preserved its original form and extent down to the present time.—The same thing was done, but at greater length, by Dr. Wylde in the programme-books of the New Philharmonic Society, which commenced its concerts in 1852. Some of these analyses were accompanied by extracts, and in many cases are of permanent value, such as those of Beethoven's 'Pastoral Symphony,' Mozart's E flat ditto, and the overture to the 'Zauberflöte' (1858). An analysis of the 'Messiah' was issued by the Sacred Harmonic Society in 1853, and was followed by similar dissections of 'The Creation,' Beethoven's Mass in D, 'Israel in Egypt,' the 'Lobgesang,' Mozart's 'Requiem,' and, some years later, 'Naaman.'

As early as 1847 Mr. Hullah had given biographical notices of composers in the book of words of his historical concerts at Exeter Hall. The books of words of the Handel Festival (1857, etc.) contain historical accounts of the works performed. In connection with the early Handel Festivals the late Mr. Chorley published two pamphlets called 'Handel Studies,' containing analyses of the 'Messiah,' the Dettingen 'Te Deum,' and 'Israel in Egypt.'

In 1859 the Monday Popular Concerts were established, and the programmes contained notices of the pieces. On the occasion of Mr. Charles Hallé's Beethoven-recitals two years later full and able analyses of the whole of the sonatas were published, accompanied by copious extracts. These have since been incorporated in the Monday Popular Concert books, with similar analyses of other pieces, the whole forming a body of criticism and analysis which does honour to its author.—Shortly after the foundation of the Saturday Concerts at the Crystal Palace, short remarks were attached to some of the more prominent pieces. These have gradually become more systematic and more analytical, but they are of a very mixed character when compared with those last mentioned.—The same may be said of the remarks which adorned the programmes of Herr Pauer's recitals in 1862, '63, '67, which are half biographical and half critical, but do not attempt to analyse each piece.

In 1869 the Philharmonic Society adopted analytical programmes prepared by Mr. Macfarren, which have been maintained since. Mr. Macfarren also prepares similar notices for the British Orchestral Society; as he did those for the Chamber Concerts of MM. Klindworth, Blagrove, and Daubert in 1861.

In addition to the above, analytical programmes are issued by the Wagner Society, the Reid Concert, the Glasgow and Edinburgh Choral Unions, the Liverpool Philharmonic Society, the Albert Hall Concerts, Mr. Walter Bache, and others. The book of words of Mr. Sullivan's oratorio 'The Light of the World' contains a lengthened analysis of the work number by number.

The practice of analysing pieces of classical music with the view to enable the more or less cultivated amateur to seize the ideas and mode of treatment of the composer, is one which, if carried out with skill and judgment, is surely commendable. The fact that a movement is written on a definite plan or 'form,' and governed by rules more or less rigid, though obvious to the technical musician is news to many an amateur; and yet without understanding such facts it is impossible fully to appreciate the intention or the power of the composer. In following the scheme of the music the hearer adds to the pleasure of the sounds the pleasure of the intellect. In addition to this there are few great pieces of music in which historical or biographical facts as to the origin and progress of the work, key, etc., connecting the music with the personality of the composer, may not be stated so as to add materially to the pleasure and profit of the hearer.

Analytical programmes do not appear to have been yet introduced into the concert-rooms abroad; but elaborate analyses of single works have been made by foreign critics, such as Wagner's of the ninth Symphony (translated and circulated in 1855, when Wagner conducted that Symphony at the Philharmonic), Liszt's of 'Tannhäuser' and 'Lohengrin,' and von Bülow's of Wagner's 'Faust Overture'; and the step from these to illustrated analyses like those used in England will not impossibly soon follow. [G.]

ANALYSIS OF COMPOUND MUSICAL SOUNDS. The separation of such sounds into their component elements, or the determination of the elements they contain. The sounds ordinarily met with in music are not simple and single notes as is commonly supposed, but are usually compounds of several sounds, namely one fundamental one (generally the most powerful) accompanied by higher harmonics, varying in number and strength in different cases. These however blend so completely into one sound that the unaided ear, unless specially trained, fails to distinguish the separate elements of which it is made up. Such a compound sound is intentionally produced artificially with the compound stops of a large organ, and if these are well in tune and well proportioned, it is often difficult to distinguish them separately.

In acoustical investigations it is very desirable to ascertain of what simple sounds a compound one is composed, and this is done by a species of analysis similar to that so common in chemistry. In compound chemical substances the elements are, like the elements of a compound sound, usually undistinguishable by the eye, and the plan is adopted of applying to the substance a *test*, which having a peculiar affinity for some particular element, will make known its presence in the compound. Such a test exists for elemental sounds in what the Germans call *Mittönen*; or *sympathetic resonance.*

Certain bodies will vibrate when certain notes,

corresponding to their vibratory capacity, and those only, are sounding near them, and they therefore test the presence of such notes, whether perceptible or not to the ear. For example, if we wish to find out whether the note is present in a compound sound, we have only to bring within its range a sonorous body, tuned to that note, as for example the second string of a violin, and if that note is present, in sufficient force, the string will be sympathetically set in vibration. We can judge *a priori* by the theoretical laws of harmonics, what notes are or are not likely to be present in a certain compound sound, and by applying tests for each, in this way, the sound may be completely analysed, both (as chemists say) quantitatively and qualitatively, that is, we may not only find what notes are present but also, by proper provision in the test body, what are the relative strengths of each note.

This method of analysis is chiefly due to Helmholtz, the test bodies preferred by him being hollow glass vessels. Each of these has such a capacity that the air it contains will vibrate with a particular note, and by having several of these, tuned to the notes required, the presence of these notes in any compound sound may be ascertained with great facility. [W. P.]

ANCIENT CONCERTS. The Ancient Concerts, or, to give them their formal title, The Concert of Antient Music, were established in 1776 by a committee consisting of the Earls of Sandwich and Exeter, Viscount Dudley and Ward, the Bishop of Durham, Sir Watkin W. Wynn, Bart., Sir R. Jebb, Bart., and Messrs. Morrice and Pelham, who were afterwards joined by Viscount Fitzwilliam and Lord Paget (afterwards Earl of Uxbridge). The performances were also known as 'The King's Concerts.' Mr. Joah Bates, the eminent amateur, was appointed conductor, the band was led by Mr. Hay, and the principal singers were Miss Harrop (afterwards Mrs. Bates), the Misses Abrams, Master Harrison (subsequently a famous tenor), the Rev. Mr. Clarke, Minor Canon of St. Paul's (tenor), Mr. Dyne (counter-tenor), and Mr. Champness (bass). The chief rules of the concerts were that no music composed within the previous twenty years should be performed, and that the directors in rotation should select the programme. Mr. Bates retained the conductorship till the time of his death in 1779, and directed the concerts personally, except for two years, when Dr. Arnold and Mr. Knyvett acted for him. He was succeeded by Mr. Greatorex, who remained in office until his death in 1831, when Mr. Knyvett, who had been the principal alto singer for many years, was chosen to succeed him. The resolution of the directors in 1839 to change the conductor at the choice of the director for each night led to the resignation of Mr. Knyvett, and the post was then offered to Dr. Crotch, who ultimately declined it. Sir George Smart was invited to conduct the first two concerts of 1840, and was succeeded by Mr. (afterwards Sir Henry) Bishop, Mr. Lucas, and Mr. Turle. It was found however that this system did not work well, and in 1843 Sir Henry Bishop was appointed sole conductor. There was also a change in the leadership of the band, Mr. W. Cramer succeeding Mr. Hay in 1780, and being succeeded in his turn by his son François, who filled the post from his father's death in 1805 until 1844, when he retired. Mr. J. D. Loder led the band from 1844 to 1846, in which year Mr. T. Cooke was appointed. Until 1841 it was the custom for the conductor to preside at the organ, but in that year the directors appointed Mr. Charles Lucas as their organist. The band at the time of the establishment of the concerts consisted of sixteen violins, five violas, four cellos, four oboes, four bassoons, two double basses, two trumpets, four horns, one trombone, and drum. At the close of the concerts the orchestra numbered seventeen violins, five violas, five cellos, five double basses, three flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, two drums, one harp, two cymbals, and triangle. The canto chorus at first consisted entirely of boys selected chiefly from the boys of the Chapel Royal and Westminster Abbey, but they afterwards gave place to ladies. The earlier programmes included an overture (usually one of Handel's), two or three concertos by Handel, Martini, Corelli, Avison, or Geminiani, several choruses and solos from Handel's oratorios, and an anthem, glee, or madrigal; but occasionally an entire work, such as the Dettingen 'Te Deum,' was given as the first part of the concert. For many years the programmes were almost exclusively Handelian, varied by songs from Glück, Bach, Purcell, Hasse, and others. After the year 1826 there was greater variety in the schemes, and Mozart's Jupiter Symphony, his Symphonies in D and E flat, the overture to the 'Zauberflöte,' and a selection from his Requiem were included in the programmes for 1826. From that date an orchestral work by Mozart was performed at nearly every concert, although Handel still maintained his supremacy. In 1834 we find Haydn's 'Surprise' symphony, and in 1835 a selection from the 'Creation' and the 'Seasons' in the programmes. In the latter year Beethoven was represented by his 'Prometheus' overture, and during the last ten years of the concerts his symphony in D, overtures to 'Fidelio' and 'Egmont,' a chorus from 'King Stephen,' and other works were given. In 1847, at a concert directed by Prince Albert, Mendelssohn was the solo organist, and played Bach's Prelude and Fugue on the name of 'Bach.' The later programmes were drawn from varied sources, Handel being only represented by one or two items. In 1785 the Royal Family commenced to attend the concerts regularly, and then it was that they were styled 'The King's Concerts.' As a mark of his interest in the performances King George the Third personally wrote out the programmes, and in later years Prince Albert was one of the directors. Among the distinguished artistes who appeared at these concerts were Madame Mara and Mrs. Billington (1785), Signora Storace (1787), Miss Parke, Miss Poole (1792), Messrs.

Harrison and Bartleman (1795). Up to 1795 the concerts were held in the new rooms, Tottenham Street, afterwards known as the Queen's or West London Theatre, but in that year they were removed to the concert-room in the Opera House, and in 1804 to the Hanover Square Rooms. In 1811 Catalani made her first appearance, and two years later Miss Stephens (afterwards Countess of Essex) made her *début* at these concerts. In 1816 Mrs. Salmon was heard, and shortly afterwards Messrs. Braham and Phillips were engaged. In addition to the twelve concerts given every year a thirteenth was added, when 'The Messiah' was performed in aid of the 'Fund for the Support of Decayed Musicians and their Families,' a practice still maintained in the annual performances by the Royal Society of Musicians. In accordance with one of the customs connected with the concerts it was the rule for the director of the day to entertain his brother directors and the conductor at dinner. The library of old masters belonging to the society was after its discontinuance removed to Buckingham Palace. [C. M.]

ANDANTE (Ital., participle of the verb *andare*, 'to go'). Going, moving along at a moderate pace. In modern music this word is chiefly used to designate a rather slow rate of movement; formerly however it was used more generally in its literal sense. Thus in Handel's music we frequently find the indication 'andante allegro,' a contradiction in terms in the modern sense of the words, but by which is simply meant 'moving briskly.' Andante is a quicker rate of movement than larghetto, but on the other hand is slower than allegretto. As with most other time-indications it is frequently modified in meaning by the addition of other words, e. g. 'andante sostenuto' would be a little slower, and 'andante un poco allegretto' or 'andante con moto' a trifle faster, than 'andante' alone. Like adagio, largo, etc., this word is also used as the name of a piece of music (e. g. Beethoven's 'Andante in F') or as the name of a slow movement of a symphony, sonata, etc. [E. P.]

ANDANTINO (Ital.). The diminutive of ANDANTE (q. v.). As 'andante' means literally 'going,' its diminutive must mean 'rather going,' i. e. not going quite so fast; and properly 'andantino' designates a somewhat slower time than andante. Some modern composers however, forgetting the original meaning of the word, and thinking of andante as equivalent with 'slow,' use andantino for 'rather slow,' i. e. somewhat quicker. In which sense the word is intended can only be determined by the character of the music itself. No more striking proof of the uncertainty which prevails in the use of these time-indications can be given than is to be found in the fact that three movements in Mendelssohn's 'Elijah' the first of which, 'If with all your hearts,' is marked 'andante con moto,' the second, 'The Lord hath exalted thee,' merely 'andante,' and the third, 'O rest in the Lord,' 'andantino,' are all in exactly the same time, the metronome indication being in each case ♩ = 72. [E. P.]

ANDER, ALOYS, one of the most famous German tenor singers of recent times; born August 24, 1821, at Libitz in Bohemia. His voice though not powerful was extremely sympathetic in quality. He went to Vienna in the hope that his talents would be recognised there, but it required all the energy and influence of WILD the singer, at that time Ober-Regisseur to the court opera-house before he was allowed to make the experiment of appearing there for the first time (Oct. 22, 1845) as Stradella in the opera of that name, though with no previous experience of the boards whatever. His success was complete, and decided his course for life, and that single night raised him from a simple clerk to the rank of a 'primo tenore assoluto.' Still more remarkable was his success in the 'Prophète,' which was given in Vienna for the first time on Feb. 28, 1850. Meyerbeer interested himself in the rapid progress of Ander, and from that date he became the established favourite of the Vienna public, to whom he remained faithful, notwithstanding tempting offers of engagements elsewhere. His last great part was that of Lohengrin, in which he combined all his extraordinary powers. As an actor he was greatly gifted, and had the advantage of a very attractive appearance. His voice, not strong and somewhat veiled in tone, was in harmony with all his other qualities; his conceptions were full of artistic earnestness, and animated by a noble vein of poetry. His physical strength however was unequal to the excitement of acting, and was impaired by the artificial means which he took to support himself. His last appearance was as Arnold in 'William Tell,' on Sept. 19, 1864; he was then failing, and shortly afterwards totally collapsed. He was taken to the Bath of Wartenberg in Bohemia, where he died on Dec. 11, but was buried in Vienna amid tokens of universal affection. [C. F. P.]

ANDERSON, MRS. LUCY, is the daughter of Mr. John Philpot, a professor of music and music-seller at Bath, where she was born in 1797. Miss Philpot early manifested a love for pianoforte playing, and although she never received any other instruction upon the instrument than some lessons given, at very irregular intervals, by her cousin, Mr. Windsor, of Bath, she soon, by perseverance and observation of the eminent players who occasionally appeared at the Bath concerts, arrived at such a degree of skill as to be able to perform in public at those concerts, which she did with great success, and also to follow music as a profession. Ill health, however, induced her to quit Bath and to come to London, where her success was speedily assured, she soon becoming eminent in her profession. In July 1820 Miss Philpot was married to Mr. George Frederick Anderson, a violinist engaged in all the best orchestras, and subsequently, for many years, master of the Queen's private band. Mrs. Anderson enjoys the distinction of being the first female pianist who played at the Philhar-

monic Society's concerts. She was the instructress on the pianoforte of the Princess, now Queen, Victoria, and of her children. [W. H. H.]

ANDRE, JOHANN, the head of an extensive musical family, was born at Offenbach, A.M. on March 28, 1741. His father was proprietor of a silk factory, and the boy was intended to carry on the business. But the love of music was too strong in him; he began by teaching himself, until in 1761 he happened to encounter an Italian opera company at Frankfort, which added fresh food to his desire. His first comic opera, 'Der Töpfer' (the Potter), was so successful as to induce Goethe to confide to him his operetta of 'Erwin und Elmire,' (1764) which had equal success, as had also some songs produced at the same time. After this André received a call to act as director of the music at the Döbblin Theatre in Berlin, which he obeyed by settling in Berlin with his family, after handing over the factory (to which since 1774 he had added a music printing office) to his younger brother. Here he enjoyed the instruction of Marpurg, and composed a quantity of songs, dramas, and other pieces for the theatre. Not being able however, owing to the distance, to give the necessary attention to the printing-office, he returned to Offenbach at the end of seven years, and resided there in the pursuit of his business and his music till his death on June 18, 1799. Before that date his establishment had issued the large number of 1200 works, and he himself had composed, in addition to many instrumental pieces, some thirty operas and dramas, and a vast number of melodious songs and vocal pieces, many of which became popular, amongst them the still favourite Volkslied 'Bekränzt mit Laub.' Among his operas was one by Bretzner in four acts, 'Belmonte und Constanza, oder die Entführung aus dem Serail,' produced in Berlin on May 26, 1781, and often repeated with applause. Shortly afterwards, on July 12, 1782, appeared Mozart's setting of the same opera, with alterations and additions to the text by Stephanie. A paper war followed between the two librettists, during which André took occasion to speak nobly on the side of Stephanie, notwithstanding his having assisted Mozart in the preparation of an opera which had far surpassed his own. After André's death the business was carried on by his third son, JOHANN ANTON, the most remarkable member of the family. He was born at Offenbach, Oct. 6, 1775, and while almost an infant showed great predilection and talent for music. He was an excellent player both on the violin and piano, and a practised composer before entering at the University of Jena, where he went through the complete course of study. He was thus fully competent on the death of his father in 1799 to assume the control of the business, and indeed to impart to it fresh impulse by allying himself with Senefelder the inventor of lithography, a process which he largely applied to the production of music. In the same year with his father's death he visited Vienna, and acquired from Mozart's widow the entire musical remains of the great composer, an act which spread a veritable halo round the establishment of which he was the head. André published the thematic catalogue which Mozart himself had kept of his works from Feb 9, 1784 to Nov. 15, 1791, as well as a further thematic catalogue of the whole of the autographs of the master which had come into his possession. André was equally versed in the theory and the practice of music; he attempted every branch of composition, from songs to operas and symphonies, with success. Amongst other things he was the author of 'Proverbs,' for four voices (op. 32), an elaborate joke which has recently been the object of much dispute, owing to its having been published in 1869 by Aibl of Munich as a work of Haydn's. As a teacher he could boast of a series of distinguished scholars. His introduction to the violin and his treatise on harmony and counterpoint were both highly esteemed. So also were the two first volumes of his unfinished work on composition. André was dignified with the title of Hofrath, and by the accumulation of musical treasures he converted his house into a perfect pantheon of music. He died on April 8, 1842. An idea of the respect in which he was held may be gained from various mentions of him in Mendelssohn's letters, especially that of July 14, 1836, and a very characteristic account of a visit to him in Hiller's 'Mendelssohn,' chapter i. Of his sons mention may be made of AUGUST, the present proprietor of the establishment, and publisher of the 'Universal-Lexikon der Tonkunst' of Schladebach and Bernsdorf; of JOHANN BAPTIST, pupil of Aloys Schmitt and Kessler, and afterwards of Taubert and Dehn, a resident in Berlin; of JULIUS, who addicted himself to the organ, and was the author of a 'Practical Organ School,' which has gone through several editions, and of various favourite pieces for that instrument, as well as of four hand arrangements of Mozart's works; lastly of KARL AUGUST, who in 1835 undertook the management of the branch establishment opened at Frankfort by his father in 1828, adding to it a manufactory of pianos, and a general musical instrument business. He named his house 'Mozarthaus,' and the pianos manufactured there 'Mozartflügel,' each instrument being ornamented with a portrait of the master from the original painting by Tischbein in his possession. In 1855, on the occasion of the Munich Industrial Exhibition, he published a volume entitled 'Pianoforte making: its history, musical and technical importance ('Der Klavierbau,' etc.). [C. F. P.]

ANDREOLI, GIUSEPPE, a celebrated contrabassist, born at Milan in 1757, died in 1832; member of the orchestra of La Scala and professor of his instrument at the Conservatorio of Milan; also played the harp with success. [T. P. H.]

ANDREOLI. A musical family, not related to the foregoing. EVANGELISTA, the father—born 1810, died June 16, 75—was organist and teacher at Mirandola in Modena. His son, GUGLIEGLMO,

was born there April 22, 1835, and was pupil at the Conservatorio of Milan from 1847 to 53. A pianist of great distinction, remarkable for his soft and delicate touch, pure taste, and power of expression, as well as for great execution. He was well known in London, where he appeared at the Crystal Palace (Dec. 13, 56), the Musical Union (April 27, 58), the New Philharmonic (May 9, 59), and elsewhere. His health was never strong, and he died at Nice 1860. His compositions were unimportant. His brother CARLO was also born at Mirandola, and brought up at the Conservatorio of Milan, where he is now (1875) professor of the piano. He too was favourably known in London, though since 1871 his health has confined him to Italy and the south of France. [G.]

ANDREONI was an Italian singer engaged for the season of 1741 in London. He seems to have had an artificial low soprano or contralto voice, for his name appears to the song 'Let Hymen oft appear' in Handel's 'Allegro,' to which the composer has added in his MS. the words 'un tono più basso in sop^no,' meaning that it must be transposed for him. The song was probably sung by him in Italian, as a translation, beginning 'Se l'Imeneo fra noi verrà,' is added, as also to the song 'And ever against eating cares' ('E contro all' aspre cure'), which is given to the same singer. He had arrived too recently to be able to learn the language in time for the performance. He sang the contralto man's part in Handel's 'Imeneo' the same year, and in 'Deidamia,' that master's last opera. He does not seem to have gone with him, however, to Ireland; nor to have sung again in London. His subsequent history is not known. [J. M.]

ANDREVI, FRANCESCO, born near Lerida in Catalonia of Italian parents in 1785, died at Barcelona in 1844; was successively the director of music in the cathedrals of Valencia, Seville, Bourdeaux (1832 to 1842) where he fled during the civil war, and in the church of Our Lady of Mercy at Barcelona. His sacred compositions were good and numerous, but a 'Nunc Dimittis' and a 'Salve Regina,' printed in Eslava's collection of Spanish church music, 'Lira Sacro-Hispana,' are his only published works. His treatise on Harmony and Counterpoint was translated into French (Paris, 1848). [M. C. C.]

ANERIO, FELICE, an Italian composer of the Roman school, was born about 1560, and, after completing his studies under G. M. Nanini, was made Maestro at the English College. He afterwards took service with Cardinal Aldobrandini, and upon the death of Palestrina was named 'Compositore' to the Papal Chapel, on April 3, 1594. The date of his death is unknown. His printed compositions include the following: three books of 'Sacred Madrigals' for five voices (Gardano, Rome 1585); three books of 'Madrigals'; two books of sacred 'Concerti'; two books of Hymns, Canticles, and Motetti; 'Responsori' for the Holy Week; Litanies, Canzoni, and Motetti. His unpublished works are preserved in the collections of S. Maria in Vallicella, of the Vatican Basilica, and of the Pontifical Chapel. In the library of the Abbè Santini also, there was a considerable number of Anerio's Masses, with Psalms and other pieces. A Mass, a Te Deum, and 12 motets (one for 8 voices) by him, are given in Proske's 'Musica divina.' [E. H. P.]

ANERIO, GIOVANNI FRANCESCO, a younger brother of the preceding, born at Rome about 1567. His first professional engagement was as Maestro di Cappella to Sigismund III, King of Poland. He afterwards served in the same capacity in the cathedral of Verona. Thence he came to Rome to fill the post of musical instructor at the Seminario Romano, and was afterwards Maestro di Cappella at the church of the Madonna de' Monti. Lastly, in 1600, he was made Maestro at the Lateran, where he remained until 1613. He then disappears. He was one of the first Italians who made use of the quaver and its subdivisions. His printed works form a catalogue too long for insertion here. Suffice it to say that they consist of all the usual forms of sacred music, and that they were published (as his brother's were) by Soldi, Gardano, Robletti, etc. Giovanni Anerio had a fancy for decking the frontispieces of his volumes with fantastic titles, such as 'Ghirlanda di sacre Rose,' 'Teatro armonico spirituale,' 'Selva armonica,' 'Diporti musicale,' and the like. He was one of the adapters of Palestrina's mass 'Papæ Marcelli.' (See PALESTRINA). There were scores of several of his masses in the collection of the Abbè Santini. A requiem of his for 4 voices has been recently published by Pustet of Regensburg. [E. H. P.]

ANET, BAPTISTE, a French violinist, pupil of Corelli. After studying for four years under that great master at Rome, he appears to have returned to Paris about 1700, and to have met with the greatest success. There can be little doubt that by his example the principles of the great Italian school of violin-playing were first introduced into France. Probably owing to the jealousy of his French colleagues Anet soon left Paris again, and is said to have spent the rest of his life as conductor of the private band of a nobleman in Poland.

He published three sets of sonatas for the violin. [P. D.]

ANFOSSI, PASQUALE, an operatic composer of the 18th century. Born at Naples in or about 1729. He first studied the violin, but deserted that instrument for composition, and took lessons in harmony from Piccinni, who was then in the zenith of his fame. His two first operas, 'Caio Mario' and 'I Visionari,' the first brought out in Venice, the second in Rome, were failures; but his third, 'L'Incognita persequitata,' made his fortune. Its success was partly owing to the ill-feeling of a musical clique in Rome towards Piccinni, whom they hoped to depreciate by the exaltation of a rival. Anfossi lent himself to their intrigues, and treated his old master and

benefactor with great ingratitude. In his own turn he experienced the fickleness of the Roman public of that day, and quitting, first the capital, and afterwards Italy, brought out a long string of operas in Paris, London, Prague, and Berlin, with varying success. He returned to Italy in 1784, and to Rome itself in 1787. Tiring of the stage, he sought for and obtained the post of Maestro at the Lateran, and held it till his death.

The music of Anfossi was essentially ephemeral; he was the fashion in his day, and for a time eclipsed his betters. But, although a musician of undoubted talent, he was destitute of real creative power, and it is not likely that his reputation will ever be rehabilitated. He composed no less than forty-six operas and one oratorio, besides certain pieces of church-music, some of which are in the collection of the Lateran and others were in that of the Abbè Santini.

Mozart composed two airs for soprano and one for tenor, for insertion in Anfossi's opera of 'Il Curioso indiscreto' on the occasion of its performance at Vienna in 1783, and an arietta for bass for the opera of 'Le Gelosie fortunate' at the same place in 1788. (See Köchel's Catalogue, Nos. 418, 419, 420, 541.) [E. H. P.]

ANGLAISE. The English country-dance (*contredanse*), of lively character, sometimes in 2–4, but sometimes also in 3–4 or 3–8 time. It closely resembles the ECOSSAISE (q. v.), and most probably took its origin from the older form of the French *Rigaudon*. [E. P.]

ANGLEBERT, JEAN HENRY D', chamber-musician to Louis XIV, and author of 'Pièces de Claveçin,' etc. (Paris, 1689), a collection of fugues and of airs, some by Lulli, but mostly original, arranged for the harpsichord. 'Les Folies d'Espagne,' with twenty-two variations, was afterwards similarly treated by Corelli, and has been erroneously supposed to be his composition. [M. C. C.]

ANGRISANI, CARLO, a distinguished basso, born at Reggio, about 1760. After singing at several theatres in Italy, he appeared at Vienna, where, in 1798 and 1799, he published two collections of 'Notturni' for three voices. In 1817 he sang at the King's Theatre in London with Fodor, Pasta, Camporese, Begrez, Naldi, and Ambrogetti. His voice was full, round, and sonorous. [J. M.]

ANIMATO or CON ANIMA (Ital.), 'With spirit.' This direction for performance is seldom to be found in the works of the older masters, who usually employed 'Con spirito' or 'Spiritoso.' Haydn and Mozart rarely if ever use it; Beethoven never once employs at. In the whole of Clementi's sonatas, numbering more than sixty, it is only to be found three times. He uses it in the first allegro of the sonata in D minor, Op. 50, No. 2, and in the rondo of the 'Didone abbandonata,' Op. 50, No. 3. In both these cases passages are simply marked 'Con anima.' The third instance is especially interesting as proving that the term does not necessarily imply a quick tempo. The slow movement of his sonata in E flat, Op. 47, No. 1, is inscribed 'Adagio molto e con anima.' Weber frequently uses the term (see his sonatas in A flat and D minor), Chopin employs it in his 1st Scherzo and his E minor Concerto, and it is also to be met with in Mendelssohn,—e. g. 'Lieder ohne Worte,' Book 5, No. 4, 'Allegro con anima,' symphony of 'Lobgesang' first allegro 'animato' (full score, p. 17). In these and similar cases no quickening of the tempo is necessarily implied; the effect of animation is to be produced by a more decided marking of the rhythmical accents. On the other hand the term is sometimes used as equivalent to 'stretto,' as for instance in the first allegro of Mendelssohn's Scotch Symphony, where the indication 'assai animato' is accompanied by a change in the metronome time from ♩. = 100 to ♩. = 120, or at the close of the great duet in the third act of Auber's 'Haydée,' where the coda is marked only 'animato,' but a quicker time is clearly intended. In this, as in so many similar cases, it is impossible to lay down any absolute rule. A good musician will never be at a loss as to whether the time should be changed or not. [E. P.]

ANIMUCCIA, GIOVANNI, an Italian composer, born at Florence at the end of the 15th or the beginning of the 16th century. He studied music under Claudeo Goudimel, and in 1555 was made Maestro at the Vatican, retaining that post until his death. He died beyond all question in 1571, for, although Poccianti in his 'Catalogus Scriptorum Florentinorum' places his death in 1569, Adami, Pitoni, and Sonzonio all give the date 1571. But better than any such authority are two entries in the Vatican Archives, one of his death in March 1571, and the other of the election of Palestrina in his place in April following. There can be no doubt, although his fame and his work were so soon to be eclipsed by the genius of Palestrina, that his music was a great advance upon the productions of the Flemish school. More than one passage in the dedications of his published pieces show too that he was touched by the same religious spirit of responsibility which filled the soul of Palestrina; and the friendship of Saint Filippo Neri, which they both shared, is alone an indication of that similarity. The saint's admiration of Animuccia may be gauged by his ecstatic declaration that he had seen the soul of his friend fly upwards towards heaven.

Animuccia composed the famous 'Laudi,' which were sung at the Oratorio of S. Filippo after the conclusion of the regular office, and out of the dramatic tone and tendency of which the 'Oratorio' is said to have been developed. Hence he has been called the 'Father of the Oratorio.' It is strange that a form of music which Protestantism has made so completely its own should have been adopted, even to its very name, from the oratory of a Catholic enthusiast in the later ages of the Church's power.

Several volumes of his works, comprising masses, motetti, madrigals, Magnificats, and some of the 'Laudi,' were published in his lifetime by the Dorici and their successors, by

Gardano, and by the successors of Baldo. Martini inserted two of his 'Agnus' in his 'Esemplare'—also reprinted by Choron, 'Principes,' vol. v. But the bulk of his compositions is probably in MS.

Of the rapidity with which he wrote some proof is afforded by an extract quoted both by Baini and Fétis from the Vatican Archives. It is an order to the Paymaster of the Chapter to pay Animuccia twenty-five scudi for fourteen hymns, four motetti, and three masses, all of which are shown in the order itself to have been composed in less than five months. [E. H. P.]

ANIMUCCIA, Paolo, brother of the foregoing, but whether older or younger does not appear. Pitoni, with inaccuracy, takes upon himself to doubt the relationship altogether; but Poccianti, who was their contemporary, distinctly affirms it, speaking of Paolo as, 'Animuccia, laudatissimi Joannis frater.' He was made Maestro at the Lateran on the removal of Rubino to the Vatican in 1550, and held the post till 1552 when he was succeeded by Lupacchini. Pitoni insists that he remained at the Lateran from 1550 to 1555; but the 'Libri Censuali' are against him. Baini, however, hints that it is possible that he may have occupied the post a second time temporarily in 1555, just before the election of Palestrina, and that this may have misled Pitoni. He died, according to Poccianti, at Rome in 1563. He has left but little printed music behind him. Two madrigals of his appear in two separate volumes, one in a book of pieces by Orlando Lasso, and the other in a miscellaneous collection of various authors, and both published by Gardano of Venice in 1559. There is a motet of his in a Collection of Motetti published at Venice in 1568; and Barrè of Milan published some of his motetti in a miscellaneous volume in 1588. According to Fétis the Library of John IV, King of Portugal, contained a collection of Paolo Animuccia's Madrigals in two books intituled 'Il Desiderio, Madrigali a cinque, Lib. 2.' [E. H. P.]

ANNA AMALIA, Duchess of Saxe Weimar, born at Brunswick, Oct. 24, 1739, and learned music from the conductors of the ducal chapel at Weimar. She composed the music in Goethe's melodrama of 'Erwin und Elmire,' a notice of which will be found in the 'Teutscher Mercur,' May, 1776. The duchess was a woman of fine and noble taste, and to her countenance and support is greatly due the excellence of the music in the Weimar theatre about 1770. She died April 12, 1807. [F. G.]

ANNA AMALIA, Princess of Prussia, sister of Frederic the Great, born Nov. 9, 1723, was a pupil of Kirnberger; she is the composer of a cantata by Ramler, 'Der Tod Jesu,' the same which was set to music by Graun. The princess was an able contrapuntist, and her style is full of vigour and energy, as may be seen from a portion of her cantata which is included in Kirnberger's 'Kunst des reinen Sätzes.' She is also said to have played the clavier with great taste and ability. She died at Berlin, March 30, 1787. [F. G.]

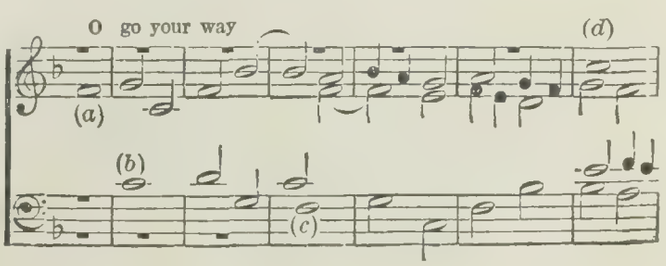
ANNA BOLENA, opera by Donizetti; libretto by Romani; produced at Milan in 1822, in Paris Sept. 1831, and in London.

ANNIBALI, Domenico, an Italian sopranist at the court of Saxony; was engaged by Handel for his opera at London in the autumn of 1736, and made his *début* in 'Arminio.' He appeared next in 'Poro,' introducing three songs, not by Handel, which probably he had brought with him from Italy to display his particular powers—an example frequently followed since his day. He performed in the cantata 'Cecilia, volgi,' and sang the additional song, 'Sei del ciel,' interpolated by Handel between the first and second acts of 'Alexander's Feast.' In 1737 he performed the part of Justin in the same master's opera of that name, and that of Demetrio in his 'Berenice.' After that his name does not appear again. [J. M.]

ANSANI, Giovanni, born at Rome about the middle of the 18th century, was one of the best tenors of Italy. In 1770 he was singing at Copenhagen. About 1780 he came to London, where he at once took the first place; but, being of a most quarrelsome temper, he threw up his engagement on account of squabbles with Roncaglia. He returned the next year with his wife, Maccherini, who did not succeed. He sang at Florence in 1784, at Rome the autumn of the same year, and elsewhere in Italy; and finally retired to Naples at the age of 50, where he devoted himself to teaching singing. He was still alive in 1815. He was a spirited actor, and had a full, finely-toned, and commanding voice. Dr. Burney says it was one of the sweetest yet most powerful tenors he ever heard; to which, according to Gervasoni, he added a very rare truth of intonation, great power of expression, and the most perfect method, both of producing the voice and of vocalisation. His wife had as bad a temper as himself, and they were, therefore, the most inharmonious couple. It is said that, when singing together in Italy, if one were more applauded than the other, the unsuccessful one would hire persons to hiss the more fortunate rival.

Ansani was known also as a composer of duets and trios for soprano and bass, with a basso-continuo. Gerber reports that an Opera of his composition, called 'La Vendetta di Minos,' was performed at Florence in 1791. The date of his death is not known. [J. M.]

ANSWER. An answer in music is, in strict counterpoint, the repetition by one part or instrument of a theme proposed by another. In the following chorus from Handel's 'Utrecht Jubilate'



a and *c* are the theme, and *b* and *d* the successive answers. In Germany the theme and answer are known as *dux* and *comes*, or as *Führer* and *Gefährter*. (See the articles CANON, COUNTERPOINT, and FUGUE.)

The word is used in looser parlance to denote such replies of one portion of a phrase to another, or one instrument to another, as occur in the second subject of the first movement of Beethoven's 'Sinfonia Eroica':—

or throughout the Scherzo of Mendelssohn's 'Scotch Symphony,' or frequently elsewhere.[G.]

ANTHEM (Gr. *Antiphona*; Ital. and Span. *Antifona*; Eng. *Antiphon*). The idea of responsive singing, choir answering to choir, or choir to priest, seems inherent in the term, and was anciently conveyed by it; but this, as a necessary element of its meaning, has disappeared in our modern Anglicised synonym 'anthem.' This word—after undergoing several changes in its Anglo-Saxon and Early-English forms, readily traceable in Chaucer, and those writers who preceded and followed him, and subsequently used by Shakspere, Milton, and others,—has at length acquired a meaning equally distinctive and widely accepted. It now signifies a musical composition, or sacred motet, usually set to verses of the Psalms, or other portions of Scripture, or the Liturgy, and sung as an integral part of public worship. If it be not possible so to trace the word etymologically as to render it 'the flower of song,' as some scholars have wished, yet the anthem itself in an artistic aspect, and when represented by its finest examples, may justly be regarded as the culminating point of the daily ritual-music of our English Church.

Anthems are commonly described as either 'full,' 'verse,' 'solo,' or 'for a double choir'; the two former terms correspond to 'tutti' and 'soli' in current technical phraseology. In his valuable work 'The Choral Service of the Church' Dr. Jebb makes a distinction between 'full anthems, properly so called, which consist of chorus alone, and the full anthem with verses; these verses however, which form a very subordinate part of the compositions, do not consist of solos or duets, but for the most part of four parts, to be sung by one side of the choir. In the verse anthem the solos, duets, and trios, have the prominent place: and in some the chorus is a mere introduction or finale.'

Nothing can be more various in form, extent, and treatment, than the music of 'the anthem' as at present heard in churches and cathedrals. Starting at its birth from a point but little removed from the simplicity of the psalm- or hymn-tune, and advancing through various intermediate gradations of development, it has frequently in its later history attained large dimensions; sometimes combining the most elaborate resources of counterpoint with the symmetry of modern forms, together with separate organ, and occasionally orchestral, accompaniment. In its most developed form the anthem is peculiarly and characteristically an English species of composition, and is perhaps the highest and most individual point which has been reached by English composers.

The recognition of the anthem as a stated part of divine service dates from early in Elizabeth's reign; when were issued the Queen's 'Injunctions,' granting permission for the use of 'a hymn or such like song in churches.' A few years later the word 'anthem' appears in the second edition of Day's choral collection, entitled 'Certain Notes set forth in four and five Parts to be sung at the Morning and Evening Prayer and Communion'; and at the last revision of the Prayer Book in 1662 the word appeared in that rubrick which assigns to the anthem the position it now occupies in Matins and Evensong. Only one year later than the publication of the 'Injunctions' Strype gives probably the earliest record of its actual use, at the Chapel Royal on mid-Lent Sunday, 1560: 'And, Service concluded, a good Anthem was sung.' (The prayers at that time ended with the third collect.) Excepting during the Great Rebellion, when music was banished and organs and choir-books destroyed, the anthem has ever since held its place in choral service. At the present day, so far from there being any prospect of its withdrawal, there seems to exist an increasing love for this special form of sacred art, as well as an earnest desire to invest its performance always, and particularly on festivals, with all attainable completeness and dignity.

Ever since the Reformation anthems have been composed by wellnigh all the eminent masters which this country has produced, from Tye and his contemporaries onwards to Gibbons, Purcell, Boyce, Attwood, and our still-lamented Sterndale Bennett. The history of the anthem accordingly can only be completely told in that of music itself. The following attempt at classification, and references to examples, may serve in some measure to illustrate the subject.

EARLY SCHOOL, 1520–1625.—Tye, Tallis, Byrd, Gibbons. The vagueness of tonality anciently prevalent begins in the music of Tye to exhibit promise of settlement; while in that of Gibbons it almost entirely disappears. Tye's anthem 'I will exalt Thee, O Lord' is remarkable in this respect, as well as for its general clearness and purity of harmony. Of Tallis' style 'I call and cry,' and 'All people that on earth do dwell,' are good examples. 'Bow Thine ear' and 'Sing joyfully,' Byrd, with 'Hosanna,' 'Lift up your heads,' 'O clap your hands together,' and 'Almighty and everlasting God,' Gibbons, are assuredly masterpieces of vocal writing, which can never grow out of date. Most of the anthems of this period are 'full'; 'verse' or 'solo' anthems, however, are at least

as old as the time of Gibbons. Sir F. Ouseley has done good service to the cause of church music and the memory of our 'English Palestrina' by his recent publication of a 'Collection of the Sacred Compositions of Orlando Gibbons.' In this interesting and most valuable work will be found (besides several 'full' anthems, and other matter) not less than twelve 'verse' anthems, some of which have solos; none of these are contained in Boyce's 'Cathedral Music,' and all may probably be reckoned among the earliest known specimens of this kind of anthem. The employment of instruments in churches as an accompaniment to the singers dates as far back as the 4th century, when St. Ambrose introduced them into the cathedral service at Milan. Later on, some rude form of organ began to be used; but only to play the plainsong in unison or octaves with the voices, as is now often done with a serpent or ophicleide in French choirs. It seems to be beyond doubt that the use of some kind of instrumental accompaniment in churches preceded that of the organ. During our 'first period' it would seem that anthems when performed with any addition to the voices of the choir were always accompanied by such bow instruments as then represented the infant orchestra. 'Apt for viols and voices' is a common expression on the title-pages of musical publications of this age. The stringed instrument parts were always in unison with the voices, and had no separate and independent function, except that of filling up the harmony during vocal 'rests,' or occasionally in a few bars of brief symphony. Before the Restoration, according to Dr. Rimbault, 'verses' in the anthems 'were accompanied with viols, the organ being used only in the full parts.' The small organs of this period were commonly portable; a fact which seems to indicate that such instrumental aid as was employed to support the singers was placed in close proximity to them: an arrangement so natural, as well as desirable, that it is surprising to find it ever departed from in the present day.

Second Period, 1650–1720.—Pelham Humphrey, Wise, Blow, Henry Purcell, Croft, Weldon, Jeremiah Clarke. Such great changes in the style and manner of anthem-writing are observable in all that is here indicated, that a new era in the art may be said to have begun. Traceable, in the first instance, to the taste and fancy of Humphrey and his training under Lulli, this was still more largely due to the renowned Purcell, whose powerful genius towers aloft, not only among his contemporaries, but in the annals of all famous men. The compositions of this period are mostly distinguished by novelty of plan and detail, careful and expressive treatment of the text, daring harmonies, and flowing ease in the voice parts; while occasionally the very depths of pathos seem to have been sounded. The following may be mentioned as specimens of the above masters. 'Hear, O heavens' and 'O Lord my God,' Humphrey; 'Prepare ye the way' and 'Awake, awake, put on thy strength,' Wise; 'I was in the Spirit,' and 'I beheld, and lo!' Blow; 'O give thanks,' 'O God, Thou hast cast us out,' and 'O Lord God of Hosts,' Purcell; 'God is gone up,' 'Cry aloud and shout' (from 'O Lord, I will praise Thee'), and 'Hear my prayer, O Lord,' Croft; 'In Thee, O Lord' and 'Hear my crying,' Weldon; and 'I will love Thee' and 'O Lord God of my salvation,' Clarke. While all these pieces are more or less excellent, several of them can only be described in the language of unreserved eulogy. As the 'full' anthem was most in vogue in the former period, so in this the 'verse' and 'solo' anthem grew into favour. It seems to have been reserved for Purcell, himself through life a 'most distinguished singer,' to bring to perfection the airs and graces of the 'solo' anthem.

During this period instrumental music began to assume new and individual importance, and to exercise vast influence upon the general progress of the art. Apart from the frequent employment of instrumental accompaniments by anthem composers, the effect of such additions to the purely vocal element upon their style and manner of writing is clearly traceable from the time of Pelham Humphrey downwards.

Some interesting notices[1] of this important change and of the general performance of anthems in the Chapel Royal may be gleaned from the diaries of Pepys and Evelyn. To quote a few: Pepys, speaking of Christmas Day there in 1662, says, 'The sermon done, a good anthem followed with vialls, and the King came down to receive the Sacrament.' Under the date Nov. 22, 1663, recording his attendance at the chapel, the writer says, 'The anthem was good after sermon, being the fifty-first psalme, made for five voices by one of Captain Cooke's boys, a pretty boy, and they say there are four or five of them that can do as much. And here I first perceived that the King is a little musical, and kept good time with his hand all along the anthem.' Evelyn, on Dec. 21, 1663, mentions his visit to the chapel, and records it in the following important passage:—'One of his Majesty's chaplains preached; after which, instead of the ancient, grave, and solemn wind music accompanying the organ, was introduced a concert of twenty-four violins between every pause, after the French fantastical light way, better suiting a tavern, or playhouse, than a church. This was the *first* time of change, and now we no more heard the cornet which gave life to the organ; that instrument quite left off in which the English were so skilful!'

The development of the simple stringed quartet of Charles the Second's royal band was rapid and important. Purcell himself wrote trumpet parts to his celebrated 'Te Deum,' and in 1755 Boyce added hautboys, bassoons, and drums to the score. Handel's Chandos anthems were variously instrumented; amongst them, in addition to the stringed quartet, are parts for flutes, oboes, bassoons, and trumpets; though all these instruments are not

[1] I am indebted for these to the kindness of my friend Dr. Rimbault.

combined in any single piece. After this, with Haydn and Mozart shining high in the musical firmament, it was but a short and easy step to the complete grand orchestra of Attwood's coronation anthems.

Third Period, 1720-1845.—Greene, Boyce, W. Hayes, Battishill, Attwood, Walmisley. At the beginning of this period the anthem received little accession of absolute novelty; yet, probably owing to the influence of Handel, it found able and worthy cultivators in Greene and several of his successors. 'I will sing of Thy power' and 'O clap your hands,' Greene; 'O give thanks,' and the first movement of 'Turn Thee unto me,' Boyce; with 'O worship the Lord' and 'Praise the Lord, O Jerusalem,' Hayes, are admirable examples of these several authors. To Battishill we owe one work of eminent and expressive beauty: his 'Call to remembrance' seems like a conception of yesterday, so nobly does it combine the chief merits of our best modern church composers with the skill and power of the elder masters. 'Withdraw not Thou' and 'Grant we beseech Thee,' Attwood, with 'Remember, O Lord' and 'O give thanks,' Walmisley, belong almost to the present day. With names so familiar in 'quires and places where they sing' this brief record of notable anthem-writers of the past may be fitly closed.

The number of anthems composed previously to the last hundred years, and scattered among the MS. part-books of cathedral libraries, considerable though it be, represents but imperfectly the productive powers of the old-English school. It is probable that many hundreds of such pieces have been irretrievably *lost*, either by the sacrilegious hand of the spoiler or the culpable neglect of a mean parsimony. Of the seventy-one anthems written by Blow, and sixty by Boyce, as composers to the Chapel Royal, how few remain, or at least are accessible! And, to glance farther back, where are the missing outpourings of the genius of Orlando Gibbons, or the numerous 'composures' of all his fertile predecessors? The principal treasures actually preserved to us are contained, for the most part, in Day's 'Collection,' already mentioned, Barnard's 'Church Music,' the volumes of Tomkins, Purcell, Croft, Greene, and Boyce, the collections of Boyce, Arnold, and Page in print, and of Aldrich, Hawkins, and Tudway in MS., together with that of the twenty-two anthems of the Madrigalian era, edited by Dr. Rimbault for the Musical Antiquarian Society, and Sir F. Ouseley's edition of Gibbons already mentioned.

Foremost among all foreign contributions to our national school of church music must be placed the twelve anthems written by Handel for his princely patron the Duke of Chandos. Standing apart from any similar productions composed on English soil to texts from the English Bible and for the chapel of an English nobleman, these works of England's great adopted son may justly be claimed as part of her rich inheritance of sacred art. Belonging to a class suited for special occasions are the Funeral and Coronation anthems of the same master. These, together with Mendelssohn's stately yet moving psalms and anthems—some of them also composed to English words—may be legitimately adopted as precious additions to our native store of choral music.

Widely different from such genuine compositions are those adaptations, in the first instance from Handel by Bond, and later on from Masses and other works, which have found their way into use in this country. Whether in these, we regard the application of strange words to music first inspired by other and widely different sentiments, or the affront to art involved in thus cutting and hacking the handywork of a deceased master (even in his lightest mood) for the sake of pretty phrases or showy passages—which, however appropriate to their original shape and purpose, are palpably out of keeping in an Anglican service, as well as unsuited to our churches and their simpler executive means—such adaptations are radically bad, and repugnant to all healthy instincts and true principles of feeling and taste. The adaptations of Aldrich in the last and Rimbault and Dyce in the present century from Palestrina and other old continental composers, though not free from objection as such, are not included in the foregoing condemnation.

The eclecticism of existing usage in the selection of anthems is well shown by the contents of a book of words recently put forth for cathedral use. In addition to an extensive array of genuine church anthems of every age and school, from Tye and Tallis to the latest living aspirants, here are plentiful extracts from the oratorios of Handel, Haydn, Spohr, and Mendelssohn; two from Prof. Macfarren's 'St. John the Baptist,' a few of Bach's motets and choruses, several highly objectionable adaptations from Haydn, Mozart, and Beethoven, and lastly some specimens of French taste in 'church music' from the pen of M. Gounod. A wide range of art, truly!

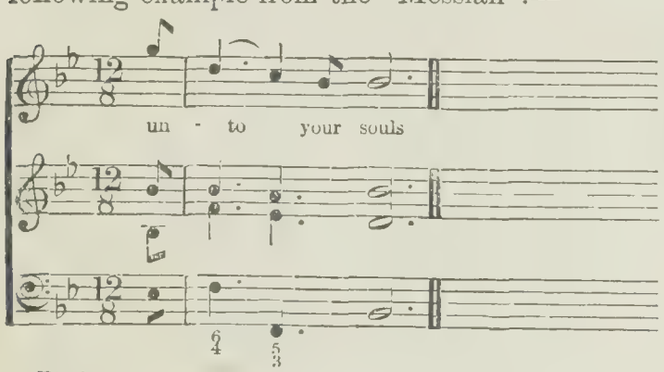
Concerning the choice of the anthem the same clerical and high authority before quoted remarks that 'it ought to be a matter of deliberate and religious study'; and being a 'prescribed part of the service, every notion of ecclesiastical propriety dictates that it should harmonise with some portion of the service of the day.' Dr. Jebb further says that 'at each of the particular seasons of the year it would be well to have a fixed canon as to the anthems from which a selection should invariably be made.' These opinions carry conviction with them, and need no enforcement.

In counterpoint and its concomitants, the great works of former ages will scarcely ever be equalled, still less surpassed. Yet, while the English Church can reckon among her living and productive writers Dr. S. S. Wesley, whose anthems, whether for originality, beauty, or force, would do honour to any school or country, together with the genial and expressive style of

Sir John Goss, and the facile yet masterly art of Sir Frederick Ouseley, not to particularise other well-known names, we may be well content with the present fortune of the anthem, as well as hopeful for its future.

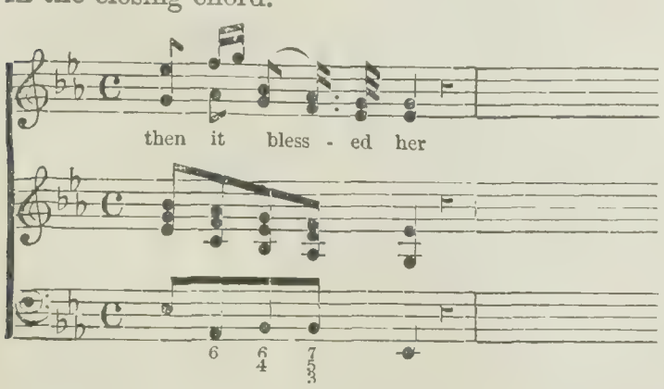
While many fine examples of eight-part writing exist among the anthems of Gibbons, Purcell, and various later composers, it is much to be desired that the plan of writing for two choirs, treated *antiphonally*, were more cultivated among us, than has hitherto been the case. The ample spaces and acoustical properties of our cathedrals and large churches are eminently suited to enhance the effects belonging to such a disposition of voices; while the attendance of trained and self-dependent bodies of singers would ensure all necessary point and firmness of attack in performance. In this direction, and in the employment of an independent *obbligato* accompaniment for organ, orchestra, or both combined, probably lie the most promising paths to 'fresh fields and pastures new' for the rising school of musicians who aspire to distinction as composers of the anthem. [E. G. M.]

ANTICIPATION is when a part of a chord about to follow is introduced beforehand. Thus it has been very customary in a perfect cadence at the end of a strain, to anticipate, before the conclusion of the dominant harmony, one of the notes of the tonic or following chord. This is very common in the old masters, as in the following example from the 'Messiah':—



It is considered a grace of style by modern singers to give the anticipated note with peculiar deliberation and emphasis.

The following passage from Handel's 'Funeral Anthem' contains an anticipation of two notes in the closing chord.



Professor Ouseley ('Harmony,' p. 204) is of opinion that the third note, G, of the first soprano is also a sort of anticipation of the succeeding chord.

Beethoven has many striking examples of anticipation of a quite different and bolder kind. Thus, in a well known passage in the last movement of the C minor Symphony, the basses, first with the drums alone and then with the stringed instruments, anticipate the harmony of the great crash of the Allegro four bars before it breaks in (see the original 8vo score, p. 150).

There is a similar anticipation of four bars at the beginning of the last movement of the Pastoral Symphony.

In the first movement of the 'Sinfonia Eroica, just before the réprise of the principal subject, there is an anticipation of four bars of a melody, still more daring because it is more completely separated from the part anticipated.

This is a musical illustration of the adage, 'Coming events cast their shadows before,' and it is difficult to explain it on any other principle. (See HARMONY.) [W. P.]

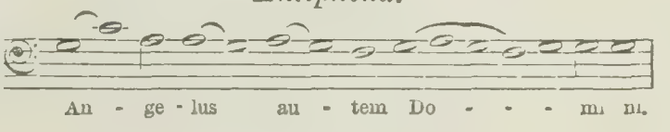
ANTIGONE of Sophocles. Mendelssohn in Sept. 1841 composed music—Introduction and seven numbers (Op. 55)—to Donner's version. First performance at New Palace, Potsdam, Oct. 28, 1841; first public do. at Berlin opera, Nov. 6.

ANTINORI, LUIGI, was born at Bologna about 1697. He was one of the best tenor singers of the beginning of the 18th century, being gifted with a voice of pure and penetrating quality, and having acquired an excellent method of using it. He came to London in 1725 and sang in 'Elisa,' an anonymous opera; and in 'Elpidia,' by Vinci and others, a pasticcio given by Handel, in which Antinori took the place of Borosini, who sang in it at first. In the season of 1726 he appeared in Handel's 'Scipio' and 'Alessandro.' After that season his name does not appear again. [J. M.]

ANTIPHON (from the Greek ἀντιφωνέω, to raise the voice in reply), a short piece of plain-song introduced before a psalm or canticle, to the Tone of which it corresponds, while the words are selected so as specially to illustrate and enforce the evangelical or prophetic meaning of the text.

The following is the antiphon which opens the service of Lauds (corresponding to the English Morning Prayer) on Easter Day, and supplies the evangelical comment on the Psalm which follows it. The same Psalm is sung at the beginning of Lauds every Sunday, but with a different antiphon, suggesting a different application of its contents.

Antiphona.



Psalm 92 (= 93 *Eng. Ps.*)

The connection of the music of the antiphon with that of the psalm is explained by Durandus from the etymology of the term—'because antiphons are as keys and indices according to the modulation and sound of which the following canticle or psalm is sung alternately. For the tone of the whole psalm is taken from the tone of the antiphon.'

Antiphonal or alternate singing, as in the chanting of psalms verse by verse—or by half verses, as heard by Mendelssohn in Rome during the Holy Week (see his Letter of June 16, 1831) —is of very high antiquity. It was characteristic of the Hebrew and early Christian worship, and is mentioned by Philo in the middle of the first century, describing the Therapeutæ (De Vit. Cont.), and has always been more or less practised in the Church.

The French term 'antienne' and the English 'anthem' are derived from antiphon, probably in reference to each of the meanings given above, as an independent piece of music sung from side to side of the choir. [T. H.]

ANTIQUIS, Giovanni d', lived in the second half of the 16th century; director of music in the church of St. Nicholas at Bari in the kingdom of Naples, and author of two collections—'Villanelle alla Napolitana, a tre voci, di diversi musici di Bari' (Venice, 1574), and 'Il primo libro di canzonette a due voci, da diversi autori di Bari' (Venice, 1584)—of the works of local composers, 24 in all, few if any of whom are known elsewhere. The list will be found in Fétis, and a copy of the first of the two collections is in the Munich Library. [M. C. C.]

A PIACERE (Ital.), 'At pleasure.' An indication to the performer to use his discretion as to time. A rallentando is almost always implied.

APOLLONICON. The name given to a large chamber organ of peculiar construction, comprising both keyboards and barrels, erected by Messrs. Flight and Robson, organ-builders, and for many years publicly exhibited by them at their rooms in St. Martin's Lane. Prior to building the Apollonicon, Messrs. Flight and Robson had constructed, under the inspection of Purkis, the organist, a similar but smaller instrument for Viscount Kirkwall, a well-known musical amateur. This instrument, being exhibited at the builders' factory and attracting great attention, induced its fabricators to form the idea of constructing a larger instrument upon the same plan for public exhibition. They accordingly in 1812 commenced the building of the Apollonicon. They were engaged nearly five years in its construction, and expended £10,000 in perfecting it.

The instrument contained about 1900 pipes, the lowest (twenty-four feet in length and twenty-three inches in aperture) sounding GGG, and the highest sounding A in altissimo. There were forty-five stops, several of which gave excellent imitations of the tones of the wind instruments of a complete orchestra, viz. flute, oboe, clarinet, bassoon, trumpet, horn, and trombone. A pair of kettledrums were inclosed within the case, and struck, when required, by curiously contrived machinery. The manuals were five in number, a central one comprising a scale of five octaves, and four others, two on either side of the central one, each having a scale of two octaves. To the central manual were attached a swell and some composition pedals, and also a pedal keyboard of two octaves. The manuals were detached from the body of the organ, so that the players sat with their faces to the audience and their backs to the instrument. The barrels were three in number, each two feet in diameter and eight feet long, and each acting on a distinct division of the instrument. In their revolution they not only admitted the wind to the pipes, but regulated and worked the stops, forming by instantaneous mechanical action all the necessary combinations for producing the various gradations of power. To secure the means of performing pieces of greater length than were usually executed by barrels, spiral barrels were introduced, in which the pins, instead of being arranged in circles, were disposed in spiral lines. The instrument, with the exception of the keyboards, was inclosed in a case twenty feet wide and deep, and twenty-four feet high, the front being divided into three compartments by pilasters of the Doric, surmounted by others of the Ionic order. Between the upper pilasters were three paintings by an artist named Wright, the central one representing Apollo, and the others the Muses Clio and Erato, all somewhat larger than life-size. The mechanical action of the Apollonicon was first exhibited in June 1817, when the barrels performed the overtures to Mozart's 'Clemenza di Tito' and Cherubini's 'Anacreon.' In November following a selection of sacred music was played on the keys by Purkis. The mechanical powers of the instrument were for nearly a quarter of a century exhibited daily, and on Saturday afternoons Purkis performed

selections of music on the keys. The following programme, performed by him in 1830, affords a fair sample of the quality of these selections :— overtures to Mozart's 'Zauberflöte' and Paer's 'Sophonisba' ; divertimento by Purkis on Swiss airs ; the grand scena for soprano from Weber's 'Freischütz' ; songs by Barnett and Phillips ; and movements by Pleyel and Dussek. For some time annual evening performances were given under the superintendence of Thomas Adams.

At various periods additional sets of barrels were provided which performed the following pieces :—the overtures to Mozart's 'Idomeneo,' 'Nozze di Figaro,' and 'Zauberflöte' ; Beethoven's 'Prometheus' ; Webers' 'Freischütz' and 'Oberon' ; and the military movement from Haydn's twelfth symphony. The performance of the overture to 'Oberon' in particular has been recorded as a perfect triumph of mechanical skill and ingenuity, every note of the score being rendered as accurately as though executed by a fine orchestra. The setting of the music on the barrels was entrusted to the younger Flight (the present representative of the firm), who used for the purpose a micrometer of his own invention. About the year 1840, the exhibition of the instrument having become unremunerative, the Apollonicon was taken down and its component parts employed in the construction of other organs. A lengthened technical description, illustrated by engraved figures, of the instrument made for Lord Kirkwall will be found embodied in the article 'Organ' in Rees' Cyclopedia. [W. H. H.]

APPASSIONATA (Ital.), 'Impassioned.' Best known by its use in 'Sonata appassionata' as a title for Beethoven's Op. 57. The title was not his, but was added by Cranz the publisher, or some one else. He himself only uses the term twice—in Sonatas Op. 106 and 111.

APPLICATIO and APPLICATUR are respectively the ancient and modern German terms for Fingering.

APPOGGIATURA. (Ital. from *appoggiare*, to lean upon ; Ger. *Vorschlag*, *Vorhalt* ; Fr. *Port de voix*.) One of the most important of melodic ornaments, much used in both vocal and instrumental compositions. It consists in suspending or delaying a note of a melody by means of a note introduced before it ; the time required for its performance, whether long or short, being always taken from the value of the principal note. It is usually written in the form of a small quaver, semiquaver, or demisemiquaver, either with or without a stroke across the stem (Ex. 1).

The appoggiatura may belong to the same harmony as the principal note (Ex. 2), or it may be one degree above or below it. In the latter case it is a so-called 'auxiliary note' (sometimes called 'transie t' or 'changing' note—*Wechselnote*), and follows the known rule of such notes, that the lower auxiliary note should be only one semitone distant from the principal note, the upper being either a tone or a semitone according to the scale (Ex. 3).

With regard to its length, the appoggiatura is of two kinds, long and short ; the long appoggiatura bears a fixed relation to the length of the principal note, as will be seen presently, but the short one is performed so quickly that the abbreviation of the following note is scarcely perceptible. There is also a difference between the two kinds in the matter of accent ; the long appoggiatura is always made stronger than the principal note, while in the case of the short one the accent falls on the principal note itself (Ex. 4).

On this subject authorities would seem to differ, Leopold Mozart, Hummel, and others holding the view advanced above, while Emanuel Bach, Marpurg, and Agricola give the rule that *all* appoggiaturas should be accented. It is however evident that a note which passes away so quickly as a short appoggiatura can scarcely receive any effective accent, and besides this it is doubtful whether the above-named writers may not have intended the rule to refer exclusively to the long appoggiatura (*Vorhalt*), as they often used the word *Vorschlag* for both kinds indiscriminately. Since then there is no accent on the short appoggiatura, the term itself, which means a note *dwelt upon*, seems inappropriate, and accordingly the word 'acciacatura' has been very generally substituted for it, though properly belonging to another similar kind of ornament. (See ACCIACCATURA.)

The rules relating to the length of the long appoggiatura are three, and are thus given by Türk in his 'Clavierschule' :—'Whenever it is possible to divide the principal note into two equal parts, the appoggiatura receives one half' (Ex. 5). 'When the principal note is dotted the appoggiatura receives two-thirds and the principal note one' (Ex. 6). If the principal note is tied to another shorter note, the appoggiatura receives the whole value of the principal note' (Ex. 7). The third rule is commonly though not invariably followed when the principal note is followed by a rest (Ex. 8).

5. Mozart, Sonata in A minor.

6. Hummel, 'Pianoforte School.'

7. Bach, 'Passionsmusik.'

8. Beethoven, 'Adelaide.'

Exceptions to the above rules are met with as follows :—to the first and second rules in Bach and Mozart, who frequently employed an appoggiatura (called by Marpurg 'der kürzeste Vorhalt') which was worth one third or less of the principal note, but which differed from the short appoggiatura in being accented (Ex. 9). An exception to the second rule occurs whenever its strict observance would occasion a fault in the harmonic progression (Ex. 10), or when it would interfere with the rhythmic regularity of the passage (Ex. 11). Exceptions to the third rule are of still more frequent occurrence; many passages containing a tied note preceded by an appoggiatura would entirely lose their significance if the rule were strictly adhered to. Taste and experience alone can decide where similar exceptions are admissible.

In the works of some of the earlier composers an appoggiatura is occasionally, though very rarely, to be met with, which although placed before a note capable of being halved, yet receives three-fourths of its value. This appoggiatura was usually dotted (Ex. 12).

9. Bach, 'Passionsmusik.'

Mozart, Fantasia in C minor.

10. Bach, 'Suites Françaises.'

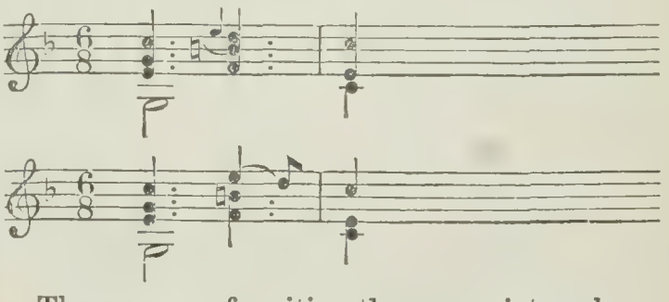
11. Schubert, Rondo, Pianoforte and Violin.

12.

The appoggiatura, whether long or short, is always included in the value of the principal note; if therefore it is applied to a chord it delays only the note to which it belongs, the other notes of the chord being played with it (Ex. 13).

13. Beethoven, Andante in F.

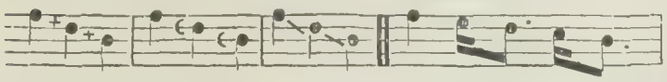
Mozart, Sonata in F.



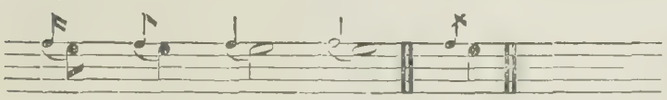
The manner of writing the appoggiatura bears no very definite relation to its performance, and its appearance is unfortunately no sure guide as to its length. In music of the 17th century, at

which period the short appoggiatura appears to have first come into use, it was customary to make use of certain signs (Ex. 14), but as after a time the long appoggiatura was introduced, these were given up in favour of the small note still used. This small note ought always to be written of the exact value which it is to bear, if a long appoggiatura (Ex. 15); or if a short one it should be written as a quaver or semiquaver with a short stroke across the stem in the opposite direction to the hook (Ex. 16).[1]

14. *Written.* *Played.*



15. 16.

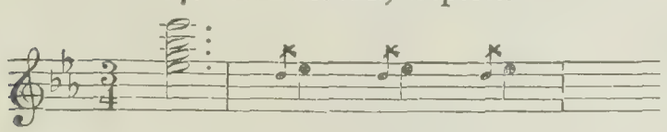


But the earlier writers often wrote the short appoggiatura as a semiquaver or demisemiquaver without the stroke, and in many new editions of old compositions we find the small note printed with the stroke even where it should be played long, while in modern music the semiquaver without the stroke is often met with where the short appoggiatura is obviously intended. In this uncertainty the surest guide is the study of the treatment of the appoggiatura by the great masters in the numerous cases in which they have written it out in notes of the ordinary size (see Beethoven, Bagatelles, Op. 119, No. 4, Bar 2; Mozart, Sonata in C, Hallé's edition, No. 6, Bar 37, &c.), as by analogy we may hope to arrive at some understanding of their intentions respecting it when we find it merely indicated by the small note.

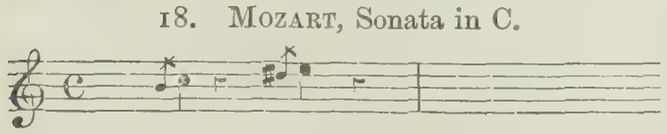
The following series of examples of the conditions under which the several kinds of appoggiatura are most commonly met with, may also be of service in the same direction.

The appoggiatura is short when used before two or more repeated notes (Ex. 17), before detached or staccato notes (Ex. 18), or leaps (Ex. 19), at the commencement of a phrase (Ex. 20), and before groups containing dotted notes in somewhat quick tempo (Ex. 21).

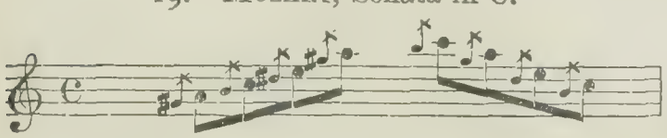
17. Beethoven, Septett.



18. Mozart, Sonata in C.



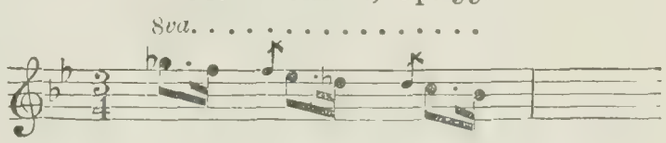
19. Mozart, Sonata in C.



[1] This transverse stroke is probably an imitation of the stroke across the note in the (now obsolete) acciacatura. (See that word.)

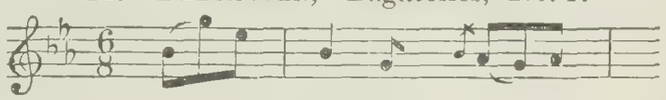
20. Mozart, Sonata in A minor.

21. Hummel, Op. 55.

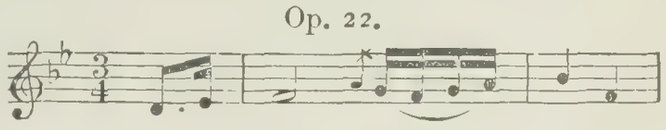


In triplets, or groups of four or more equal notes, the appoggiatura is short (Ex. 22), except in groups of three notes in slow triple time (Ex. 23). The appoggiatura at a distance from its principal note is short (Ex. 24), except sometimes in slow *cantabile* passages (Ex. 25). Appoggiaturas occurring in a melody which ascends or descends by diatonic degrees are *moderately* short (Ex. 26), as are also those which occur in a melody descending by thirds (Ex. 27). Emanuel Bach says of these—'when the appoggiaturas fill up leaps of a third in the melody they are certainly short, but in *adagio* their expression should be smoother, as though representing one of a triplet of quavers rather than a semiquaver.' Türk calls them 'undecided appoggiaturas.'

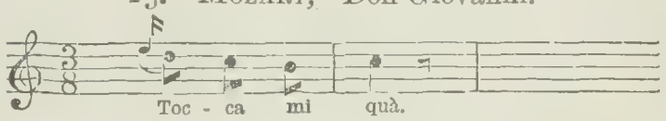
22. Beethoven, 'Bagatelles,' No. 1.



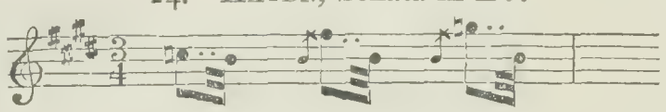
Op. 22.



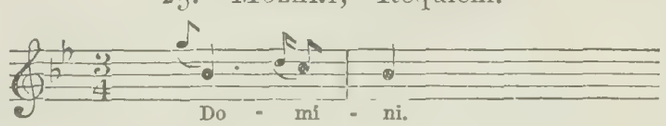
23. Mozart, 'Don Giovanni.'



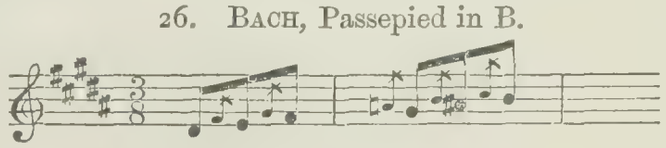
24. Haydn, Sonata in E ♭.



25. Mozart, 'Requiem.'



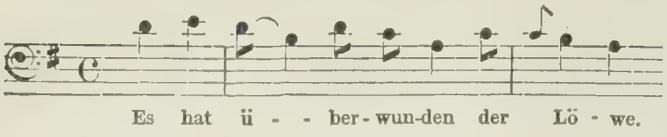
26. Bach, Passepied in B.



27. Mozart, Rondo in D.

In groups of two equal notes the appoggiatura is long if in slow tempo or at the end of a phrase (Ex. 28); if otherwise, short (Ex. 29).

28. GRAUN, 'Der Tod Jesu.'



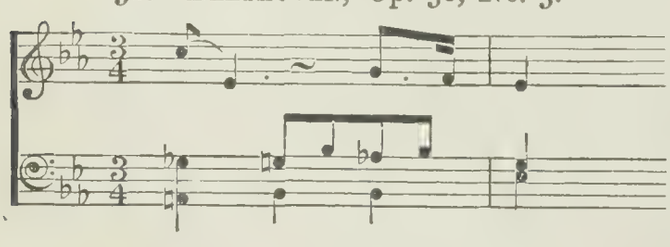
29. HUMMEL, 'Pianoforte School.'

When applied to the last note but one of a final cadence the appoggiatura should, according to Emanuel Bach, be short. But later composers have usually preferred the long appoggiatura under these circumstances, especially when accompanied by the seventh of the chord (Ex. 30), or by a part moving in sixths with it (Ex. 31). Beethoven has even lengthened it beyond the value of the principal note, but in this case it is always written as an ordinary note (Ex. 32). When however, in Haydn, Mozart, and all later composers, the final note of the cadence is *anticipated*, the appoggiatura to the preceding note is short (Ex. 33).

30. MOZART, First Mass.

31. HAYDN, Symphony in Eb.

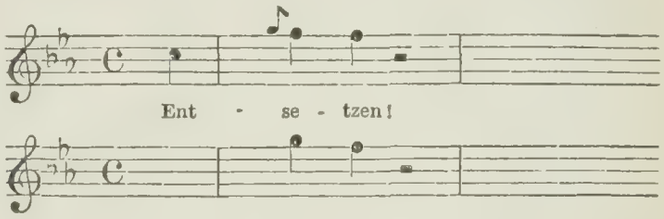
32. BEETHOVEN, Op. 30, No. 3.



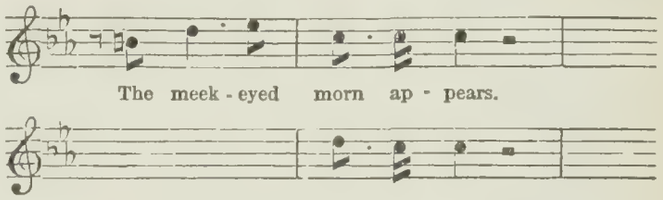
33. MOZART, Sonata in F.

In vocal recitative, at the close of a phrase, or of a section of a phrase, an appoggiatura is often introduced which has the full value of the principal note, and indeed appears in its stead (Ex. 34); such an appoggiatura is often not indicated, but is left to the discretion (or want of discretion) of the singer (Ex. 35). It is more appropriate at the close of the whole recitative than after its component phrases, and is especially so when the melody descends a third or a fourth (Ex. 36).

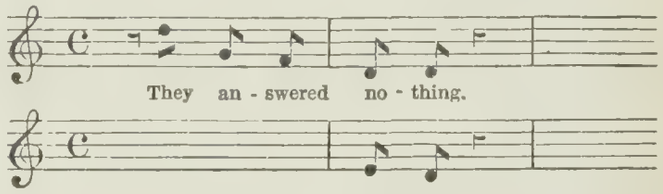
34. WEBER, 'Der Freischütz.'



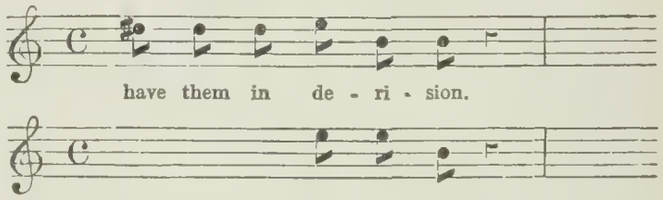
35. HAYDN, 'The Seasons.'



36. BACH, 'Passionsmusik.'



HANDEL, 'Messiah.'



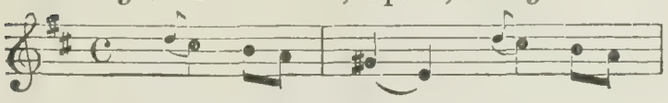
When a trill or other ornament appears in combination with an appoggiatura, the latter is long, and the trill is performed on the principal note or on the appoggiatura, according as it is placed above the one or the other (Ex. 37).

37. HAYDN, Sonata in F. TÜRK.

The proper execution of the appoggiatura seems to be most doubtful in the group in which the note bearing the appoggiatura is followed by two or four notes of half its own value. In the majority of such cases the appoggiatura should be long (Ex. 38), and particularly in smoothly flowing passages in moderate or slow tempo (Ex. 39). But there are numerous exceptions, as for example when the employment of the long appoggiatura would alter the rhythm of the passage

(Ex. 40), or when (according to Türk) only a single example is present (Ex. 41).

38. Beethoven, Op. 10, No. 3.

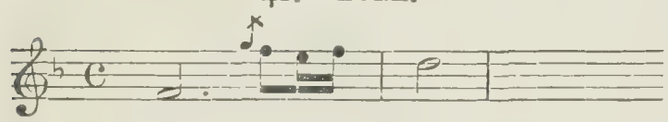


Mozart, Sonata in D.

39. Mozart, Sonata in C, Andante.

40. Weber, 'Der Freischütz.'

41. Türk.

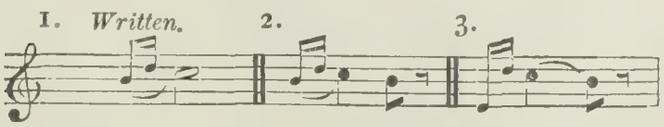


In such cases no definite rule can be given, and the question becomes a matter of taste and feeling. [F. T.]

APPOGGIATURA, DOUBLE. (Ital. *Appoggiatura doppia*; Ger. *Doppelvorschlag*; Fr. *Port de voix double.*) An ornament composed of two short notes preceding a principal note, the one being placed above and the other below it. They are usually written as small semiquavers.

The first of the two may be at any distance from the principal note, but the second is only one degree removed from it. They have no fixed duration, but are generally slower when applied to a long note (Ex. 1) than when the principal note is short (Ex. 2); moreover, the double appoggiatura, in which the first note lies at a distance from the principal note, should always be somewhat slower than that in which both notes are close to it (Ex. 3). In all cases the time required for both notes is subtracted from the value of the principal note.

1. *Written.* 2. 3.



Played.

The double appoggiatura is sometimes, though rarely, met with in an inverted form (Ex. 4), and Emanuel Bach mentions another exceptional kind, in which the first of the two small notes is dotted, and receives the whole accent, while the principal note becomes as short as the second of the two small notes (Ex. 5).

4. 5.

The dotted double appoggiatura, written as above, is of very rare occurrence; but it is frequently found in the works of Mozart, Beethoven, etc., written in notes of ordinary size (Ex. 6).

6. Beethoven, Sonata, Op. 53.

[F. T.]

APRILE, Giuseppe, born at Bisceglia in Apulia, 1738, an eminent soprano singer; was educated at the Conservatorio of 'La Pietà' at Naples, and sang in all the principal theatres of Italy and Germany. Dr. Burney heard him at Naples in 1770 and says that he had a weak and unequal voice, but was perfectly in tune, had an excellent shake, and great taste and expression. He was an excellent teacher of singing, and was one of Cimarosa's masters. He composed songs, but his best work, a system of solfeggi (London and Paris), has passed through many editions and is still valued. It is included in Peters' edition. He was living in Naples in 1792. [M. C. C.]

A PRIMA VISTA (Ital.), 'At first sight.'

A PUNTA D'ARCO (Ital.), 'With the point of the bow' (in violin music).

A QUATRE MAINS (Fr.; Germ. *Zu vier Händen, Vierhändig*; Ital. *a quattro mani*). Music written for two performers upon one pianoforte, and usually so printed that the part for each player occupies the page which is directly opposite to him.

By far the greater proportion of music 'à quatre mains' consists of arrangements of orchestral and vocal compositions and of quartetts, etc. for stringed instruments; indeed, scarcely any composition of importance for any combination of instruments exists which has not been arranged and published in this form, which on account of its comparative facility of performance is calculated to reproduce the characteristic effects of such works more readily and faithfully than arrangements for pianoforte solo.

But besides this, the increase of power and variety obtainable by two performers instead of one offers a legitimate inducement to composers to write original music in this form, and the opportunity has been by no means neglected,

although cultivated to a less extent than might have been expected.

The earliest printed works for the pianoforte à quatre mains of which we have any knowledge were published in Dessau about 1782, under the title 'Drey Sonaten fürs Clavier als Doppelstücke für zwey Personen mit vier Händen von C. H. Müller'; before this however, E. W. Wolf, musical director at Weimar in 1761, had written one or more sonatas for two performers, which were published after his death. So far as is known these were the first compositions of their kind, although the idea of the employment of two performers (but not on one instrument) originated with Sebastian Bach, who wrote three concertos for two pianofortes, or rather harpsichords, three for three, one of which, in D major, is still unpublished, and one for four, all with accompaniment of stringed instruments. But the short compass of the keyboard, which in Bach's time and indeed until about 1770 never exceeded five octaves, was ill adapted to the association of two performers on the same instrument, and it is doubtless on this account that the earlier composers have left so little music of the kind.

Haydn, Mozart, and Beethoven, appear to have had but little inclination for this description of composition. According to Fétis, Haydn wrote but one piece 'à quatre mains,' a divertissement, which was never published, the two sonatas op. 81 and 86 published under his name being spurious. Of the nine pianoforte duets by Mozart the two finest, the Adagio and Allegro in F minor and the Fantasia in F minor, were originally written for a mechanical organ or musical clock in a Vienna exhibition, and were afterwards arranged for piano by an unknown hand. Beethoven left but one sonata, op. 6, three marches, op. 45, and two sets of variations, none of which are of any great importance.

But of all the great composers Schubert has made the fullest use of the original effects possible to music 'à quatre mains,' some of his most genial and effective compositions being in this form, as for instance the 'Grand Duo,' op. 140, and the 'Divertissement Hongroise,' op. 54. In addition to these he wrote fourteen marches, six polonaises, four sets of variations, three rondos, one sonata, one set of dances, and four separate pieces, all, almost without exception, masterpieces of their kind.

Among modern compositions 'a quatre mains,' those of Schumann and Brahms are the most interesting, Mendelssohn having left but one original work of the kind, although he himself arranged some of his orchestral works and also the octett, op. 20, and the variations for pianoforte and violoncello, op. 83, in this form. Besides writing a number of small pieces for two performers, Schumann made a very novel and successful experiment in his 'Spanische Liesbelieder,' op. 138, which consist of ten pieces for four voices, being songs, duets, and a quartett, with pianoforte accompaniment à quatre mains, and an analogous idea has since been carried out by Brahms, who has written two sets of waltzes (Liebeslieder, opp. 52; 65) for pianoforte à quatre mains, with accompaniment of four voices.

Organ music à quatre mains is very rare, although the experiment has been made by Hesse, Höpner, and especially by Julius André, who has written twenty-four pieces for two performers on the organ; but no increased effect appears to be obtainable from such an arrangement which can at all compensate for its practical inconvenience, and the same observation applies to compositions for the pianoforte 'à six mains,' of which a few specimens exist, mostly by Czerny. [F. T.]

ARABESQUE (Germ. *Arabeske*). Originally an architectural term applied to ornamentation in the Arabic style, whence its name. (1) The title has been given, for what reason is not very clear, by Schumann to one of his pianoforte pieces (op. 18), which is written in a form bearing some analogy to that of the rondo, and it has been since occasionally used by other writers for the piano. (2) The word 'Arabesque' is sometimes used by writers on music to express the ornamentation of a theme. Thus Dr. Hans von Bülow, in his edition of Beethoven's sonatas, in a note on the adagio of the sonata in B♭, op. 106, speaks of the ornaments introduced at the return of the first subject as 'diese unvergleichlich seelenvollen Arabesken'—these incomparably expressive Arabesques. [E. P.]

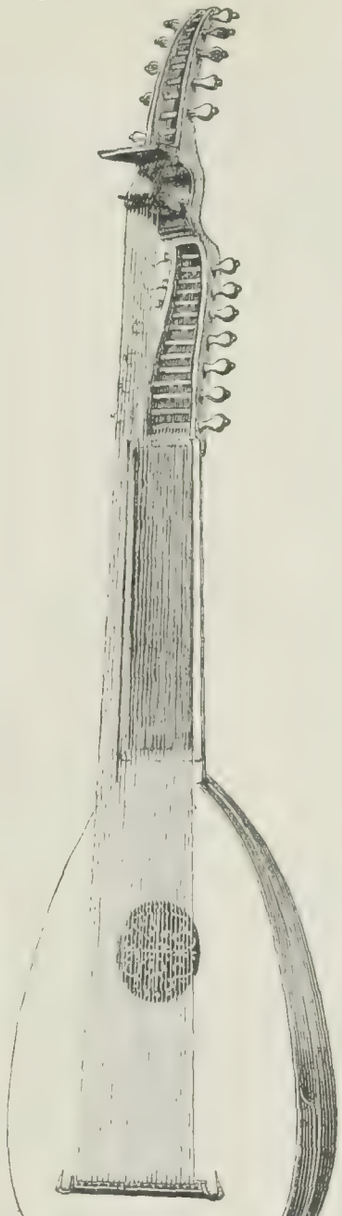
ARAGONI, Signor. This name, with that of Strada, is affixed by Walsh to the cantata 'Cecilia, volgi,' added to the first edition of 'Alexander's Feast.' It is evidently a blunder, being doubtless meant for Annibali, who in fact sang it with Strada, and whose name (Hannibali) appears to the succeeding song, 'Sei del ciel.' [J. M.]

ARANAZ, Pedro, a Spanish priest and composer, born at Soria in Old Castile; was appointed towards the end of the 18th century conductor of the choir in the cathedral at Cuença, and died there in 1825 at a considerable age. His church music, which was good, is to be found at Cuença, in the Escurial, and scattered in various churches of Spain; but Eslava has preserved in his 'Lira Sacro-Hispana' an 'Offertorium' for five voices and a 'Laudate Dominum' for six voices, with strings, horns, and organ. [M. C. C.]

ARBEAU, Thoinot, priest of Langres in France. His real name was Tabourot, of which the above is a kind of anagram. He lived about the end of the 16th century, and was the author of a remarkable book, now of excessive rarity, entitled 'Orchesographie et Traité en forme de dialogue par lequel toutes personnes peuvent facilement apprendre et pratiquer l'honnête exercise des danses' (Langres: Jean de Preys, 1589). It contains a great number of French dance-tunes with words fitted to the melodies, and is of great interest and use in the history of dance music. [F. G.]

ARCADELT, Jacob, one of the most prominent among the distinguished band of Netherland musicians who taught in Italy in the 16th century and saw the fruit of their labours in the foundation of the great Italian school. He was singing-master to the boys at St. Peter's, Rome, during the year 1539, and was admitted to the college of papal singers in 1540. Many masses and motets of Arcadelt are among the manuscripts of the papal chapel, but those of his works which were published during his life in Rome were entirely secular, and consisted chiefly of the famous madrigals which placed him at the head of the so-called "Venetian school" of madrigal writing. Five books of madrigals, each containing forty or fifty separate numbers, were printed in Venice, and many editions of these were published with great rapidity. An excellent copy of the first four books is in the library of the British Museum, and in the same library may be found a few of the many collections of madrigals which contain compositions by Arcadelt. In the year 1555 he entered the service of Cardinal Charles of Lorraine, duke of Guise, and went with him to Paris, where he probably ended his life. In Paris three books of his masses were published in 1557, and other sacred works appear in collections printed since he left Italy. It seems probable therefore that he devoted this second or Parisian period of his life to church composition, but it is as a madrigal writer that his name is most celebrated. Thus Pitoni, in speaking of the first book of madrigals, says that their exceedingly lovely and natural style caused them still to be sung in his time (1657–1743). Burney gives one, 'Il bianca,' in his 'History' (iii. 303); and two to Michel Angelo's words 'Deh dimm' Amor,' and 'Io dico che fra voi,' will be found in Gotti's 'Vita di M.' (1875). An Ave Maria has been edited by Sir Henry Bishop and other English musicians, is quoted by Mr. Hullah in his musical lectures, and has been printed in the 'Musical Times' (No. 183); but the authorship is disputed. A Pater noster for 8 voices is given by Commer, 'Collectio,' viii. 21. [J. R. S.-B.]

ARCHLUTE (Fr. *L'Archiluth*; Ital. *Arciliuto*; Ger. *Erzlaute*). A large theorbo or double-necked lute, large especially in the dimensions of the body, and more than four feet high;—that in the figure is 4 ft. 5 in. over all. The double neck contains two sets of tuning pegs, the lower—in the subjoined example in South Kensington Museum—holding 14, and the upper 10. The strings of catgut or metal were often in pairs, tuned in unison, and comprised a compass of about two octaves from G below the bass clef. The archlute is described by Mersenne ('Harmonie Universelle,' 1636) and Kircher ('Musurgia,' 1650), but not being named in Luscinius (1536) it may be assumed to be of later introduction than that date. It was used in the 17th century in common with the chitarrone and violone (bass viol) for the lowest part in instrumental music and accompaniments, particularly in combination with the clavicembalo for the support of the recitative. Early editions of Corelli's Sonatas had for the bass the violone or arciliuto, and Handel also employed the archlute. The sound-board, pierced with from one to three ornamental soundholes, was of pine, and the vaulted back was built up of strips of pine or cedar glued together. The frets adjusted along the neck to fix the intervals were of wire or catgut, examples differing. A wealth of ornament was bestowed upon the necks and backs of these beautiful instruments, in common with other varieties of the lute and cither. The chitarrone had a smaller body and much longer neck, and differs so much as to require separate description. In the photographs published by the Liceo Comunale di Musica of Bologna, the application of the names archlute and chitarrone is reversed. (See Chitarrone, Lute, Theorbo.)



[A. J. H.]

ARCO, Italian for 'bow.' As a musical term 'arco' or 'col arco' is employed whenever after a pizzicato passage the bow is to be used again. [P. D.]

ARDITI, Luigi, born at Crescentino in Piedmont, July 16, 1825; studied music at the Conservatorio at Milan, and began his career as a violin player. In 1840 he produced an overture, and in the Carnival of 1841 an opera 'I Briganti,' at the Conservatorio. In 1842 he followed these by a second Overture and a 'Sovenir di Donizetti.' He made his début as director of the opera at Vercelli in 1843, and was made honorary member of the Accademia Filarmonica there. In 1846 he left Italy with Bottesini for the Havannah, where he composed and produced an opera 'Il Corsaro.' He made frequent visits to New York, Boston, and Philadelphia, and amongst other things conducted the opera at the opening of the Academy of Music in New York, and produced a new opera of his own 'La Spia' (1856). The same year he left America for Constantinople, and finally settled in London in

58 as conductor to Her Majesty's Theatre, under the successive managements of Lumley, E. T. Smith, and Mapleson. Mr. Lumley has left on record his verdict of Signor Arditi, 'than whom, taking all qualities into account, a more able conductor never reigned in this country' ('Reminiscences,' 447 note). Arditi took an Italian company (Piccolomini, Giuglini, etc.) on an artistic tour to Hamburgh, Berlin, Dresden, etc., and thus became known and liked by the German public. In the winters of 1871 and 1873 he conducted the Italian Opera at St. Petersburgh, and since 1870 has performed the same office each spring at Vienna. His compositions, besides those mentioned above, comprise a 'Commemoration Ode,' performed at the Crystal Palace June 10, 1873. His vocal waltz 'Il Bacio' is a universal favourite. [G.]

ARGYLL ROOMS. At the commencement of the present century there stood in Argyll Street, Oxford Street, a mansion which had been occupied by a Mr. Joliffe. This was taken a few years afterwards by Col. Greville, who altered and added to it, and fitted it up for the meetings of a fashionable association termed the Pic-Nics, who had burlettas, vaudevilles and ballets on a small scale performed there. But the fashionable folk, with their accustomed fickleness, soon deserted the place, and Greville was compelled to seek refuge on the continent, having been obliged to make over 'The Argyll Rooms' (as he had named them) to a Mr. Slade, to whom he was indebted. Slade conducted the business of the rooms for several years, letting them for concerts and other entertainments. During his management one of the events of interest which occurred there was a reading by Mrs. Siddons, on Feb. 10, 1813, of Shakspere's Macbeth, for the benefit of the widow of Andrew Cherry, dramatist and actor. In the same year the rooms acquired greater celebrity by being selected by the then newly-formed Philharmonic Society as their place of performance. In 1818 the western end of the concert room falling within the line required for the formation of Regent Street, Slade was awarded by a jury £23,000 as compensation (a sum considered at the time as exceedingly beyond the real value of the property), and the whole of the old building was removed and new rooms erected on the east side of Regent Street at the north-west corner of Argyll Place. The new building was designed by John Nash, and had all the defects of his manner. On the side next Regent Street was a balcony supported by eight heavy and clumsily designed caryatides. The persons by whom the new rooms were erected were twenty-one of the principal professors of music in London, who had formed themselves into an association for the purpose of printing the best music in the best manner and selling it at a moderate profit. This association was called The Royal Harmonic Institution, and, for the purposes of its trade, occupied the south-western angle of the new building (at the corner of Regent Street and Argyll Place), a circular fronted erection with a domed roof. The great expense incurred in the erection of the building, joined to other untoward events, soon led to the withdrawal of most of the original speculators, at a loss of about £1800 to each, and the place eventually fell into the hands of two of their body, Welsh and Hawes. But differences soon arose between these two, and ultimately Hawes, by the commission of an act of bankruptcy, forced a dissolution of the partnership, and the concern remained in the hands of Welsh alone. During the Philharmonic Society's tenure of the rooms (old and new), a period of about seventeen years, many events of great interest to musicians occurred there. There, on March 6 and April 10, 1820, Spohr appeared, first as violinist and last as conductor (Selbstbiog. ii. 86), when a baton was used for perhaps the first time at an English concert. There also on June 18 following, at his benefit concert, his first wife (Dorette Scheidler) made her only appearance in England (and her last on earth) as a harpist. There, on June 11, 1821, Moscheles made his first appearance in this country. There too Weber, on April 3, 1826, two months before his decease, conducted one of the Philharmonic Society's concerts. And there a still greater musician than either first presented himself before an English audience;—on May 25, 1829, the youthful Mendelssohn conducted, at one of the concerts of the Philharmonic Society, his symphony in C minor, and a month later, at the benefit concert of Drouet, the flautist, on midsummer night, June 24, produced for the first time in England his beautiful overture to 'A Midsummer Night's Dream.' Besides concerts the rooms were let for miscellaneous performances and exhibitions. One of the most attractive of the latter was a French exhibition of dramas performed by puppets, called 'The French Theatre du Petit Lazary,' which was given in 1828 and 1829. In 1829–1830 the rooms were tenanted by a M. Chabert, calling himself 'The Fire King,' who entertained the public by entering a heated oven and cooking a steak in it, swallowing phosphorus, etc. During his tenure of the place, at 10 o'clock in the evening of Feb. 6, 1830, a fire broke out, which in a short time completely destroyed the building. It was re-edified soon afterwards, but never regained its former reputation. The Philharmonic concerts were removed after the fire to the concert-room of the King's Theatre, and thence to the Hanover Square Rooms, and although a few concerts and other entertainments were occasionally given in the Argyll Rooms the place became by degrees deserted by caterers for public amusement and was in the course of a few years converted into shops. [W. H. H.]

ARIA, Italian for AIR.

ARIA DI BRAVURA. The composition and performance of this class of aria began and ended with the last century; the century *par excellence* of great Italian singers, as the word 'singer' was once interpreted. [J. H.]

ARIA PARLANTE. See Arioso.

ARIETTA. Diminutive of Aria. A short air, generally of sprightly character, and having no second part. [J. H.]

ARIOSO. Literally 'airy.' Used substantively, it would seem to mean that kind of air which, partaking both of the character of air and recitative, requires rather to be *said* than *sung*. Mendelssohn's two pieces, 'But the Lord is mindful' and 'Woe unto them that forsake Him' are marked 'Arioso,' and are both of the character indicated. [J. H.]

ARIOSTI, Attilio, a Dominican monk and an operatic composer; was born about the year 1660. Under a papal dispensation he gave up his ecclesiastical profession for that of music, of which he had from his youth been a regular student. His first opera was 'Dafne,' written to the words of Apostolo Zeno. It was brought out at Venice in 1686. Its success was sufficient to determine the direction of his talent, for thenceforth, with the exception of one oratorio and some cantate to be hereafter mentioned, he wrote only for the stage. In 1690 he became either private composer or Maestro di Cappella to the Electress of Brandenburg; and he remained a member of her household until 1716, when, at the invitation of the managers of the Italian opera in London, he came to England. This interval, however, he does not seem to have spent altogether at Berlin. Apparently he had paid one visit at least to Italy, and one to Austria, bringing out his 'Nabucodonosor' at Venice, his 'La più gloriosa fatica d' Ercole' at Bologna, and his 'Amor tra Nemici' at Venice. His first appearance in London was at the representation of Handel's 'Amadis,' at which he played a solo on the then little-known instrument the viole d'amour. In 1720 the directors of the opera made formal engagements for a term with Ariosti, Bononcini and Handel to write operas in turn for the theatre. It was arranged that the first to be produced, which was 'Mucius Scævola,' should be the joint work of the three authors, Ariosti writing the first act. The stipulations of this engagement were rigidly adhered to without the slightest tinge of jealousy or ill-feeling ever having marred the relations of the rival composers. But not the less was it inevitable that the genius of Handel should assert itself, and at the close of the season of 1727 Ariosti and Bononcini were honourably dismissed. Bononcini was subsequently supported by the Marlborough family, but Ariosti, finding himself without a patron, quitted England in 1728, and passed the rest of his life in an obscurity which no biographer has been able to pierce. Fétis says that on the eve of his departure from England he published a volume of Cantate by subscription, and that they realised £1000. It may be hoped that this is a fact, and that the destitution hinted at by other writers was not the absolute condition of his old age.

Ariosti wrote fifteen complete operas, of which the names and dates of publication are as follows:—'Dafne,' 1696; 'Eriphyle,' 1697; 'La Madre dei Maccabei,' 1704; 'La Festa d'Imenei,' 1700; 'Atys,' 1700; 'Nabucodonosor,' 1706; 'La più gloriosa fatica d' Ercole,' 1706; 'Amor tra Nemici, 1708; 'Ciro,' 1721; 'Coriolanus,' 1723; 'Vespasien,' 1724; 'Artaserses,' 1724; 'Dario,' 1725; 'Lucius Verus,' 1726; 'Teuzone,' 1727. To these are to be added the first act of 'Mucius Scævola'; the 'Cantate' above mentioned, published along with some lessons for the viola d'amore, 1728; and his one oratorio 'Radegonda Regina di Francia,' 1693. [E. H. P.]

ARMIDE. One of Gluck's greatest operas, produced (in his sixty-fourth year) on Sept. 23, 1777, at the Académie royale. The libretto is by Quinault, the same which was set by Lulli in 1686. 'Armide' followed 'Alceste' (1776) and preceded 'Iphigenie in Tauris' (1779). Comparing it with 'Alceste,' Gluck himself says, 'The two operas are so different that you will hardly believe them to be by the same composer. . . . I have endeavoured to be more of the painter and the poet and less of the musician, and I confess that I should like to finish my career with this opera. . . . In Armide there is a delicate quality which is wanting in Alceste, for I have discovered the method of making the characters express themselves so that you will know at once whether it is Armida who is speaking or one of her followers.' The overture was originally written 27 years before for 'Telemacco.'

ARMOURER OF NANTES, THE, an opera in three acts, founded on Victor Hugo's 'Mary Tudor'; words by J. V. Bridgman, music by Balfe; produced at Covent Garden, under the Pyne and Harrison management, Feb. 12, 1863.

ARNE, Michael, the son (Burney says the natural son) of Dr. Arne, was born in 1741. He was brought on the stage at an early age by his aunt, Mrs. Cibber, who took great pains in teaching him the part of the Page in Otway's tragedy, 'The Orphan'; and his father was equally assiduous in qualifying him as a singer, and brought him out in that capacity at Marylebone Gardens in 1751. But neither acting nor singing was his vocation. At ten or eleven years of age he had acquired such skill on the harpsichord as to be able to execute, with unusual correctness and rapidity, the lessons of Handel and Scarlatti, and some years later he manifested some ability as a composer. In 'The Flow'ret, a new Collection of English Songs, by Master Arne,' is a song called 'The Highland Laddie,' which attained great popularity, and was in 1755 adapted by Linley to the words 'Ah, sure a pair were never seen,' in Sheridan's opera, 'The Duenna.' In 1763 M. Arne appeared as a dramatic composer with 'The Fairy Tale.' In 1764 he composed, in conjunction with Battishill, the music for the opera of 'Almena,' which was withdrawn after a few nights, not from want of merit in the music, but owing to the dulness of the dialogue. On Nov. 5, 1766,

Arne married Miss Elizabeth Wright, a vocalist of some repute. In 1767 he wrote the music for Garrick's dramatic romance, 'Cymon,' which was highly successful, and is his best work. Soon afterwards he gave up his profession and devoted himself to the study of chemistry, and built a laboratory at Chelsea, where he attempted the discovery of the philosopher's stone. Foiled in his object, and ruined by the expenses, he returned to the pursuit of music, and wrote the music for several dramatic pieces—amongst them O'Keefe's 'Positive Man,' in which is the well-known song, 'Sweet Poll of Plymouth'—and numerous songs for Vauxhall and the other public gardens. In 1779 he was engaged as director of the music at the Dublin Theatre, and in 1784 and subsequent years had the direction of some of the Lenten Oratorios at the London theatres. Michael Arne's dramatic compositions were 'The Fairy Tale,' 1763; 'Hymen,' 1764; 'Almena,' 1764; 'Cymon,' 1767; 'The Fathers,' 1778; 'The Belle's Stratagem,' 1780; 'The Choice of Harlequin,' 1781; 'The Positive Man,' 1712; 'Tristram Shandy,' 1783. He died about 1806. [W. H. H.]

ARNE, Thomas Augustine, Mus. Doc., was the son of an upholsterer in King Street, Covent Garden, where he was born on March 12 or May 28 (the precise date cannot be ascertained), 1710. He was educated at Eton, and being intended by his father for the profession of the law, was on leaving college placed in a solicitor's office for three years. But his love for music predominated, and instead of applying himself to the study of the law, he privately conveyed a spinet to his bedroom, and by muffling the strings with a handkerchief contrived to practice during the night undetected. He took lessons on the violin from Festing, and would occasionally borrow a livery in order to gain admission to the servant's gallery at the opera. He made such progress on the violin as to be able to lead a chamber band at the house of an amateur who gave private concerts. There he was one evening accidentally discovered by his father in the act of playing the first violin. After some fruitless efforts to induce his son to devote himself to the profession for which he had designed him, the father gave up the attempt as hopeless, and permitted the youth to follow the bent of his inclination. Being free to practice openly, Arne soon, by his skill on the violin, charmed the whole family, and finding that his sister, Susanna Maria (who afterwards as Mrs. Cibber became famous as a tragic actress) had an agreeable voice, he gave her such instructions as enabled her to appear in 1732 in Lampe's opera 'Amelia.' Her success was such as to induce her brother to re-set Addison's opera 'Rosamond,' and his composition was produced at Lincoln's Inn Fields Theatre, March 7, 1733, Miss Arne performing the heroine, and her younger brother the page. Soon afterwards Arne got Fielding's 'Tragedy of Tragedies' altered into the 'Opera of Operas,' and, setting it to music 'after the Italian manner,' brought it out at the Haymarket Theatre, his young brother representing the hero, Tom Thumb. In 1734 he set for the same theatre a masque called 'Dido and Æneas,' which was performed (as then customary) with a harlequinade intermixed. In 1736 he composed some music for Aaron Hill's tragedy of 'Zara,' in which his sister made 'her first attempt as an actress.' In 1736 Arne married Cecilia, the eldest daughter of Charles Young, organist of Allhallows, Barking, a pupil of Geminiani and a singer of eminence, who was frequently engaged by Handel for his performances. In 1738 Arne was engaged to compose the music for Dr. Dalton's adaptation of Milton's 'Comus,' which was brought out at Drury Lane Theatre. This work fully established his reputation; its graceful and flowing melodies making an immediate and lasting impression. In 1740 he re-set Congreve's masque 'The Judgment of Paris,' which was performed at Drury Lane. On August 14 in the same year, to celebrate the anniversary of the accession of the House of Hanover, Thomson and Mallet's masque of 'Alfred,' with music by Arne, was performed, for the first time, in a temporary theatre in the garden of Cleifden, Bucks, then the residence of Frederick, Prince of Wales. The work contains some fine songs, but is more especially distinguished by its finale, the famous patriotic song 'Rule Britannia,' a song which will continue to be heard as long as love of country animates the breasts of Englishmen. On Dec. 20, in the same year, Shakspere's 'As You Like It' being performed at Drury Lane Theatre, after having been laid aside for forty years, Arne gave to the world those beautiful settings of the songs 'Under the greenwood tree,' 'Blow, blow, thou winter wind,' and 'When daisies pied,' which seem to have become indissolubly allied to the poetry. After producing some minor pieces Arne went in 1742 with his wife to Dublin, where they remained until 1744. During his stay there he produced, besides his former pieces, his operas 'Britannia' and 'Eliza,' and his musical farce 'Thomas and Sally,' and also gave concerts with great success. On his return he was again engaged as composer at Drury Lane, and on the death of Gordon he succeeded him as leader of the band there. In 1745 Arne was engaged as composer to Vauxhall Gardens, and wrote for Mrs. Arne and Lowe the pastoral dialogue 'Colin and Phœbe,' which proved so successful that it was performed throughout the entire season. He held that engagement for many years, during which he composed for the Gardens, as well as for Ranelagh and Marylebone Gardens, an immense number of songs. On a revival of Shakspere's 'Tempest' in 1746 (at Drury Lane), Arne supplied new music for the masque and the song 'Where the Bee sucks,' a composition of perennial beauty. On March 12, 1755, he made his first essay in oratorio by the production of 'Abel,' in which the simple and beautiful melody known as the Hymn of Eve became exceedingly popular. On July 6, 1759, the University of Oxford created Arne Doctor of Music. In 1762 the Doctor ventured on the bold experiment of

placing before an English audience an opera composed after the Italian manner, with recitative instead of spoken dialogue. For this purpose he selected the 'Artaserse' of Metastasio, which he himself translated into English. Departing to a great extent from his former style he crowded many of the airs with florid divisions, particularly those in the part of Mandane, which he composed for his pupil, Miss Brent. The other singers were Teuducci, Peretti, Beard, Mattocks, and Miss Thomas. The success of the work was decided, and 'Artaxerxes' retained possession of the stage for upwards of three-quarters of a century. The part of Mandane was long considered the touchstone of the powers of a soprano singer. The composer sold the copyright for sixty guineas, an insignificant amount compared with the sums which later composers obtained, but probably as much as the then more limited demand for music justified the publisher in giving. On Feb. 29, 1764, Dr. Arne produced his second oratorio, 'Judith,' at the chapel of the Lock Hospital, in Grosvenor Place, Pimlico, for the benefit of the charity. In 1765 he set Metastasio's opera 'Olimpiade,' in the original language, and had it performed at the King's Theatre in the Haymarket. It was represented however but twice, owing, it has been supposed, to some petty jealousy of an Englishman composing for an Italian theatre. In 1769 Dr. Arne set such portions of the ode, written by Garrick for the Shakspere jubilee at Stratford-on-Avon, as were intended to be sung, and some other incidental music for the same occasion. His last dramatic composition was the music for Mason's 'Caractacus' in 1776. Dr. Arne produced numerous glees, catches, and canons, seven of which obtained prizes at the Catch Club, and instrumental music of various kinds. He died March 5, 1778, and was buried at St. Paul's, Covent Garden. Shortly before his dissolution he sang with his dying breath a Hallelujah. Mrs. Arne survived her husband about seventeen years, dying in 1795. It must not be forgotten that Dr. Arne was the first introducer of female voices into oratorio choruses; which he did at Covent Garden Theatre on Feb. 26, 1773, in a performance of his own 'Judith.' Dr. Arne was author as well as composer of 'The Guardian outwitted,' 'The Rose,' 'The Contest of Beauty and Virtue,' and 'Phœbe at Court,' and the reputed author of 'Don Saverio' and 'The Cooper.' A fine portrait of him by Zoffany is in the possession of the Sacred Harmonic Society.

The following is a list of Dr. Arne's compositions:—

Oratorios: Abel, 1755. Judith, 1764. Operas and other musical pieces: Rosamond, 1733. The Opera of Operas, or Tom Thumb the Great, 1733. Dido and Æneas, 1734. The Fall of Phaeton, 1736. Music in Zara, 1736. Comus, 1738. The Judgment of Paris, 1740. Alfred, 1740. Songs in As You Like It, 1740. Songs in Twelfth Night, 1741. The Blind Beggar of Bethnal Green, 1741. Songs in The Merchant of Venice, 1742. Britannia, 1743. Eliza, 1743, Thomas and Sally, 1743. The Temple of Dulness, 1745. King Pepin's Campaign, 1745. Music in The Tempest, 1746. Neptune and Amphitrite, 1746. Don Saverio, 1749. Dirge in Romeo and Juliet, 1750. The Prophetess, 1759. The Sultan, 1759. Artaxerxes, 1762. Love in a Village (chiefly compiled), 1762. The Birth of Hercules (not acted), 1763. The Guardian outwitted, 1764. Olimpiade (Italian opera), 1765. The Ladies' Frolic, 1770. Additions to Purcell's King Arthur, 1770. The Fairy Prince, 1771. The Cooper, 1772. Choruses in Mason's Elfrida, 1772. The Rose, 1773. The Contest of Beauty and Virtue, 1773. Achilles in Petticoats, 1773. May Day, 1775. Phœbe at Court, 1776. Music in Mason's Caractacus, 1776. Besides these Arne composed many incidental songs, etc. for other plays, as The Tender Husband, The Rehearsal, The Rival Queens, etc. Collections of songs under the following titles: Lyric Harmony, The Agreeable Musical Choice, Summer Amusement, The Winter's Amusements, The Syren, Vocal Melody, 1753, The Vocal Grove, 1774, and nearly twenty books of songs sung at Vauxhall, Ranelagh, and Marylebone Gardens. Glees, Catches, and Canons: thirteen glees, ten catches, and six canons, are printed in Warren's collections. Ode on Shakspere, 1769. Sonatas or lessons for the harpsichord. Organ Concertos. Overtures etc. for the orchestra.

[W. H. H.]

ARNOLD, Johann Gottfried, violoncellist and composer, born in 1773, was the son of the schoolmaster of Niedernhall near Oehringen in Würtemberg. From his earliest childhood he showed such a passion and aptitude for music that his father apprenticed him in his twelfth year to the musical director (Stadtmusikus) of the neighbouring town of Künzelsau. During this time he devoted himself chiefly to the practice of the violoncello, at which, under the influence of a most exacting master, he worked with such diligence as, it is said, permanently to injure his health. In 1789 his term of apprenticeship came to an end, and the following year he took his first regular engagement at Wertheim, where his uncle, Friedrich Adam Arnold, was established as musical director. He continued to study with unabated energy. After making concert tours in Switzerland and Germany, he spent some time at Ratisbon in order to take advantage of the instruction of the able violoncellist Willmann. Making constant improvement, he visited Berlin and Hamburg, at which latter town he had the good fortune to make the acquaintance of Bernard Romberg, whose style and method he studied to great advantage. In 1798 he became attached to the theatre at Frankfort as first violoncellist, where he occupied himself much with composition, and enjoyed a great reputation both as executant and teacher. The career however of this young and talented artist was speedily cut short, for he died of an affection of the lungs in 1806 at the early age of thirty-four. Besides compositions and 'transcriptions' for his own particular instrument, he wrote original pieces for the flute and piano, and made quartet arrangements of various operas, etc. Fétis ('Biographie') gives a list of his compositions, including five concertos for the violoncello; a symphonie concertante for two flutes and orchestra; airs with variations, op. 9 (Bonn); easy pieces for the guitar, etc. [T. P. H.]

ARNOLD, Samuel, Mus. Doc. Born in London, Aug. 10, 1740, and educated in the Chapel Royal under Bernard Gates and Dr. Nares. His progress was so great that before he had attained his twenty-third year Beard engaged him as composer to Covent Garden Theatre, where in 1765 he brought out the opera of 'The Maid of the Mill.' Many of the songs were selected from the works of Bach, Galuppi, Jomelli, and other Italian writers. This opera was one of the first, since the time of Purcell, in which concerted music was employed to carry on the business of the stage, and it was used by Arnold with great cleverness. The success of the work decided the composer's future connection

with the stage, which he cultivated with such diligence and success, that from 1765 to 1802 he produced no less than forty-three operas, musical afterpieces, and pantomimes. His attention was early directed to sacred music, and his first production of this kind was an oratorio called 'The Cure of Saul,' performed in 1767. In the following year he produced 'Abimelech,' and afterwards 'The Resurrection,' and 'The Prodigal Son,' which were performed during several successive seasons under his own direction.

In 1769 Arnold purchased Marylebone Gardens, then a place of fashionable resort, which he rendered more attractive by composing and producing several burlettas, performed by the principal singers of the time. Ultimately, however, he retired from the speculation with considerable loss. (See MARYLEBONE GARDENS.) In 1773 Arnold's oratorio of 'The Prodigal Son' was performed at the installation of Lord North as Chancellor of the University of Oxford. On this occasion Arnold was offered the honorary degree of Doctor in Music, but he preferred taking it in the prescribed mode. It is said that Dr. Hayes, the Professor, returned the candidate's exercise unopened, remarking, 'Sir, it is quite unnecessary to scrutinise an exercise written by the composer of The Prodigal Son.'

Dr. Arnold succeeded Dr. Nares in 1783 as Organist and Composer to the Chapel Royal, for which establishment he wrote several services and anthems. Shortly afterwards he published a continuation of Boyce's 'Cathedral Music,' in four volumes, a new edition of which was issued in 1847 by the writer of the present article. In 1791, in conjunction with Dr. Callcott, he published a work entitled, 'The Psalms of David,' etc. He also published 'An Ode for the Anniversary of the London Hospital.'

In 1786 Dr. Arnold issued proposals for a uniform edition of Handel's works, and the list was headed by George III as a subscriber for twenty-five copies. He met with sufficient encouragement to carry it on to 168 numbers, or about forty volumes, but not enough to enable him to complete his plan, for the edition contains only five out of Handel's forty-three operas. It was about this time that, in conjunction with his friend Callcott, he established the GLEE CLUB; and on the death of Stanley he joined Linley as conductor of the oratorios at Drury Lane, for some time a profitable speculation, but at length opposed by Ashley at Covent Garden, who by converting the so-called oratorio into a medley of light compositions, stimulated the public appetite for novelty, and the more classical performance at the rival theatre was deserted. His last oratorio, 'Elijah,' was produced in 1810, but it met with little success, and was not repeated.

In 1789 Dr. Arnold was appointed Conductor of the ACADEMY OF ANCIENT MUSIC, a noble institution then in its decline; in 1793 he succeeded Dr. Cooke as Organist of Westminster Abbey, and three years later, on the death of Dr. P. Hayes, was requested to conduct the yearly performance at St. Paul's for the benefit of the Sons of the Clergy. About two years afterwards a fall from the steps of his library occasioned a tedious confinement, and probably hastened his death. He died October 22, 1802. His remains were deposited near those of his great predecessors, Purcell, Blow, and Croft, in Westminster Abbey.

Dr. Arnold wrote with great facility and correctness, but the demand upon his powers was too varied and too incessant to allow of his attaining great excellence in any department of his art.

The following is a list of his dramatic compositions:—

Maid of the Mill, 1765. Rosamond, 1767. Portrait, 1770. Mother Shipton, 1770. Son-in-Law, 1779. Summer Amusement, 1779. Fire and Water, 1780. Wedding Night, 1780. Silver Tankard, 1780. Dead Alive, 1781. Castel of Andalusia, 1782. Harlequin Teague, 1782. Gretna Green, 1783. Hunt the Slipper, 1784. Two to One, 1784. Here, There, and Everywhere, 1784. Turk and No Turk, 1785. Siege of Cuzzola, 1785. Inkle and Yarico, 1787. Enraged Musician, 1788. Battle of Hexham, 1789. New Spain, 1790. Basket Maker, 1790. Surrender of Calais, 1791. Harlequin and Faustus, 1793. Children in the Wood, 1793. Auld Robin Gray, 1794. Zorinski, 1795. Mountaineers, 1795. Who Pays the Reckoning, 1795. Love and Money, 1795. Bannian Day, 1796. Shipwreck, 1796. Italian Monk, 1797. False and True, 1798. Throw Physic to the Dogs, 1798. Cambro-Britons, 1728. Obi, or Three-fingered Jack, 1800. Review, 1801. Corsair, 1801. Veteran Tar, 1801. Sixty-Third Letter, 1802. Fairies' Revels, 1802.

The work by which Arnold will be longest remembered is entitled 'Cathedral Music, being a collection in score of the most valuable and useful compositions for that service by the several English masters of the last 200 years; selected and revised by Dr. Samuel Arnold, Organist and Composer to His Majesty's Royal Chapels.' The Preface is dated 480, Strand, Nov. 1, 1790. The contents are as follows:—

VOL. 1.

Patrick, M. and E. Serv. G minor.
Child, M. and E. Serv. E minor.
Do. Full Anth., If the Lord.
Do. F. A. O pray.
Clark, Sanctus.
Kent, F. A. Hearken unto.
Croft, Verse Anth., I will give.
King, F. A. Hear O Lord.
Do. F. A. Rejoice in the Lord.
Do. M. and E. Serv. B flat.
Croft, M. Serv. B minor.
Aldrich, M. and E. Serv. in A.
Do. 2 Chants.
Purcell, Verse A. Blessed are they.
Tallis, F. A. All people.
Goldwin, M. and E. Serv. in F.
Weldon, Solo A. O God Thou hast.
Aldrich, F. A. We have heard.
Goldwin, F. A. Behold my servant.
Aldrich, F. A. Not unto us.
Do. F. A. O praise.

VOL. 2.

Greene, M. and E. Serv. in C.
Do. Solo A. Praise the Lord.
Do. V. A. Like as the hart.
Croft, V. A. Be merciful.
King, M. and E. Serv. in F.
Do. F. A. O pray.
Greene, V. A. O Lord I will.
Do. V. A. I will magnify.
King, M. and E. Serv. in A.
Tudway, V. A. Thou o Lord.
Weldon, F. A. Who can tell.
Greene, V. A., O praise.
Bryan, M. and E. Serv. in G.
Travers, M. Serv. in F.

VOL 3.

Boyce, M. Serv. in A.
Do. Solo A. Lord what is.
Do. F. A. Save me o God.
Chants by Savage, Travers, Nares, Kent.
Boyce, Solo A. Lord teach us.
Tallis, F. A. Hear the voice.
Aldrich, V. A. I am well pleased.
Travers, S. A. Ponder my words.
Nares, M. and E. Serv. in F.
Do. F. A. Blessed is he.
Do. F. A. O Lord grant.
Do. F. A. Try me.
Do. Chant.
Travers, Te Deum in D.
King, M. and E. Serv. in C.
Do. V. A. Wherewithal.
Greene, V. A. Hear my prayer.
Boyce, S. A. Turn Thee.
Do. F. A. Blessing and glory.
King, M. Serv. in A.
Hall and Hine, Te Deum and Jub.
Greene, V. A. O God Thou hast.
Ayrton, Chant.
Travers, V. A. Ascribe.
Aldrich, E. Serv. in F.
Dupuis, Chant.
Boyce, S. A. Ponder my words.
Greene, S. A. O Lord God.

VOL. 4.

The Organ part to the foregoing.

(*Harmonicon* for 1830; *Old Playbills*; *Biog. Dict. U. K. S.*) [E. F. R.]

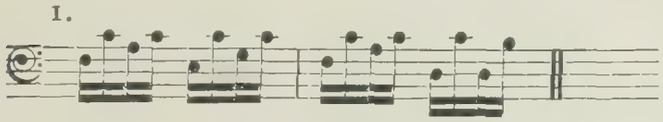
ARNOULD, MADELEINE SOPHIE, a famous actress and singer, and the original Iphigenie in Gluck's opera. Born in Paris, Feb. 14, 1744, in the same room in the Rue de Bethisy in which Admiral Coligny was murdered, Aug. 24, 1572.

The Princess of Modena hearing the child sing in the church of Val de Grâce was so charmed that she recommended her to the royal Intendant of Music. Against the will of her mother, Sophie became a member of the Chapelle Royale, and was taught comedy by Mlle. Hippolyte Clairon, and singing by Mlle. Tel. Mme. de Pompadour hearing her on one occasion was so much struck by the young artist that she characteristically said, 'With such talents you may become a princess.' She made her début on Dec. 15, 1757, and remained on the stage till 1778, the most admired artist of the Paris Opera. In that year she left the boards and retired into private life. Mlle. Arnould was not less renowned for her wit and power of conversation than for her ability as a singer and actor. The 'Arnouldiana' contain a host of her caustic and witty speeches. She died in 1803. [F. G.]

ARPEGGIO (Ital., from *Arpa*, the harp; *Arpeggiare*, to play upon the harp). The employment in vocal or instrumental music of the notes of a chord in succession instead of simultaneously; also, in pianoforte music, the *breaking* or *spreading* of a chord, either upwards or downwards.

The introduction of the arpeggio as an accompaniment to a melody marks an important epoch in the history of pianoforte music. It is said to have been invented about 1730 by Alberti, a Venetian amateur musician, in whose 'VIII Sonate per Cembalo' are found the earliest signs of emancipation from the contrapuntal form of accompaniment exclusively used up to that time. The simple kind of arpeggio employed by him, which is still known as the 'Alberti bass,' (Ex. 1) has since become fully developed, not alone as accompaniment, but also as an essential part of the most brilliant instrumental passages of modern music.

1.



Arpeggio passages such as those alluded to are almost invariably written out in full, but the simple spreading of the notes of a chord (in contradistinction to *concento*, the sounding of all the notes together) is usually indicated by certain signs. According to Türk ('Clavierschule') the signs for the arpeggio, beginning with the lowest note, are as in Ex. 2, those for the descending arpeggio as in Ex. 3. The latter is however only met with in old music; the downward arpeggio, which is but rarely employed in modern music, being now always written in full.

2.

3.

The arpeggio in modern music is usually indicated as in Ex. 4, and occasionally (as for instance in some of Hummel's compositions) by a stroke across the chord (Ex. 5). This is however incorrect, as it may easily be mistaken for the combination of arpeggio with ACCIACATURA, which, according to Emanuel Bach, is to be written and played as in Ex. 6.

4. 5. 6.

In the arpeggio as above, the notes when once sounded are all sustained to the full value of the chord, with the exception only of the foreign note (the acciacatura) in Ex. 6. Sometimes however certain notes are required to be held while the others are released; in this case the chord is written as in Ex. 7.

7.

The arpeggio should, according to the best authorities, *begin* at the moment due to the chord, whether it is indicated by the sign or by small notes, and there can be no doubt that the effect of a chord is weakened and often spoilt by being begun before its time, as is the bad habit of many inexperienced players. Thus the commencement of Mozart's 'Sonata in C' (Ex. 8) should be played as in Ex. 9, and not as in Ex. 10.

8. *Allegro.*

9. 10.

Nevertheless it appears to the writer that there are cases in modern music in which it is advisable to break the rule and allow the *last* note

of the arpeggio to fall upon the beat, as for instance in Mendelssohn's 'Lieder ohne Worte,' Book v. No. 1, where the same note often serves as the last note of an arpeggio and at the same time as an essential note of the melody, and on that account will not bear the delay which would arise if the arpeggio were played according to rule. (See Ex. 11, which could scarcely be played as in Ex. 12).

11.

12.

In music of the time of Bach a sequence of chords is sometimes met with bearing the word 'arpeggio'; in this case the order of breaking the chord, and even the number of times the same chord may be broken, is left to the taste of the performer, as in Bach's 'Sonata for Pianoforte and Violin,' No. 2 (Ex. 13), which is usually played as in Ex. 14.

13. *Violin.*

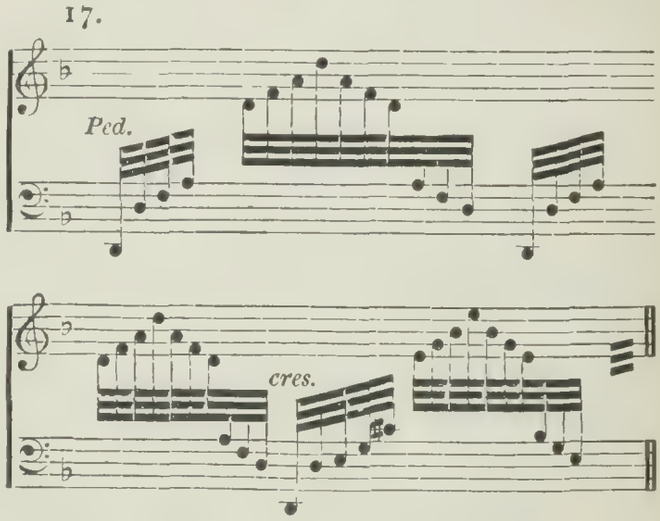
14.

Sometimes the arpeggio of the first chord of a sequence is written out in full, as an indication to the player of the rate of movement to be applied to the whole passage. This is the case in Bach's 'Fantasia Cromatica,' (Ex. 15), which is intended to be played as in Ex. 16. Such indications however need not always be strictly followed, and indeed Mendelssohn, speaking of the passage quoted, says in a letter to his sister: 'I take the liberty to play them (the arpeggios) with every possible *crescendo* and *piano* and *ff.*, with pedal as a matter of course, and the bass notes doubled as well. . . . N.B. Each chord is broken *twice*, and later on only once, as it happens.' (Mendelssohn, 'Briefe,' ii. p. 241). In the same letter he gives as an illustration the passage as in Ex. 17.

15.

16.

17.



When an appoggiatura is applied to an arpeggio chord, it takes its place as one of the notes of the arpeggio, and occasions a delay of the particular note to which it belongs equal to the time required for its performance, whether it be long or short (Ex. 18).

18.

Chords are occasionally met with (especially in Haydn's pianoforte sonatas) which are *partly* arpeggio, one hand having to spread the chord

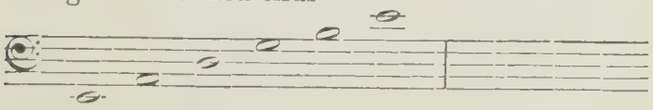
while the other plays the notes all together; the correct rendering of such chords is as follows (Ex. 19).

19.

[F. T.]

ARPEGGIONE, or Guitar Violoncello, a stringed instrument, played with a bow, which was invented by G. Staufer, of Vienna, in 1823, but appears never to have come much into use, and whose very name would probably now be unknown, if it were not for an interesting sonata (in A) for pianoforte and arpeggione by Franz Schubert, written in 1824, and only lately published (Vienna, J. P. Gotthardt).

The arpeggione appears to have been of the size of the viol-da-gamba, or a small violoncello; the shape of the body something like that of the guitar. The finger-board had frets, and the six strings were tuned thus—



An instruction-book for the arpeggione by Vinc. Schuster, the same for whom Schubert wrote his sonata, has been published by A. Diabelli and Co., of Vienna. [P. D.]

ARRANGEMENT, or ADAPTATION, is the musical counterpart of literary translation. Voices or instruments are as languages by which the thoughts or emotions of composers are made known to the world; and the object of arrangement is to make that which was written in one musical language intelligible in another.

The functions of the arranger and translator are similar; for instruments, like languages, are characterised by peculiar idioms and special aptitudes and deficiencies which call for critical ability and knowledge of corresponding modes of expression in dealing with them. But more than all, the most indispensable quality to both is a capacity to understand the work they have to deal with. For it is not enough to put note for note or word for word or even to find corresponding idioms. The meanings and values of words and notes are variable with their relative positions, and the choice of them demands appreciation of the work generally, as well as of the details of the materials of which it is composed. It demands, in fact, a certain correspondence of feeling with the original author in the mind of the arranger or translator. Authors have often been fortunate in having other great authors for their translators, but few have written their own works in more languages than one. Music has had the advantage of not only having arrangements by the greatest masters, but arrangements by them of their own works. Such cases ought to be the highest order of their kind, and if there are any things worth noting in the comparison between arrangements and originals they ought to be found there.

The earliest things which answered the purpose of arrangements were the publications of parts of early operas, such as the recitatives and airs with merely figured bass and occasional indications of a figure or a melody for the accompaniment. In this manner were published operas of Lulli and Handel, and many now forgotten composers for the stage of their time and before; but these are not of a nature to arouse much interest.

The first arrangements which have any great artistic value are Bach's; and as they are many of them of his own works, there is, as has been before observed, especial reason for putting confidence in such conclusions as can be arrived at from the consideration of his mode of procedure. At the time when his attention was first strongly attracted to Italian instrumental music by the principles of form which their composers had originated, and worked with great skill, he arranged sixteen violin concertos of Vivaldi's for the clavier solo, and three of the same and a first movement for the organ. Of the originals of these it appears from Spitta[1] that there is only one to be found for comparison; but, as Spitta observes, from the freedom with which Bach treated his original in this instance it is legitimate to infer his treatment of the others. Vivaldi's existing concerto is in G major, and is the basis of the second in Bach's series—in the same key (Dörffel, 442).[2] In form it is excellent, but its ideas are frequently crude and unsatisfactory, and their treatment is often thin and weak. Bach's object being rather to have good illustrations of beauty of form than substance, he did not hesitate to alter the details of figures, rhythms, and melodies, and even successions of keys, to amplify cadences, and add inner parts, till the whole is transformed into a Bach-commentary on the form-principles of the Italians rather than an arrangement in the ordinary meaning of the term. It is not however an instance to justify arrangers in like freedom, as it is obviously exceptional, and is moreover in marked opposition to Bach's arrangements of his own works.

Some of these are of a nature to induce the expectation that the changes would be considerable; as for instance the arrangement of the prelude to the Solo Violin Sonata in E, as the introduction in D to the Cantata 'Wir danken dir Gott'[3] for obligato organ with accompaniment

[1] Johann Sebastian Bach, von Philipp Spitta, vol. i. p. 410 (Breitkopf, 1873).

[2] This and similar references are to the Thematic Catalogue of Bach's published instrumental works by Alfred Dörffel (Peters, 1867).

[3] Leipzig Bachgesellschaft, Cantata 29 (Vol. v. No. 9).

of strings oboes and trumpets. The original movement consists almost throughout of continually moving semiquavers embracing many thorough violin passages, and certainly does not seem to afford much material to support its changed condition. But a comparison shows that there is no change of material importance in the whole, unless an accompaniment of masterly simplicity can be called a change. There are immaterial alterations of notes here and there for the convenience of the player, and the figure

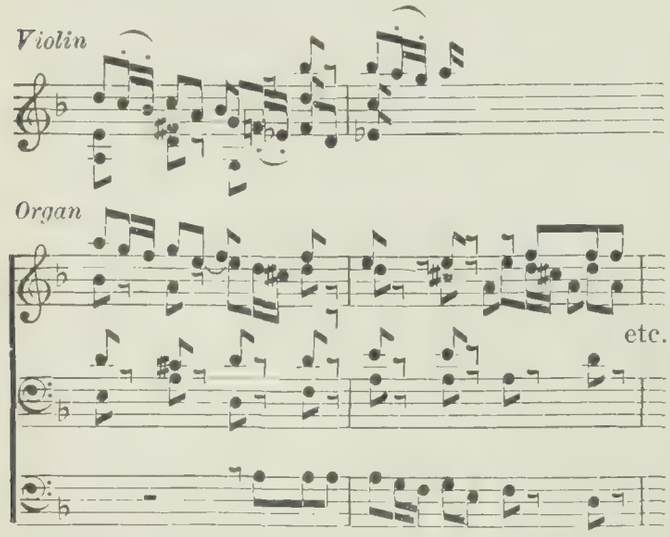
in the violin sonata, is changed into

in the organ arrangement—and so on, for effect, and that is all.

Another instance of a like nature is the arrangement of the fugue from the solo violin sonata in G minor (No. 1) for Organ in D minor (Dörffel, 821). Here the changes are more important though still remarkably slight considering the difference between the violin and the two hands and pedals of an organ.

The most important changes are the following:—

The last half of bar 5 and the first of bar 6 are amplified into a bar and two halves to enable the pedals to come in with the subject in the orthodox manner.



In the same manner two half-bars are inserted in the middle of bar 28, where the pedal comes in a second time with a quotation of the subject not in the original. In bar 16 there is a similar point not in the original, which however makes no change in the harmony.

The further alterations amount to the filling up and wider distribution of the original harmonies, the addition of passing notes and grace notes, and the remodelling of violin passages; of the nature of all which changes the following bar is an admirable instance—

Two other arrangements of Bach's, namely that of the first violin concerto in A minor, and of the second in E major as concertos for the clavier in G minor and D major respectively (Dörffel, 600, 603; 564, 570), are not only interesting in themselves, but become doubly so when compared with Beethoven's arrangement of his violin concerto in D as a pianoforte concerto.[1]

The first essential in these cases was to add a sufficiently important part for the left hand, and the methods adopted afford interesting illustrations of the characteristics of the two great masters themselves as well as of the instruments they wrote for. A portion of this requirement Bach supplies from the string accompaniment, frequently without alteration; but a great deal appears to be new till it is analysed; as, for instance, the independent part given to the left hand in the first movement of the concerto in G minor from the twenty-fifth bar almost to the end, which is as superbly fresh and pointed as it is smooth and natural throughout. On examination this passage—which deserves quotation if it were not too long—proves to be a long variation on the original bass of the accompaniment, and perfectly faithful to its source.

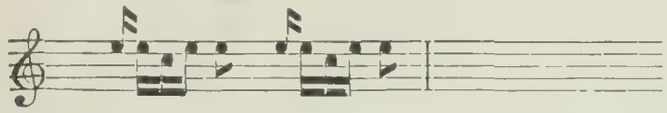
Bach's principle in this and in other cases of like nature is contrapuntal; Beethoven's is the exact contrary almost throughout. He supplies his left hand mainly with unisons and unisons disguised by various devices (which is in conformity with his practice in his two great concertos in G and E flat, in which the use of unisons and disguised unisons for the two hands is very extensive); and where a new accompaniment is inserted it is of the very simplest kind possible, such as

after the cadenza in the first movement; or else it is in simple chords, forming unobtrusive answers to figures and rhythms in the orchestral accompaniment.

[1] Breitkopf's edition of Beethoven, No. 73.

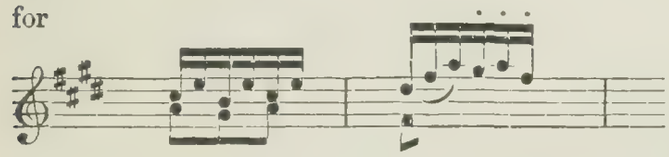
Both masters alter the original violin figures here and there for convenience or effect. Thus Bach, in the last movement of the G minor clavier concerto (Dörffel, 566), puts

for the violin figure



and in the last movement of the D major (Dörffel, 572) puts

for



in the E major violin concerto.

The nature of Beethoven's alterations may be judged of from the following quotation from the last movement, after the cadenza :—

Another typical alteration is after the coda in the first movement, where, in the thirteenth bar from the end, in order to give the left hand something to do, Beethoven anticipates the figure of smoothly flowing semiquavers with which the part of the violin closes, making the two hands alternate till they join in playing the last passage in octaves. In both masters' works there are instances of holding notes being changed into shakes in the arrangements, as in the 7th and 8th bars of the slow movement of the D concerto of Bach, and the 2nd and 5th bars after the first tutti in the last movement of Beethoven's concerto. In both there are instances of simple devices to avoid rapid repetition of notes, which is an easy process on the violin, but an effort on the pianoforte, and consequently produces a different effect. They both amplify arpeggio passages within moderate bounds, both are alike careful to find a precedent for the form of a change when one becomes necessary, and in both the care taken to be faithful to the originals is conspicuous.

The same care is observable in another arrangement of Beethoven's, viz. the Pianoforte Trio[1] made from his second symphony.

The comparison between these is very interesting owing to the unflagging variety of the distribution of the orchestral parts to the three instruments. The pianoforte naturally takes the substance of the work, but not in such a manner as to throw the others into subordination. The strings are used mostly to mark special orchestral points and contrasts, and to take such things as the pianoforte is unfitted for. Their distribution is so free that the violin will sometimes take notes that are in the parts of three or more instruments in a single bar. In other respects the strings are used to reinforce the accompaniment, so that in point of fact the violin in the trio plays more of the second violin part than of the first, and the violoncello of any other instrument from basso to oboe than the part given to it in the symphony.

The changes made are few and only such as are necessitated by technical differences, and are of the same simple kind with those in the concerto, and originating in similar circumstances. Everything in the distribution of the instruments subserves some purpose, and the re-sorting of the details always indicates some definite principle not at variance with the style of the original.

An illustration of the highest order in more modern works is found in the exquisitely artistic arrangement of the 'Midsummer Night's Dream' music for four hands on one pianoforte by Mendelssohn himself.

The step from Beethoven to Mendelssohn embraces a considerable development of the knowledge of the technical and tonal qualities of the pianoforte, as well as of its mechanical improvement as an instrument. This becomes apparent in the different characteristics of Mendelssohn's work, which in matter of detail is much more free than Beethoven's, though quite as faithful in general effect.

At the very beginning of the overture is an instance in point, where that which appears in the score as

is in the pianoforte arrangement given as

the object evidently being to avoid the repetition and the rapid thirds which would mar the lightness and crispness and delicacy of the passage.

In one instance a similar effect is produced by a diametrically contrary process, where Bottom's bray, which in the original is given to strings and clarinets (*a*), is given in the pianoforte arrangement as at (*b*) :—

[1] Breitkopf's edition of Beethoven, No. 90.

It is to be remarked that the arrangement of the overture is written in notes of half the value of those of the orchestral score, with twice the amount in each bar; except the four characteristic wind-chords—tonic, dominant, subdominant, and tonic—which are semibreves, as in the original, whenever they occur; in all the rest semiquavers stand for quavers, quavers for crotchets, crotchets for minims, etc., as may be seen by referring to the above examples. The change may possibly have been made in the hope that the players would be more likely to hit the character of the work when playing from the quicker looking notes; or it may have been a vague idea of conforming to a kind of etiquette noticeable in music, church music affecting the longer looking notes, such as semibreves and minims, while orchestral music has the faster looking notes, such as quavers (overtures to 'Coriolan,' 'Leonore,' 'Fidelio,' 'Jessonda,' etc.), and pianoforte music descends to semiquavers—as though to mark the relative degrees of dignity.

The pianoforte arrangement of the scherzo of the 'Midsummer Night's Dream' abounds with happy devices for avoiding rapid repetitions, and for expressing contrasts of wind and strings, and imitating the effect of many orchestral parts which it would be impossible to put into the arrangement in their entirety. One of the happiest passages in the whole work is the arrangement of the passage on the tonic pedal at the end of this movement.

(*G pedal, pizzicati bassi, and Corni and Trombe on first beat of each bar.*)

Mendelssohn often takes the freedom of slightly altering the details of a quick passage in order to give it greater interest as a pianoforte figure; which seems to be a legitimate development of the theory of the relative idiomatic modes of expression of different instruments, and its adaptation to details.

The method most frequently adopted by him to imitate the effect of the contrast of wind and strings in the same position, is to shift the figure or chords of one of them an octave higher or lower, and to give them respectively to the right and left hands, as in the first part of the music to the first scene of the second act. The continual alternation of the hands in the same position in the Intermezzo after the second act represents the alternation between violins and oboi, and clarinets and flutes.

In the music to the first scene of the third act an important drum roll is represented by a bass shake beginning on the semitone below the principal note, which is much happier than the usual method. In these respects Mendelssohn's principles of arrangement accord with those of Bach and Beethoven, differing only in those respects of treatment of detail which are the result of a more refined sense of the qualities of the pianoforte arising from the long and general cultivation of that instrument.

A still further development in this direction is found in the arrangement by Herr Brahms of his pianoforte quintett in F minor (op. 34) as a sonata for two pianofortes. In this the main object seems to have been to balance the work of the two pianofortes. Sometimes the first pianoforte, and sometimes the second has the original pianoforte part for pages together, and sometimes for a few bars at a time, but whenever the nature of the passages admits of it, the materials are distributed evenly between the two instruments. There are some changes—such as the addition of a bar in two places in the first movement, and the change of an accidental in the last—which must be referred to critical considerations, and have nothing to do with arrangement.

The technical changes in the arrangement are the occasional development of a free inner part out of the materials of the original without further change in the harmonies, the filling up of rhythm-marking chords of the strings, frequent reinforcement of the bass by doubling, and, which is especially noticeable, frequent doubling of both melodies and parts of important figures. It is this latter peculiarity which especially marks the adaptation of certain tendencies of modern pianoforte-playing to arrangement,—the tendency, namely, to double all the parts possible, to fill up chords to the utmost, and to distribute the notes over a wider space, with greater regard to their tonal relations than formerly, and by every means to enlarge the scope and effective power of the instrument, at the same time breaking down all the obstructions and restrictions which the old dogmas of style in playing placed in the way of its development.

Another admirable instance of this kind is the arrangement by Herr Brahms of a gavotte of Gluck's in A; which however in its new form is as much marked by the personality of the arranger as that of the composer—a dangerous precedent for ordinary arrangers.

The most remarkable instance of the adaptation of the resources of modern pianoforte-playing to arrangement, is that by Tausig of Bach's toccata and fugue for the organ in D, 'zum Conzertvortrag frei bearbeitet.' The difficulty in such a case is to keep up the balance of the enlarged scale throughout. Tausig's perfect mastery

of his art has carried him through the ordeal unscathed, from the first bar, where

down to the end, where Bach's

becomes

and the result in the hands of a competent performer is magnificent.

The point which this arrangement has in common with the foregoing classical examples, is its remarkable fidelity to the materials of the original, and the absence of irrelevant matter. The tendency of high class modern arrangements is towards freedom of interpretation; and the comparison of classical arrangements with their originals shows that this is legitimate, up to the point of imitating the idioms of one instrument by the idioms of another, the effects of one by the effects of another. Beyond that lies the danger of marring the balance of the original works by undue enlargement of the scale of particular parts, of obscuring the personality of the original composer, and of caricature,—that pitfall of ill-regulated admiration,—instances of which may be found in modern 'transcriptions,' which are the most extreme advance yet achieved in the direction of freedom of interpretation.

The foregoing is very far from exhausting the varieties of kinds of arrangement; for since these are almost as numerous as the possible interchanges between instruments and combinations of instruments, the only course open is to take typical instances from the best sources to illustrate general principles—and these will be found to apply to all arrangements which lay claim to artistic merit. To take for instance an arrangement of an orchestral work for wind band:—the absent strings will be represented by an increased number of clarinets of different calibres and corni di bassetto, and by the bassoons and increased power of brass. But these cannot answer the purpose fully, for the clarinets cannot take the higher passages of the violin parts, and they will not stand in an equally strong degree of contrast to the rest of the band. Consequently the flutes have to supplement the clarinets in places where they are deficient, and the parts originally belonging to them have to be proportionately modified; and in order to meet the requirements of an effect of contrast, the horns, trombones, etc. for lower parts, have to play a great deal more than in the original, both of melody and accompaniment. The part of the oboes will probably be more similar than any other, though it will need to be modified to retain its relative degree of prominence in the band. On the whole a very general interchange of the parts of the instruments becomes necessary, which is done with due respect to the peculiarities of the different instruments, both as regards passages and relative tone qualities, in such a manner as not to mar the relevancy and balance of parts of the whole work.

Of arrangements of pianoforte works for full orchestra, of which there are a few modern instances, it must be said that they are for the most part unsatisfactory, by reason of the marked difference of quality between pianoforte and orchestral music. It is like trying to spread out a lyric or a ballad over sufficient space to make it look like an epic. Of this kind are the arrangements of Schumann's 'Bilder aus Osten' by Reinecke, and Raff's 'Abends' by himself. Arrangements of pianoforte accompaniments are more justifiable, and Gounod's 'Meditation' on Bach's Prelude in C, Liszt's scoring of the accompaniment to Schubert's hymn 'Die Allmacht,' and his development of an orchestral accompaniment to a Polonaise of Weber's out of the materials of the original, without marring the Weberish personality of the work, are both greatly to the enhancement of the value of the works for concert purposes. The question of the propriety of eking out one work with portions of another entirely independent one—as Liszt has done in the Introduction to his version of this Polonaise—belongs to what may be called the *morale* of arrangement, and need not be touched upon here. Nor can we notice such adaptations as that of Palestrina's 'Missa Papæ Marcelli'—originally written for 6 voices—for 8 and 4, or that by the late Vincent Novello of Wilbye's 3-part madrigals for 5, 6, and 7 voices.

As might be anticipated, there are instances of composers making very considerable alterations in their own works in preparing them for performance under other conditions than those for which they were originally written, such as the arrangement, so-called, by Beethoven himself of his early Octett for wind instruments in Eb (op. 103) as a quintett for strings in the same

key (op. 4) and Mendelssohn's edition of the scherzo from his Octett in E♭ (op. 20) for full orchestra, introduced by him into his symphony in C minor—which are rather new works founded on old materials than arrangements in the ordinary sense of the term. They are moreover exceptions even to the practice of composers themselves, and do not come under the head of the general subject of arrangement. For however unlimited may be the rights of composers to alter their own works, the rights of others are limited to redistribution and variation of detail; and even in detail the alterations can only be legitimate to the degree which is rendered indispensable by radical differences in the instruments, and must be such as are warranted by the quality, proportions, and style of the context.

It may be convenient to close this article with a list of adaptations of their own works by the composers themselves, as far as they can be ascertained:—

1. Bach's arrangements of his own works are numerous. Some of them have already been noticed, but the following is a complete list of those indicated in Dörffel's Thematic Catalogue.

Concerto in F for clavier and two flutes with 4tett acct. (D. 561–3), appears also in G as concerto for violin and two flutes with 5tett acct (D. 1072–4).—Concerto in G minor for clavier with 5tett acct. (D. 564), as concerto in A minor for violin with 4tett acct. (D. 600).—Concerto in D major for clavier with 4tett acct. (D. 570), as concerto for violin in E major with 4tett acct. (D. 603).—The Prelude and Fugue in A minor for clavier solo (D. 400, 401), appears, with much alteration, as 1st and 3rd movements of concerto for clavier, flute, and violin in same key, with 5tett acct. (D. 582, 584). The slow movement of the same concerto, in C (D. 583), is taken from the third organ sonata, where it stands in F (D. 774).—The fugue in G minor for violin solo, from Sonata 1 (D. 610) appears in D minor, arranged for the organ (D. 821).—Sonata 3 for violin solo in A minor (D. 621–4), appears in D minor for clavier solo (D. 108–11).—The prelude in E for violin solo to Sonata 6 (D. 634) is arranged for organ and full orchestra in D, as 'sinfonia' to the Rathswahl cantata 'Wir danken dir, Gott,' No. 29 of the Kirchencantaten of the Bachgesellschaft (vol. v. 1), and the first movement of the 5th Sonata for Violin in C (D. 630) appears as a separate movement for Clavier in G (D. 141).—The first movement of the Concerto in E for Clavier appears in the Introduction to the Cantata 'Gott soll allein'; and the two first movements of the Concerto in D minor appear in the Cantata 'Wir müssen durch viel Trübsal.'

2. Handel was very much in the habit of using up the compositions both of himself and others, sometimes by transplanting them bodily from one work to another—as his own Allelujahs from the Coronation Anthems into 'Deborah,' or Kerl's organ Canzona, which appears nearly note for note as 'Egypt was glad' in 'Israel in Egypt'; and sometimes by conversion, as in the 'Messiah,' where the Choruses 'His yoke' and 'All we' are arranged from two of his own Italian Chamber duets, or in 'Israel in Egypt' where he laid his organ Fugues and an early Magnificat under large contribution. In other parts of 'Israel,' and in the 'Dettingen Te Deum' he used the music of Stradella and Urio with greater or less freedom. But these works come under a different category from those of Bach, and will be better examined under their own heads. More to the present purpose are his adaptations of his Orchestral works, such as the 2nd, 3rd, 4th, and 5th of the 2nd Set of Organ Concertos, which are mere adaptations of the 11th, 10th, 1st, and 6th of the 12 Concerti Grossi (op. 6). No. 1 of the same set of Organ Concertos is partly adapted from the 6th Sonata or Trio (op. 5).

3. Beethoven. The arrangements of the seventh and eighth symphonies for two hands, published by Steiner at the same time with the scores, although not by Beethoven himself, were looked through and corrected by him. He arranged the Grand Fugue for String Quartett (op. 133) as a duet for Piano. No other pianoforte arrangements by him are known; but he is said to have highly approved of those of his symphonies by Mr. Watts. Beethoven however rearranged several of his works for other combinations of instruments than those for which he originally composed them. Op. 1, No. 3, pianoforte trio, arranged as string quintett (op. 104). Op. 4, string quintett (two violins), arranged from the octett for wind instruments (1796), published later as op. 103. Op. 14, No. 1, pianoforte sonata in E, arranged as a string quartett in F. Op. 16, quintett for pianoforte and wind instruments, arranged as a pianoforte string quartett. Op. 20, the Septett, arranged as a trio for pianoforte, clarinet or violin, and cello (op. 38). Op. 36, symphony No. 2, arranged as a pianoforte trio. Op. 61, violin concerto, arranged as pianoforte concerto. The above are all that are certainly by Beethoven. Op. 31, No. 1, Pianoforte Sonata—G, arranged as a string quartett, is allowed by Nottebohm to be probably by the composer. So also were Op. 8, Notturno for String Trio arranged for Pianoforte and Tenor (op. 42), and Op. 25, Serenade for Flute, Violin, and Tenor, arranged for Pianoforte and Flute (op. 41), were looked over and revised by him.

4. Schubert. Arrangement for four hands of overture in C major 'in the Italian style' (op. 170), overture in D major, and overture to 'Rosamunde'; and for two hands of the accompaniments to the Romance and three choruses in the same work. The song 'Der Leidende' (Lief. 50, No. 2), in B minor, is an arrangement for voice and piano of the second trio (in B♭ minor) of the second Entracte of 'Rosamunde.'

5. Mendelssohn. For four hands: the Octett (op. 20); the 'Midsummer's Night's Dream' overture and other music; the 'Hebrides' overture; the overture for military band (op. 24); the andante and variations in B♭ (op. 83 *a*), originally written for two hands. For two hands: the accompaniments to the Hochzeit

des Camacho, and to the 95th Psalm (op. 46). He also arranged the scherzo from the string octett (op. 20) for full orchestra to replace the minuet and trio of his symphony in C minor on the occasion of its performance by the Philharmonic Society, as noticed above.

6. Schumann. For four hands: Overture, scherzo, and finale; Symphony No. 2 (C major); Overture to 'Hermann und Dorothea.' Madame Schumann has arranged the quintett (op. 44) for four hands, and the accompaniments to the opera of 'Genoveva' for two hands.

7. Brahms has arranged Nos. 1, 3, and 6 of his 'Ungarische Tänze,' originally published as piano pieces for four hands, for full orchestra. He has also arranged his piano string quintett (op. 34) as a 'Sonata' for four hands on two pianos, and his two Orchestral Serenades for Piano, à quatre mains. [C. H. H. P.]

ARRIAGA, Juan Crisostomo d', born at Bilbao 1808, a violinist and composer of great promise. When a mere child, without having learnt even the elements of harmony, he wrote a Spanish opera, and at the age of thirteen was sent to the Conservatoire at Paris to study the violin under Baillot and harmony under Fétis. In two years he became a learned contrapuntist, and wrote an 'Et vitam venturi' in eight parts, which Cherubini is said to have pronounced a masterpiece. (Fétis.) On his premature death, of decline, at Marseilles in 1826, this gifted artist left three quatuors for the violin (Paris, 1824) — compositions deserving to be better known—an overture, a symphony, and many other unpublished works. [M. C. C.]

ARRIGONI, Carlo, a lutenist, born at Florence at the beginning of last century, whose only claim to notice is his possible antagonism to Handel. He is said by Fétis and Schoelcher to have been engaged, with Porpora, as composer to the theatre at Lincoln's Inn, which was started as an opposition to Handel in 1734, and to have produced there in that year an opera called 'Fernando' without success; but it is impossible to discover on what this is grounded. That Arrigoni was in London at or about that date is possible, and even probable, since a volume of his 'Cantate da Camera' was published there in 1732; and in Arbuthnot's satire 'Harmony in an Uproar,' the 'King of Arragon' is mentioned amongst Handel's opponents, a name which Burney ('Commemoration') explains to mean Arrigoni. But on the other hand the impression he made must have been very small, and his opera becomes more than doubtful, for the names neither of Arrigoni nor Fernando are found in the histories of Burney or Hawkins, in the MS. Register of Colman, in the newspapers of the period, nor in any other sources to which the writer has had access. It is in accordance with this that Arrigoni is mentioned by Chrysander in connection with Arbuthnot's satire only ('Händel,' ii. 343).

In 1738, taking a leaf out of his great antagonist's book, he produced an oratorio called 'Esther,' at Vienna, after which he appears to have retired to Tuscany, and to have died there about 1743. [G.]

ARSIS and THESIS. Terms used both in music and in prosody. They are derived from the Greek. Arsis is from the verb *αἴρω* (*tollo*, I lift or raise), and marks the elevation of the voice in singing, or the hand in beating time. The depression which follows it is called *θέσις* (*depositio* or *remissio*).

When applied to beating time, arsis indicates the strong beat, and thesis the weak: for the ancients beat time in exactly the reverse way to ours, lifting the hand for the strong beat and letting it fall for the weak, whereas we make the down beat for the strong accents, and raise our hand for the others.

When applied to the voice, a subject, counterpoint, or fugue, are said to be 'per thesin,' when the notes ascend from grave to acute; 'per arsin' when they descend from acute to grave, for here again the ancient application of the ideas of height or depth to music was apparently the reverse of our own.

A fugue 'per arsin et thesin' is the same thing as a fugue 'by inversion,' that is to say, it is a fugue in which the answer to the subject is made by contrary motion. (See Fugue, Canon, Inversion, and Subject). The terms arsis and thesis may be regarded as virtually obsolete, and are practically useless in these days. [F. A. G. O.]

ARTARIA. A well-known music-publishing firm in Vienna, the founders of which were Cesare, Domenico, and Giovanni Artaria, three brothers from Blevio on the Comersee, who settled in Vienna about the end of the year 1750. In 1770 the privilege of the Empress was granted to Carlo, the son of Cesare, and his cousins, to establish an art business in Vienna. To the sale of engravings, maps, and foreign music, was added in 1776 a music printing press, the first in Vienna, from which two years later issued the first publications of the firm of Artaria and Co. At the same time appeared the first of their catalogues of music, since continued from time to time. From the year 1780 a succession of works by Haydn, Mozart, Beethoven, and other composers, were published by the firm, which is in full activity at the present day. A branch house was founded at Mayence in 1793 by the brothers of Pasquale Artaria; this was afterwards extended to Mannheim, in conjunction with the bookselling house of Fontaine, under the name of Domenico Artaria. In 1793 the Vienna firm united with Cappi and Mollo, who however shortly afterwards dissolved the association, and started houses of their own, Cappi again subsequently joining with Tobias Haslinger, and Mollo with Diabelli. In 1802 the business came into the hands of Domenico, a son-in-law of Carlo. Under his management the business reached its climax, and the house was the resort of all the artists of the city. His valuable collection of autographs by Mozart,

Haydn, Beethoven, and other famous composers, was known far and wide, though in course of time in great measure dispersed. Domenico died on July 5, 1842, and the business has been carried on since under the old name by his son August. Haydn was for many years in most intimate relations with Artaria and Co. What they published for Beethoven may be seen in the fullest detail in Nottebohm's catalogue of the works of the great composer. [C. F. P.]

ARTAXERXES, an opera in three acts composed by Dr. Arne, the words translated from Metastasio's 'Artaserse,' probably by Arne himself. Produced at Covent Garden Theatre Feb. 2, 1762, and long a favourite piece on the London boards.

ARTEAGA, Stefano, a learned Jesuit, born about 1750 at Madrid. On the suppression of the order he went to Italy and became a member of the Academy of Padua. He afterwards resided at Bologna, and there made the acquaintance of Padre Martini, at whose instance he investigated the rise and progress of the Italian stage. His work, entitled 'Rivoluzioni del teatro musicale Italiano, dalla suo originè fine al presente,' (two vols., 1783) is of importance in the history of music. A second edition, in three vols., appeared at Venice in 1785. He also left behind him a MS. treatise on the rhythm of the ancients, of which however all traces have disappeared. [F. G.]

ART OF FUGUE, THE (*Die Kunst der Fuge*), a work of Sebastian Bach's, in which the art of fugue and counterpoint is taught, not by rules but in examples. It was written in 1749, the last year of his life, and is therefore the last legacy of his immense genius and experience. The work consists of sixteen fugues—or in Bach's language 'counterpoints'—and four canons, for one pianoforte, and two fugues for two pianofortes, all on one theme

in every variety of treatment; and closes with a fugue on three new subjects, in the same key as before, the third being the name of Bach (according to the German notation):—

This fugue leaves off on a chord of A, and is otherwise obviously unfinished, interrupted, according to Forkel, by the failure of Bach's eyes, and never resumed. On the other hand the writing of the autograph (Berlin Library), though small and cramp, is very clear, and not like the writing of a half-blind man. We learn on the same authority that it was the master's intention to wind up his work with a fugue on four subjects, to be reversed in all the four parts; of this however no trace exists. The Art of Fugue was partly engraved (on copper) before Bach's death, and was published by Marpurg in 1752 at four thalers, with the addition at the end of a Chorale, 'Wenn wir in höchsten Nothen sind,' in four parts in florid counterpoint, which is said to have been dictated by the master to his son-in-law Altnikol very shortly before his departure, and is thus his 'Nunc dimittis.' This chorale, which has no apparent connection with the preceding portion, is in G major; it is omitted in the editions of Nägeli and Peters, but will be found in Becker's 'J. S. Bach's vierstimmige Kirchengesänge' (Leipzig, 1843).

Thirty copies only of the work were printed by Marpurg, and the plates, sixty in number, came into the hands of Emanuel Bach, who on Sept. 14, 1766, in a highly characteristic advertisement, offered them for sale at any reasonable price. What became of them is not known. There are two modern editions—that of Nägeli of Zürich (1803), published at the instigation of C. M. von Weber, a splendid oblong folio, with the fugues engraved both in score and in compressed arrangement; and that of Peters (1839), edited by Czerny. Neither of these has the Chorale; but the latter of the two contains the 'Thema regium' and the 'Ricerca' from the 'Musikalisches Opfer.' An excellent analysis of the work is Hauptmann's 'Erläuterungen,' etc., originally prefixed to Czerny's edition, but to be had separately (Peters, 1841). [G.]

ARTUSI, Giovanni Maria, born at Bologna in the second half of the 16th century, was a canon of San Salvatore, Venice, a learned musician, and a conservative of the staunchest order, whose life was devoted to combatting the innovations of the then 'music of the future.' His 'Arte del contrapunto ridotto in tavole' was published in 1586 and '89 (translated into German by Frost), but his principal works are controversial, 'Delle imperfezioni delle musica moderna,' 1600 and 1603, directed against Monteverde's use of unprepared sevenths and ninths; 'Difesa ragionata della sentenze date di Ghisilino Dankerts'; 'Impresa del Zarlino,' 1604; 'Considerazione Musicali,' 1607. Artusi was active also as a composer; he published 'Canzonette' for four voices, and a 'Cantate Domino' of his will be found in the Vincenti collection dedicated to Schieti. [F. G.]

ARWIDSSON, Adolf Iwar, born in 1791 at Padajoki in Finland; professor of history at the university of Abo from 1817 to 1821, when he was banished by the Russian government for a political article. He retired to Stockholm, and was appointed keeper of the royal library. He edited a most interesting collection of Swedish national songs, 'Svenska Fornsänger,' in 3 vols. (Stockholm, 1834, 1837, and 1842), which forms a continuation of the 'Svenska Folkvisor' of Geijer and Afzelius. [M. C. C.]

ASANTSCHEWSKY, Michel Von, born 1839 at Moscow, since 1839 director of the Conservatoire de Musique at St. Petersburg, one of the most cultivated of living Russian musicians, is remarkable for the delicate finish of diction

and form which characterises his compositions, as well as for the extensive range of his knowledge in musical matters generally. He completed his education in counterpoint and composition under Hauptmann and Richter at Leipsic between the years 1861 and 1864, and lived during some years subsequently, alternately at Paris and at St. Petersburg. He has acquired a reputation among book-collectors as the possessor of one of the finest private libraries of works upon music in Europe. Among his printed compositions the following should be noted: op. 2, Sonata in B minor for pianoforte and violoncello; op. 10, Trio in F sharp minor for piano and strings; op. 12, Fest-Polonaise for two pianofortes; Passatempo for piano *a quatre mains*. [E. D.]

ASCANIO IN ALBA. A 'theatrical serenade' in two acts (overture and twenty-four numbers), composed by Mozart at Milan, Sept. 1771, for the betrothal of the Archduke Ferdinand and Princess Maria of Modena. First performance, Oct. 17, 1771 (Köchel, No. 111).

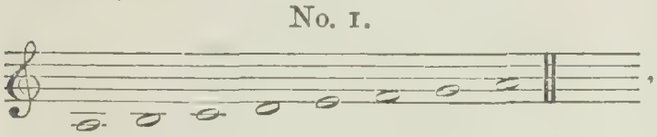
ASCENDING SCALE. It is a peculiarity of the minor scale adopted in modern music, that its form is frequently varied by accidental chromatic alterations, to satisfy what are assumed to be the requirements of the ear; and as these alterations most commonly take place in ascending passages, it is usual, in elementary works, to give different forms of the minor scale, for ascending and descending.

For example, the normal form of the scale of A minor is

and in descending, as here shown, the progressions seem natural and proper.

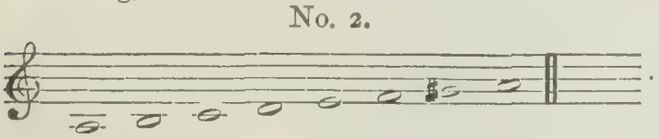
But if the motion take place in the reverse direction, thus—

No. 1.



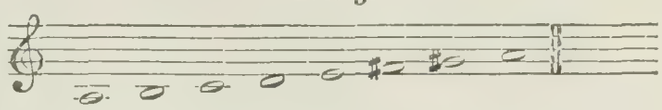
it is said that the succession of the upper notes in approaching the key note A, do not give the idea which ought to correspond to our modern tonality. It is argued that the penultimate note, or seventh, being the *leading* or *sensible* note of the key, ought to be only a semitone distant from it, as is customary in all well-defined keys; and that, in fact, unless this is done, the tonality is not properly determined. This reason has led to the accidental sharpening of the seventh in ascending, thus—

No. 2.



But here there is another thing objected to; namely, the wide interval of three semitones (an augmented second) between the sixth and the seventh, F♮ and G♯, which it is said is abrupt and unnatural, and this has led to the sharpening of the sixth also, thus—

No. 3.



to make the progression more smooth and regular. This is the succession of notes usually given as the *ascending minor scale.*

The first alteration—namely, the sharpening of the leading note—is no doubt required if the perfect modern tonality is to be preserved, for no doubt an ascending passage, thus—

would give rather the impression of the key of C or of F than that of A.

But the necessity for sharpening the *sixth* is by no means so obvious; it may no doubt be smoother, but the interval of the augmented second is one so familiar in modern music, as to form no imperative reason for the change. Hence this rule is frequently disregarded, and the form marked No. 2 is very commonly used, both for ascending and descending.

We may instance the fine unison passage in the last movement of Schumann's Symphony, No. 1:—

where not only does the peculiar rhythm give a most striking original effect to the common succession of notes, but the strong attention drawn to the objectionable augmented interval, shows how effectively genius may set at nought commonplace ideas as to musical propriety. [W. P.]

ASCHER, Joseph, was born in London, 1831, and died there 1869. A fashionable pianist, and composer of drawing-room pieces. He was taught by Moscheles, and followed his master to the Conservatorium at Leipzig. His successful career began in Paris, where he was nominated court pianist to the Empress Eugenie, an honour which appears to convey considerable business advantage in the fashionable world, and is accordingly a coveted title.

His compositions amount to above a hundred *salon* pieces — mazurkas, gallops, nocturnes, études, transcriptions, etc.—well written and effective, of moderate difficulty, and rarely if ever without a certain elegant grace and finish. Among the best are 'La perle du Nord' and 'Dozia,' both mazurkas, and 'Les gouttes d'eau,' an étude. Ascher believed in himself, and in his earlier compositions at least, offered his best; but the dissipated habits he gradually fell into ruined both his health and his taste. [E. D.]

ASHE, Andrew, was born at Lisburn in Ireland, about the year 1759. Before he had completed his ninth year he was sent to England to an academy near Woolwich, where he remained

more than three years, when his father, having experienced a reverse of fortune, was compelled to recall him to Ireland. Luckily for him, as he stood weeping with the letter in his hand, Count Bentinck, a colonel in the army, who was riding by, learning the cause of his grief, wrote to his father offering to take the boy under his protection. Ashe accompanied his patron to Minorca, where, the love for music which he had already shown at school continuing, he received instruction on the violin. He next went with the Count through Spain, Portugal, France, and Germany, and lastly to Holland, where such an education as would qualify him to become his benefactor's confidential agent in the management of his estates, was provided for him. But Ashe's mind was too strongly attracted towards music to suffer him to attend to anything else, and the Count perceiving it permitted him to follow the bent of his inclination. He acquired a general knowledge of several wind-instruments, but evinced the most decided predilection for the flute, the study of which he pursued so assiduously that in the couse of a few years he became the admiration of Holland. Quitting the roof of Count Bentinck he engaged himself as chamber musician at Brussels, first to Lord Torrington, and next to Lord Dillon. About 1778 he obtained the post of principal flute at the opera-house of Brussels. About 1782 he returned to Ireland, where he was engaged at the concerts given at the Rotunda, Dublin. In 1791 Salomon engaged him for the concerts given by him in Hanover Square, at which Haydn was to produce his grand symphonies, and he made his appearance at the second concert, on February 24, 1792, when he played a concerto of his own composition with decided success. He soon became engaged at most of the leading concerts, and on the resignation of Monzani was appointed principal flute at the Italian opera. In 1799 he married Miss Comer, a pupil of Rauzzini, who, as Mrs. Ashe, was for many years the principal singer at the Bath concerts, the direction of which after the death of Rauzzini in 1810, was confided to Ashe. After conducting these concerts with considerable ability for twelve years. Ashe relinquished the direction in 1822, having during the last four years of his management been a considerable loser by them. Mrs. Ashe first appeared at the Concert of Ancient Music in 1807 and also sung in the oratorios. Two of Ashe's daughters, one a harpist and the other a pianist, performed in London in 1821. [W. H. H.]

ASHLEY, JOHN, a performer on the bassoon at the end of the last century. In 1784 he was assistant conductor, under Joah Bates, at the commemoration of Handel in Westminster Abbey, where his name also appears as playing the double bassoon, employed to strengthen the bass of the choruses. In 1795 he undertook the direction of the Lent 'oratorios' at Covent Garden. These performances, which took place on the Wednesdays and Fridays in Lent, were originated by Handel, under whose direction, and afterwards that of Smith and Arnold, they were correctly designated—that is, they consisted of an entire oratorio or musical drama. Under Ashley's management this character was lost, and the performances (with few exceptions) were made up of selections, including every class of music, sacred and secular, 'in most admired disorder.' It was at these oratorios that Braham obtained celebrity by his fine rendering of sacred music. For many years Ashley and his four sons visited different parts of England, giving what they called 'Grand Musical Festivals.' The father and sons performed themselves, and with some popular singer, and a little provincial help, they contrived to interest the public, and to fill their own pockets. On the death of Dr. Boyce, Ashley bought the plates of his 'Cathedral Music,' and the second edition (1788) bears his name as the publisher.

ASHLEY, GENERAL, his eldest son, was a pupil of Giardini and Barthelemon, and a fair performer on the violin, of which instrument he was considered an excellent judge. He was scarcely known out of his father's orchestra. He died in 1818. ASHLEY, CHARLES JANE, born in 1773, was a performer of considerable excellence on the violoncello. In conjunction with his brother, 'the General' (as he was always called), he carried on the oratorios after his father's death. He had great reputation as an accompanyist, and was considered second only to Lindley. He was one of the founders of the GLEE CLUB in 1793, an original member of the Philharmonic Society, and for some years Secretary to the Royal Society of Musicians. Nearly twenty years of his life were passed in the rules of the King's Bench Prison. In the latter part of his career (when nearly 70), he became the proprietor of the Tivoli Gardens, Margate, the anxieties of which undertaking hastened his death, which occurred on Aug. 20, 1843.

ASHLEY, JOHN JAMES, was a pupil of Johann Schroeter, and a good organ and pianoforte player. He is remembered as an excellent singing-master, numbering among his pupils Mrs. Vaughan, Mrs. Salmon, Master Elliot (afterwards the glee composer), Charles Smith, etc.

ASHLEY, RICHARD, was a viola performer, connected with the principal orchestras in London and the provinces. Nothing is known of his career. (Burney, *Comm. of Handel; Mus. Periodicals; Biog. Dict. U. K. S.*) [E. F. R.]

ASHLEY, JOHN, known as 'Ashley of Bath,' was, for upwards of half a century, a performer on the bassoon, and a vocalist in his native city. He is chiefly remembered as the writer and composer of a large number of songs and ballads (between the years 1780 and 1830), many of which acquired considerable popularity. He is also deserving of notice as the author of two ingenious pamphlets in answer to Mr. Richard Clark's work on the origin of our National Anthem:—'Reminiscences and Observations respecting the Origin of God save the King,' 1827; 'A Letter to the Rev. W. L. Bowles, supplementary to the Observations, etc.' 1828, both published at Bath. [E. F. R.]

ASHWELL, Thomas, a cathedral musician in the middle of the 16th century, who adhered to the Romish faith, and some of whose motets still remain amongst the MSS. in the Music School at Oxford. [W. H. H.]

ASIOLI, Bonifacio, born at Correggio, April 30, 1769; began to study at five years of age. Before eight he had written several masses, and a concerto for pianoforte. At ten he went to study at Parma under Morigi. After a journey to Venice, where he enjoyed his first public success, he was made maestro di capella at his native town. By eighteen he had composed five masses, twenty-four pieces for the church and the theatre, and a number of instrumental pieces. In 1787 he changed his residence to Turin, where he remained nine years, composing five cantatas and instrumental music. In 1796 he accompanied the Duchess Gherardini to Venice, and remained there till 1799, when he removed to Milan, and in 1810 to Paris. There he continued in the service of the empress Marie Louise till July 1813. On the fall of the empire Asioli returned to Correggio, and died there May 26, 1832. Besides his compositions he published a 'Trattato d'armonia e d'accompagnamento;' a book of dialogues on the same; 'Osservazioni sul temperamento, etc.; and 'Disinganno' on the same. His principal work is 'Il Maestro di composizione.' All these works are written with accuracy and a clear and brilliant style. Asioli's biography was written by Coli, a priest of Correggio, under the title of 'Vita di B. Asioli,' etc. (Milan: Ricordi, 1834). [F. G.]

ASOLA, or ASULA, Giovanni Matteo, born at Verona in the latter half of the 16th century; priest and composer of church music and madrigals. He was one of the first to use figured basses. In 1592 he joined other composers in dedicating a collection of Psalms to Palestrina.

ASPULL, George, born in 1814, at a very early age manifested an extraordinary capacity as a pianoforte player. At eight years of age, notwithstanding that the smallness of his hands was such that he could not reach an octave, so as to press down the two keys simultaneously without great difficulty, and then only with the right hand, he had attained such proficiency as to be able to perform the most difficult compositions of Kalkbrenner, Moscheles, Hummel, and Czerny, besides the concertos of Handel, and the fugues of Bach and Scarlatti, in a manner almost approaching the excellence of the best professors. He also sang with considerable taste. As he grew older, his improvement was such as to lead to the expectation that he would eventually take a place amongst the most distinguished pianists. These hopes were, however, disappointed, by his death from a pulmonary disease, at the age of eighteen. He died Aug. 20, 1832, at Leamington, and was buried two days afterwards at Nottingham. Aspull left several manuscript compositions for the pianoforte, which were subsequently published, with his portrait prefixed, under the title of 'George Aspull's posthumous Works for the Pianoforte.' [W. H. H.]

ASSAI (Ital.), 'Very'; e.g. 'Allegro assai,' very fast; 'Animato assai,' with great animation; 'Maestoso assai,' with much majesty, etc.

ASSMAYER, Ignaz, born at Salzburg, Feb. 11, 1790: in 1808 organist of St. Peter's in that city, where he wrote his oratorio 'Die Sündfluth' (the Deluge), and his cantata 'Worte der Weihe.' In 1815 he removed to Vienna; in 1824 became organist to the Scotch church; in 1825 Imperial organist; in 1838 vice, and in 1846 chief, Kapellmeister to the court. He died Aug. 31, 1862. His principal oratorios—'Das Gelübde' (the Vow); 'Saul und David,' and 'Saul's Tod'—were frequently performed by the 'Tonkünstler-Societät,' of which Assmayer was conductor for fifteen years. Besides these larger works he composed fifteen masses, two requiems, a Te Deum, and various smaller church pieces, as well as nearly sixty secular compositions. These last are all published. His music is correct and fluent, but wanting in invention and force. [C. F. P.]

ASTON, Hugh, was an organist and church composer in the time of Henry VIII. A 'Te Deum' for five voices and a motet for six voices composed by him are preserved in the Music School at Oxford. [W. H. H.]

ASTORGA, Emanuele Baron d', born at Palermo in 1681 (Fétis pretends to give the day of his birth). He began the serious business of life by witnessing the execution of his father, the Marchese Capece da Roffrano, who was captain of a mercenary troop, and perished on the scaffold along with several Sicilian nobles after an unsuccessful émeute against the power of Spain. In the agony of this terrible occasion his mother actually died, and the child himself fainted away. After a time the orphan attracted the notice of the Princess Ursini, maid of honour to the wife of Philip V, who placed him in the convent of Astorga in Spain. In this asylum it was that he completed the musical education which there is reason to believe he had commenced under Francesco Scarlatti at Palermo. He quitted it after a few years, and on his entrance into the world obtained, through the influence of his patroness, the title of Baron d' Astorga. In 1704 he was sent on a diplomatic mission to the court of Parma. There he soon became a favourite for his music's sake and for his personal gifts, for he was a handsome man, composed with ease and ability, and sang with extraordinary finish and feeling his own graceful and original melodies. It is not otherwise than consonant with a character of which we have only slight though suggestive glimpses, to hear that on the termination of his mission he still lingered at the court of Parma, forgetful of his Spanish ties, and fettered by a secret love affair with his pupil Elisabetta Farnese, the niece of the reigning duke. Nor is it surprising that his entertainer should soon have found means to transfer so dangerous an ornament of his palace to some distant capital. Accordingly we find Astorga dismissed, early in

1705, with a letter of recommendation to Leopold I at Vienna. The emperor yielded at once to the fascinations of his visitor, and would have attached him to his person had not his own death too rapidly interrupted his intentions. Astorga remained in or returned to Vienna during the reigns of Joseph I and Charles VI, and for many years led a romantic life of travel and adventure, in the course of which he visited and revisited Spain, Portugal, England, and Italy, reconciling himself on his way to the neglected protectress of his boyhood. In 1712 he was in Vienna, and acted as godfather to the daughter of his friend CALDARA, whose register (May 9) may still be seen at S. Stephen's. In 1720 he reappeared there for a short time, and thence he finally retired to Bohemia, where he died, August 21, 1736, not however, as usually stated, in a monastery, but in the Schloss Raudnitz, which had been given up to him by its owner, the prince of Lobkowitz, and the archives of which contain evidence of the fact. This circumstance has only very recently been brought to light.

Among Astorga's compositions are his renowned 'Stabat Mater,' for 4 voices and orchestra, probably composed for the 'Society of Antient Musick' of London, and executed at Oxford in 1713, MS. copies of the score of which are to be found in the British Museum and the imperial libraries of Berlin and Vienna; and a pastoral opera 'Dafni' (not 'Dafne'), composed and performed at Barcelona in June 1709, and probably last heard at Breslau in 1726, and to be found in the Hofbibliothek at Vienna in the Kiesewetter collection. A requiem is also mentioned as possibly lying in the castle where he ended his days. His name is also known by his beautiful cantatas, of which a great number are extant. The Abbé Santini had no less than 98 of these, 54 for soprano and 44 for contralto, with accompaniment for figured bass on the harpsichord, besides ten composed as duets for the same two voices. Of the Stabat Mater Hauptmann (no indulgent critic) writes ('Briefe,' ii. 51), 'It is a lovely thing, . . . a much more important work than Pergolesi's, and contains a trio, a duet, and an air, which are real masterpieces, wanting in nothing; neither old nor new, but music for all times, such as is too seldom to be met with.' The work is published (with pianoforte accompaniment) in the Peters Collection, and has been recently re-instrumented by Franz and issued by Leuckhart. [C. F. P.]

A TEMPO (Ital.). 'In time.' When the time of a piece has been changed, either temporarily by an *ad libitum, a piacere,* etc., or for a longer period by a *più lento, più allegro,* or some similar term, the indication *a tempo* shows that the rate of speed is again to be that of the commencement of the movement.

ATHALIA. The third of Handel's oratorios; composed next after 'Deborah.' Words by Humphreys. The score was completed on June 7, 1733. First performed at Oxford July 10, 1733. Revived by Sacred Harmonic Society June 20, 1845.

ATHALIE. Mendelssohn composed overture, march, and six vocal pieces (Op. 74) to Racine's drama. In the spring of 1843 the choruses alone (female voices), with pianoforte. In May or June 1844, the overture and march. Early in 1845 choruses re-written and scored for orchestra. First performed at Berlin, Dec. 1, 1845; in England, Windsor Castle, Jan. 1, 1847; Philharmonic, March 12, 1849.

ATTACCA, i.e. 'begin' (Ital.), when placed at the end of a movement—as the Scherzo of Beethoven's C minor Symphony, or all the three first movements of Mendelssohn's Scotch ditto—signifies that no pause is to be made, but that the next movement is to be attacked at once.

ATTACK. A technical expression for decision and spirit in beginning a phrase or passage. An orchestra or performer is said to be 'wanting in attack' when there is no firmness and precision in their style of taking up the points of the music. This applies especially to quick *tempo.* It is equivalent to the *coup d'archet,* once so much exaggerated in the Paris orchestras, and of which Mozart makes such game (Letter, June 12, 1778).

The *chef d'attaque* in France is a sort of subconductor who marks the moment of entry for the chorus.

ATTAIGNANT, or ATTAINGNANT, PIERRE, a music printer of Paris in the 16th century, said to have been the first in France to adopt moveable types ('caractères mobiles') for music. The engraver of his types was Pierre Hantin. Between the years 1527 and 1536 he printed nineteen books containing motetts of various masters, French and foreign. Many of these composers would be entirely unknown but for their presence in these volumes. Among them we may cite Grosse, N. Gombert, Claudin, Hesdin, Consilium, Certon, Rousée, Mouton, Hottinet, Mornable, Le Roy, Manchicourt, Le Heurteur, Vermont, Richefort, Lasson, L'heritier, Lebrun, Wyllart, Feuin, L'enfant, Montu, Verdelot, G. Louvet, Dévitis, Jacquet, Delafage, Longueval, Gascogne, Briant, and Passereau. The collection is thus historically most important, and it is also of extreme rarity. Attaignant was still printing in 1543, which date appears on a 'Livre de danceries' by Consilium. He was however dead in 1556, since some compositions of Gervais' printed at his press in that year are said to be edited by his widow. [F. G.]

ATTERBURY, LUFFMAN, one of the musicians in ordinary to George III, and the composer of numerous catches and glees. Between 1778 and 1780 he obtained from the Catch Club prizes for three glees and two catches. He also composed an oratorio called 'Goliah,' which was performed for the first time at the Haymarket Theatre on Wednesday, May 5, 1773, being announced as 'for that night only.' It was again performed in West Wycombe church on August 13, 1775, on the occasion of the singular ceremony of depositing

the heart of Paul Whitehead, the politician and versifier, inclosed in a marble urn, as directed by his will, in the mausoleum there of his patron, Lord Le Despencer. About 1790 Atterbury published 'A Collection of Twelve Glees, Rounds,' etc. Eleven glees and nineteen catches by him are included in Warren's collections. His glee, 'Come, let us all a-Maying go,' still retains its popularity. He died in Marsham Street, Westminster, June 11, 1796. He is said to have combined with the profession of music the trade of a builder. [W. H. H.]

ATTEY, JOHN, a composer of part-songs, who flourished in the first quarter of the 17th century. He appears to have been patronised by the Earl and Countess of Bridgewater, to whom he dedicates his 'First Booke of Ayres of Foure Parts, with Tableture for the Lute,' in 1622. On the title-page of this work he calls himself 'Gentleman and Practitioner of Musicke.' It contains fourteen songs in four parts, which may be sung as part-songs or as solos by a soprano voice, accompanied by the lute, or the lute and bass-viol. As no second collection appeared, it is probable that the composer did not meet with sufficient encouragement in all cases. The madrigalian period was rapidly declining. (Rimbault, *Bibl. Madrig.*) [E. F. R.]

ATTWOOD, THOMAS, the son of a trumpeter, viola-player, and coal-merchant, was born in 1767. At nine years of age he became a chorister in the Chapel Royal, where he had for his masters successively Dr. Nares and Dr. Ayrton, and where he remained about five years. In his sixteenth year, performing in a concert at Buckingham House, he attracted the attention of the Prince of Wales (afterwards George IV), who sent him to Italy to study. In 1783 he went to Naples, where he remained for two years under the tuition of Filippo Cinque and Gaetano Latilla. From Naples he went to Vienna, and studied under Mozart—who expressed a highly favourable opinion of his talent (Kelly's Reminiscences, i. 225)—until February, 1787, when he returned to England. He became organist of St. George the Martyr, Queen Square, and a member of the Prince of Wales's chamber band. He was appointed musical instructor to the Duchess of York in 1791, and to the Princess of Wales in 1795. In the latter year, on the decease of John Jones, organist of St. Paul's Cathedral, Attwood became his successor; and in June, 1796, on the death of Dr. Dupuis, he was appointed Composer to the Chapel Royal. In 1821 he was nominated organist of George IV's private chapel at Brighton. Attwood was one of the original members of the Philharmonic Society on its establishment in 1813, and for some years occasionally conducted its concerts. In 1836, on the decease of John Stafford Smith, he succeeded him as organist of the Chapel Royal. Attwood died at his residence in Cheyne Walk, Chelsea, on March 28, 1838. He was buried in St. Paul's Cathedral, under the organ. In the early part of his life Attwood was much engaged in dramatic composition, in which he was very successful.

The pieces set by him were—The Prisoner, 1792; The Mariners, 1793; Caernarvon Castle, 1793; The Adopted Child, 1795; The Poor Sailor, 1795; The Smugglers, 1796; The Mouth of the Nile, 1798; The Devil of a Lover, 1798; A Day at Rome, 1798; The Castle of Sorrento, 1799; The Red Cross Knights, 1799; The Old Clothesman, 1799; The Magic Oak, 1799; True Friends, 1800; The Dominion of Fancy, 1800; The Escapes, or, The Water Carrier (partly selected from Cherubini's 'Les Deux Journées,' and partly original), 1801; Il Bondocani, 1801; St. David's Day, 1801; and, The Curfew, 1807. He also contributed two songs to 'Guy Mannering,' 1816.

Later in life Attwood devoted his attention more to cathedral music. A volume of his church compositions, containing four services, eight anthems, and nine chants, was published about fifteen years after his death, under the editorship of his godson, Dr. Thomas Attwood Walmisley. Besides these compositions Attwood produced two anthems with orchestral accompaniments; one, 'I was glad' (a remarkably fine composition), for the coronation of George IV, and the other, 'O Lord, grant the King a long life,' for that of William IV; and he had commenced a third, intended for the coronation of Queen Victoria, when his career was closed by death. He also, following the example of Matthew Lock, composed a 'Kyrie eleison,' with different music for each repetition of the words. Attwood produced many sonatas and lessons for the pianoforte, and numerous songs and glees. Of his songs, 'The Soldier's Dream' long maintained its popularity; and of his glees, 'In peace Love tunes the shepherd's reed,' and 'To all that breathe the air of Heaven,' are still well known to all admirers of that species of music. Attwood's compositions are distinguished by purity and taste as well as by force and expression.

It is interesting to notice that Attwood, a favourite pupil of Mozart, was one of the first among English musicians to recognise the genius of the young Mendelssohn. A friendship sprang up between the two composers which was only broken by the death of the elder. Thus the talented Englishman appears as a connecting link between the two gifted Germans. Several of Mendelssohn's published letters were written from Attwood's villa at Norwood, his three Preludes and Fugues for the organ are dedicated to him, and the autograph of a Kyrie eleison in A minor is inscribed 'For Mr. Attwood; Berlin, 24 March, 1833.' [W. H. H.]

AUBADE. A French term (from *aube*, the dawn), answering to nocturne or serenade. It was originally applied to music performed in the morning, and apparently to concerted music (Littré); but is now almost confined to music for the piano, and an Aubade has no distinct form or character of its own. Stephen Heller and Schulhoff have written pieces bearing this title.

AUBER, DANIEL-FRANÇOIS-ESPRIT, was born January 29, 1784 (according to Fétis, 1782), at Caen, where his parents were on a visit. The

family, although of Norman origin, had been settled in Paris for two generations, and that metropolis was always considered as his home by our composer. In his riper years he hardly ever left it for a single day, and not even the dangers of the Prussian siege could induce the then more than octogenarian to desert his beloved city. Although destined by his father for a commercial career, young Auber began to evince his talent for music at a very early period. At the age of eleven he wrote a number of ballads and 'Romances,' much *en vogue* amongst the elegant ladies of the Directoire; one of them called 'Bonjour' is said to have been very popular at the time. A few years later we find Auber in London, nominally as commercial clerk, but in reality more than ever devoted to his art. Here also his vocal compositions are said to have met with great success in fashionable drawing-rooms; his personal timidity however—a feature of his character which remained to him during his whole life—prevented the young artist from reaping the full benefit of his precocious gifts. In consequence of the breach of the Treaty of Amiens (1804) Auber had to leave England, and on his return to Paris we hear nothing more of his commercial pursuits. Music had now engrossed all his thoughts and faculties. His *début* as an instrumental composer was accompanied by somewhat peculiar circumstances. Auber had become acquainted with Lamarre, a violoncello-player of considerable reputation; and to suit the peculiar style of his friend, our composer wrote several concertos for his instrument, which originally appeared under Lamarre's name, but the real authorship of which soon transpired. The reputation thus acquired Auber increased by a violin-concerto written for and first played by Mazas at the Conservatoire with signal success; it has since been introduced here by M. Sainton. His first attempt at dramatic composition was of a very modest kind. It consisted in the re-setting of an old opera-libretto called 'Julie' for a society of amateurs (in 1811 or 12). The orchestra was composed of two violins, two violas, violoncello, and double-bass. The reception of the piece was favourable. Cherubini, the ruler of the operatic stage at that time, was amongst the audience, and recognising at once the powerful though untrained genius of the young composer, he offered to superintend his further studies. To the instruction of this great composer Auber owed his mastery over the technical difficulties of his art. As his next work, we mention a mass written for the private chapel of the Prince de Chimay, from which the beautiful *a capella* prayer in 'Masaniello' is taken. His first opera publicly performed was 'Le Séjour militaire,' and was played in 1813 at the Théâtre Feydeau. Its reception was anything but favourable, and so discouraged was the youthful composer by this unexpected failure that for six years he refrained from repeating the attempt. His second opera, 'Le Testament, ou les Billets-doux,' brought out at the Opéra Comique in 1819, proved again unsuccessful, but Auber was now too certain of his vocation to be silenced by a momentary disappointment. He immediately set to work again, and his next opera, 'La Bergère châtelaine,' first performed in the following year, to a great extent realised his bold expectations of ultimate success. The climax and duration of this success were, to a great extent, founded on Auber's friendship and artistic alliance with Scribe, one of the most fertile playwrights and *the* most skilful librettist of modern times. To this union, which lasted unbroken till Scribe's death, a great number of both comic and serious operas owe their existence, not all equal in value and beauty, but all evincing in various degrees the inexhaustible productive power of their joint authors. Our space will not allow us to insert a complete list of Auber's numerous dramatic productions; we must limit ourselves to mentioning those amongst his works which by their intrinsic value or external grace of execution have excited the particular admiration of contemporary audiences, or on which their author's claim to immortality seems chiefly to rest. We name 'Leicester,' 1822 (being the first of Auber's operas with a libretto by Scribe); 'Le Maçon,' 1825 (Auber's *chef-d'œuvre* in comic opera); 'La Muette de Portici' (Masaniello) 1828; 'Fra Diavolo,' 1830; 'Lestocq,' 1835; 'Le Cheval de Bronze, 1835; 'L'Ambassadrice,' 1836; 'Le Domino noir,' 1837; 'Les Diamans de la couronne,' 1841; 'Carlo Broschi,' 1842; 'Haydée,' 1847; 'L'Enfant prodigue,' 1850; 'Zerline,' 1851 (written for Madame Alboni); 'Manon Lescaut,' 1856; 'La fiancée du Roi des Garbes,' 1867; 'Le premier jour de bonheur,' 1868; and 'Le Rêve d'amour,' first performed in December 1869 at the Opéra Comique.

Auber's position in the history of his art may be defined as that of the last great representative of opéra comique, a phase of dramatic music in which more than in any other the peculiarities of the French character have found their full expression. In such works as 'Le Maçon' or 'Les Diamans de la couronne,' Auber has rendered the chevaleresque grace, the verve, and amorous sweetness of French feeling in a manner both charming and essentially national. It is here that he proves himself to be the legitimate follower of Boieldieu and the more than equal of Hérold and Adam. With these masters Auber shares the charm of melody founded on the simple grace of the popular *chanson*, the piquancy of rhythm and the care bestowed upon the distinct enunciation of the words characteristic of the French school. Like them also he is unable or perhaps unwilling to divest his music of the peculiarities of his own national type. We have on purpose cited the 'Diamans de la couronne' as evincing the charm of French feeling, although the scene of that opera is laid in Portugal. Like George Brown and the 'tribu d'Avenel' in Boieldieu's 'Dame Blanche,' Auber's Portuguese are in reality Frenchmen in disguise; a disguise put on more for the sake of pretty show than of actual

deception. We here recognise again that amalgamating force of French culture to which all civilised nations have to some extent submitted. But so great is the charm of the natural grace and true *gaieté de cœur* with which Auber endows his creations that somehow we forget the incongruity of the mongrel type. In comparing Auber's individual merits with those of other masters of his school, of Boieldieu for instance, we should say that he surpasses them all in brilliancy of orchestral effects. He is, on the other hand, decidedly inferior to the last-mentioned composer as regards the structure of his concerted pieces. Auber here seems to lack that firm grasp which enables the musician, by a distinct grouping of individual components, to blend into a harmonious whole what seems most contradictory, yet without losing hold of the single parts of the organism. His *ensembles* are therefore frequently slight in construction; his style indeed may be designated as essentially homophonous; but he is (perhaps for the same reason) a master in the art of delineating a character by touches of subtlest refinement.

Amongst his serious operas it is particularly one work which perhaps more than any other has contributed to its author's European reputation, but which at the same time differs so entirely from Auber's usual style, that without the most indubitable proofs one would hardly believe it to be written by the graceful and melodious but anything but passionately grand composer of 'Le Dieu et la Bajadére' or 'Le Cheval de Bronze.' We are speaking of 'La Muette de Portici,' in this country commonly called, after its chief hero, 'Masaniello.' In it the most violent passions of excited popular fury have their fullest sway; in it the heroic feelings of self-surrendering love and devotion are expressed in a manner both grand and original; in it even the traditional forms of the opera seem to expand with the impetuous feeling embodied in them. Auber's style in Masaniello is indeed as different as can be imagined from his usual elegant but somewhat frigid mode of utterance, founded on Boieldieu with a strong admixture of Rossini. Wagner, who undoubtedly is a good judge in the matter, and certainly free from undue partiality in the French master's favour, acknowledges in this opera 'the bold effects in the instrumentation, particularly in the treatment of the strings, the drastic grouping of the choral masses which here for the first time take an important part in the action, no less than original harmonies and happy strokes of dramatic characterisation.' Various conjectures have been propounded to account for this singular and never-again-attained flight of inspiration. It has been said for instance that the most stirring melodies of the opera are of popular Neapolitan origin, but this has been contradicted emphatically by the composer himself. The solution of the enigma seems to us to lie in the thoroughly revolutionised feeling of the time (1828), which two years afterwards was to explode the established governments of France and other countries. This opera was indeed destined to become historically connected with the popular movement of that eventful period. It is well known that the riots in Brussels began after a performance of the 'Muette de Portici' (August 25, 1830), which drove the Dutch out of the country, and thus in a manner acted the part of 'Lilliburlero.' There is a sad significance in the fact that the death (May 13, 1871) of the author of this revolutionary inspiration was surrounded and indeed partly caused by the terrors of the Paris commune.

About Auber's life little remains to be added. He received marks of highest distinction from his own and foreign sovereigns. Louis Philippe made him Director of the Conservatoire, and Napoleon III added the dignity of Imperial Maître-de-Chapelle. He however never acted as conductor, perhaps owing to the timidity already alluded to. Indeed he never was present at the performance of his own works. When questioned about this extraordinary circumstance, he is said to have returned the characteristic answer, 'Si j'assistais à un de mes ouvrages, je n'écrirais de ma vie une note de musique.' His habits were gentle and benevolent, slightly tinged with epicureanism. He was a thorough Parisian, and the *bonmots* related of him are legion. [F. H.]

AUBERT, Jacques ('le vieux'), an eminent French violinist and composer, born towards the end of the 17th century. He was violinist in the royal band, the orchestra of the Opera, and the Concerts Spirituels. In 1748 he was nominated leader of the band and director of the Duc de Bourbon's private music. He died at Belleville near Paris in 1753.

The catalogue of his published compositions contains five books of violin sonatas with a bass; twelve suites en trio; two books of concertos for four violins, cello and bass; many airs and minuets for two violins and bass; an opera and a ballet. All these works are of good, correct workmanship, and some movements of the sonatas are certainly not devoid of earnest musical feeling and character.

His son Louis, born in 1720, was also violinist at the Opera and the Concert Spirituel, and published a number of violin compositions and some ballets, which however are very inferior to his father's works. He retired from public activity in 1771. [P. D.]

AUBERT, Pierre François Olivier, violoncellist, born at Amiens in 1763, for twenty-five years member of the orchestra of the Opera Comique at Paris. His chief merit is having published two good instruction books for the violoncello at a time when a work of that kind was much needed. He wrote also string quartets, sonatas and duets for violoncello, and a pamphlet entitled 'Histoire abrégée de la musique ancienne et moderne.' [T. P. H.]

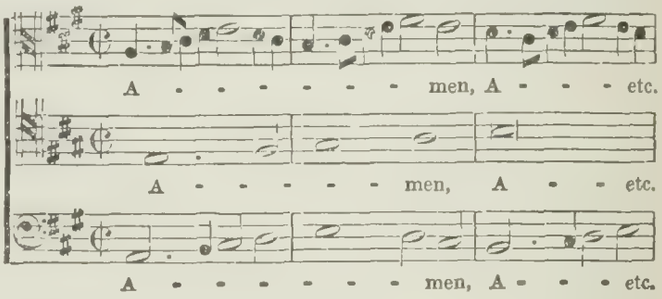
AUER, Leopold, born May 28, 1845, at Veszprem in Hungary, an eminent violin-player, was a pupil of Dont at the Vienna Conservatorio and afterwards of Joachim. From 1863 to 1865 he was leader of the orchestra at Düsseldorf,

from 1866 to 1867 at Hamburg, and since 1868 he has lived at St. Petersburg as solo-violinist to the court, though frequently visiting London.

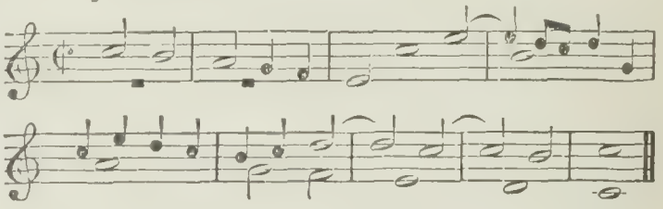
Auer has all the qualities of a great violinist—fullness of tone, perfect mastery over all technical difficulties, and genuine musical feeling. His success in the principal towns of the continent, as well as in London, has been very great. [P. D.]

AUGARTEN. The well-known public garden on the Au, or meadow, between the Danube and the Donau-Canal, in the Leopoldstadt suburb of Vienna, interesting to the musician from its having been, like our own Vauxhall and Ranelagh, the place of performance—often first performance—of many a masterpiece. It was dedicated to the public by the Emperor Joseph II, and was opened on April 30, 1775. At first it appears to have been merely a wood; then a garden—'the Tuileries garden of Vienna'—but after a time a concert-room was built, and in 1782 summer morning concerts were started by Martin, a well-known entrepreneur of the day, in association with Mozart, then at the height of his genius. Mozart mentions the project in a letter (May 18, 1782) to his father, and the first series of the concerts opened on the 26th of May, under brilliant patronage, attracted partly by the novelty of music so nearly in the open air, by the beauty of the spot, and by the excellence of the music announced. The enterprise changed hands repeatedly, until, about the year 1800, the concerts were directed by Schuppanzigh, the violin-player, of Beethoven notoriety. They did not however maintain their high character or their popularity, but had to suffer the inevitable fate of all similar institutions which aim over the heads of those whom they wish to attract. In 1813 they were in the hands of the 'Hof-Traiteur' and Wranitzky the musician. By 1830 performers of eminence had ceased to appear, then the performances in the Augarten dwindled to one on the 1st May, a great annual festival with the Viennese; and at length they ceased altogether in favour of other spots more fashionable or less remote, and the garden reverted to its original use as a mere place for walking and lounging. But its musical glories cannot be forgotten. Here Mozart was to be seen and heard in at least one series of concerts, at each of which some great symphony or concerto was doubtless heard for the first time; and here Beethoven produced one (if not more) of his masterpieces—the Kreutzer sonata, which was played there (May 1803) by Bridgetower and himself, the two first movements being read from autograph and copy dashed down only just before the commencement of the concert. Besides this, his first five symphonies, his overtures, and three first pianoforte concertos were stock pieces in the programmes of the Augarten. The concerts took place on Thursday mornings, at the curiously early hour of half-past seven, and even seven. Mayseder, Czerny, Stein, Clement, Linke, Moscheles, and many other great artists were heard there. (The above information is obtained from Hanslick's 'Concertwesen in Wien,' and Ries's 'Notizen.') [G.]

AUGMENTATION. This term is used to express the appearance of the subject of a fugue in notes of double the original value, e.g. crotchets for quavers, minims for crotchets, etc., and is thus the opposite to DIMINUTION. Or it is a kind of imitation, or canon, where the same thing takes place. Dr. Benjamin Cooke's celebrated canon by double augmentation (engraved on his tombstone) begins as follows, and is perhaps the best instance on record.



We subjoin by way of example one of a simpler kind by Cherubini.



When introduced into the development of a fugue, augmentation often produces a great effect. As examples we may cite the latter part of Handel's chorus 'O first created beam' in 'Samson'; the concluding chorus of Dr. Hayes' anthem 'Great is the Lord'; Dr. Croft's fine chorus 'Cry aloud and shout'; Leo's 'Tu es Sacerdos' in F, in his 'Dixit Dominus' in A'; and several of J. Sebastian Bach's fugues in his 'Wohltemperirte Clavier.' The old Italian church composers were very fond of introducing augmentation, especially towards the end of a choral fugue, and in the bass. They would call it 'La fuga aggravata nel Basso.' Fine examples are found in 'Amens' by Leo, Bonno, and Cafaro, in Novello's Fitzwilliam music. [F. A. G. O.]

AUGMENTED INTERVAL. An interval which is extended by the addition of a semitone to its normal dimension. The following examples show the augmentations of intervals commonly used:—

[W. P.]

AUSWAHL VORZÜGLICHER MUSIK-WERKE, a collection of ancient and modern music in strict style, published with the countenance of the 'Königliche Akademie der Kunste' of Berlin in 1840 (8vo. Trautwein). It contains :—

1. Fugue, 'Tu Rex.' Graun.
2. Do. 'Meine Zunge.' Fasch.
3. Do. from 4tett, F min. J. Haydn.
4. Do. 'Halleluja.' Handel.
5. Do. 'Di l'alimenta.' Naumann.
6. Do. for Org., G minor. Fr. Bach.
7. Fugue, 'Auf, dass wir.' C. P. E. Bach.
8. Do. 'Lobet seinen Namen.' Fesca.
9. Do. for Piano, B♭. Kiruberger.
10. Canon, Kyrie. Fux.
11. Fig. Choral, Ich lasse. J. S. [J. C.] Bach.
12. Fugue for Piano in F. Clementi.
13. Do. Gott ist offenbaret. Keiser.
14. Kyrie. Lotti.
15. Fugue for Piano, D m. Marpurg.
16. Do. 2 Choirs, 'Durch denselbigen.' J. C. Bach.
17. Christe. Graun.
18. Fugue for Piano, A min. Telemann.
19. Do. 'Christe.' Hasse.
20. Do. 'Quam olim,' M. Haydn.
21. Do. for Piano in C. Mozart.
22. Motet, 'Was betrübst.' H. Schütz.
23. Fig. Choral, 'Ewiger Lob.' Zelter.
24. Fugue for Org. in C. Pachelbel.
25. Kyrie. F. Schneider.
26. Fugue, 'Lasst uns.' Spohr.
27. Do. for 4tett in C. Kelz.
28. Motet (*a* 6) 'Tu es Petrus.' Pale trina.
29. Canon, 'Sanctus' and 'Hosanna.' Horsley.
30. Fugue for Organ, in B♭. Pasterwitz.
31. Benedictus, etc. Salieri.
32. Fugue, 'Tu ad dexteram.' Rungenhagen.
33. Do. for Org., B♭. Albrechtsberger.
34. Motet, 'Hilf Herr.' Homilius.
35. Fugue, 'Tunc imponent.' Jomelli.
36. Do. for 4tett, A min. Gassmann.
37. Do. 'Mai non turbarsi.' Marcello.
38. 'Ave Maria.' Klein.
39. Fugue, for 4tett in C. Henning.
40. Do. 'Timentibus.' Vierling.
41. Do. 'Et in sæcula.' Caldara.
42. Do. for Organ (4 subj.). Frescobaldi.
43. 'Eja mater.' Astorga.
44. Fuchetta, 'Cum Sancto.' Reissiger.
45. Introd. and Fugue for Org. M. G. Fischer.
46. Motet, 'O d' immenso.' J. A. Perti.
47. Fugue. 'Halleluja.' G. Harrer.
48. Do. for Piano, in F. N. Le Begue.

Some copies have an Appendix:

Aria, 'Ingemesco.' Durante.
Do. Agnus. J. S. Bach.
Duet, 'Occhi perché.' Steffani.
'Salve Regina.' Pergolesi.
'O my Irene' (Theodora). Handel.
Chorus and Air (Israeliten). C. P. E. Bach.
Duet and Chorus (Morgengesang) Reichardt.
Solo and Chorus (Do.) Do.
Aria, 'Pieta Signore.' Hasse.
Scena (Davidde pen.). Naumann.
Trio, 'Dominus. Leo.
'Gratias' and 'Deus Pater.' F. Feo.

AUTHENTIC. Such of the ecclesiastical modes are called authentic as have their sounds comprised within an octave from the final. They are as follow, in order of the Gregorian system :—

No.	Mode.	Compass.	Final.	Dominant.
1	Dorian	D to D	D	A
3	Phrygian	E to E	E	C
5	Lydian	F to F	F	C
7	Mixolydian	G to G	G	D
9	Æolian	A to A	A	E
11	Ionian or Iastian	C to C	C	G

A mode, or tone, or scale, must be made up of the union of a perfect fifth (diapente) and a perfect fourth (diatessaron). In the authentic modes the fifth is below, and the fourth above. Thus in mode 1 from D to A is a perfect fifth, and from A to the upper D, or final, a perfect fourth. In mode 9, from A to E is a perfect fifth, and from E to the upper A, or final, a perfect fourth, and so on.

In all these the fifths and fourths are perfect; but no scale or mode could be made upon B in conformity with this theory, for from B to F is an *imperfect* fifth and from F to the upper B is a *tritone* or *pluperfect* fourth, both which intervals are forbidden in the ancient ecclesiastical melody. This may serve also to explain the irregularity of the dominant of the third mode. In all the other authentic modes the fifth note of the scale is the dominant; but in the third mode, the fifth being B, and consequently bearing forbidden relations with F the fourth below it and F the fifth above it, B was not used, but C the sixth was substituted for it as the dominant. It is to be borne in mind that *melodic* and not *harmonic* considerations lay at the foundation of all these rules, and that the 'dominant' then meant the prevailing or predominant sound in the melody of the tone or scale. The prefix hyper (or over) is often added to the name of any authentic mode in the sense of *upper*, to distinguish it from the corresponding plagal mode, to which the word hypo (under or lower) was prefixed. Thus while the authentic Dorian or hyperdorian scale ran from D to D, its plagal, the hypodorian, began on the A below and ran to its octave, the dominant of the authentic scale. 'Ein feste Burg' and 'Eisenach' are examples of 'authentic' melodies, and the Old 100th and Croft's 104th of 'plagal' ones. [Gregorian Tones.]

The meaning of the term 'authentic' is variously stated. It is derived from the Greek verb *αὐθεντέω*, to rule, to assume authority over, as if the authentic modes ruled and had the superiority over their respective plagal modes. They are also called authentic as being the true modes promulgated by the authority of St. Ambrose; or as authentically derived from the ancient Greek system; or as being formed (as above stated) of the perfect diapente (or fifth) in the lower, and of the perfect diatessaron (or fourth) in the upper part of their scales, which is the harmonic division, and more musically authoritative than the arithmetical division which has the fourth below and the fifth above. [T. H.]

AUXCOUSTEAUX, Arthur d', born in Picardy at Beauvais (Magnin) or St. Quentin (Gomart). His family coat of arms contains a pun on his name; it is 'Azur à trois cousteaux, d'argent garnis d'or.' He was a singer in the church of Noyon, of which fact there is a record in the library of Amiens. Then he became 'Maistre de la Sainte Chapelle' at Paris, and, as appears from the preface to a psalter of Godeau's published by Pierre le petit, 'haut contre' in the chapel of Louis XIII. He died in 1656, the year of publication of the psalter just mentioned. He left many masses and chansons, all printed by Ballard of Paris. His style is remarkably in advance of his contemporaries, and Fétis believes him to have studied the Italian masters. [F. G.]

AVERY, John. A celebrated organ-builder, who built a number of instruments, ranging between 1775 and 1808. Nothing whatever is known of his life: he died in 1808, while engaged in finishing the organ of Carlisle Cathedral. The organs he is recorded to have built, are—St. Stephen's, Coleman-street, 1775; Croydon Church, Surrey, 1794 (destroyed by fire in 1866); Winchester Cathedral, 1799; Christ Church, Bath, 1800; St. Margaret's Church, Westminster, 1804; King's College Chapel, Cambridge, 1804 (some of the earlier work of Dallam's organ was, no doubt, incorporated in this instrument, but the case is the original one, erected by Chapman

and Hartop in 1606); Sevenoaks Church, Kent, 1798; Carlisle Cathedral, 1808. [E. F. R.]

AVISON, Charles, born at Newcastle-upon-Tyne, in 1710. When a young man he visited Italy for the purpose of study, and after his return to England, became a pupil of Geminiani. On July 12, 1736, he was appointed organist of the church of St. Nicholas, in his native town. In addition to his musical attainments, he was a scholar, and a man of some literary acquirement. In 1752 he published the work by which he is best known, 'An Essay on Musical Expression.' It contains some judicious reflections on the art, but the division of the modern authors into classes is rather fanciful than just. Throughout the whole of this work we find the highest encomiums on Marcello and Geminiani, frequently to the disparagement of Handel. In the following year it was answered anonymously by Dr. W. Hayes, the Oxford professor, in a pamphlet entitled 'Remarks on Mr. Avison's Essay on Musical Expression.' Hayes points out many errors against the rules of composition in the works of Avison; and infers from thence that his skill in the science was not very profound. He then proceeds to examine the book itself, and seldom fails to establish his point, and prove his adversary in the wrong. Before the conclusion of the same year, Avison re-published his Essay, with a reply to these Remarks, in which he was assisted by the learned Dr. Jortin, who added 'A Letter to the Author, concerning the Music of the Ancients.' In 1757 Avison joined John Garth, organist of Durham, in editing an edition of Marcello's Psalms, adapted to English words. He prefixed to the first volume a Life of Marcello, and some introductory remarks.

As a composer, Avison is known, if at all, by his concertos. Of these he published five sets for a full band of stringed instruments, some quartets and trios, and two sets of sonatas for the harpsichord and two violins—a species of composition little known in England until his time. The once favourite air, 'Sound the loud timbrel,' is found in one of the concertos. Geminiani held his pupil in high esteem, and in 1760 paid him a visit at Newcastle. He died in 1770, and was buried in the churchyard of St. Andrew there. He was succeeded as organist of St. Nicholas by his son and grandson. The former died in 1793; the latter in 1816. (Hawkins, *Hist.*; Kippis, *Biog. Brit.*; Brand, *Newcastle*, etc.) [E. F. R.]

AVOGLIO, Signora, was one of those who accompanied Handel in his visit to Ireland, at the end of 1741. In the newspapers of the time she is called 'an excellent singer,' and she had the honour of sharing with Mrs. Cibber the soprano music of the Messiah at its first and succeeding performances in Dublin. Handel, in a letter to Jennens, Dec. 29, 1741, says,—'Sig^{ra} Avolio, which I brought with me from London, pleases extraordinary.' She sang again in 'The Messiah,' when given in London, after Handel's return from Dublin, dividing the soprano part with Mrs. Clive. Before this time, she had sung with success in the 'Allegro, Penseroso, and Moderato'; and she appeared subsequently in 'Semele' and in 'Samson,' 1743. In this last she sang the famous 'Let the bright Seraphim' at the first performance of the oratorio, Feb. 18. [J. M.]

AVVERTIMENTO AI GELOSI, UN, an Italian opera by Balfe—his second—produced at Pavia in 1830 or 31, chiefly worth notice because of the fact that in it Ronconi made his second public appearance.

AYLWARD, Theodore, Mus. Doc., was born in or about 1730. Of his early career but little information can be gleaned. We find him in 1755 composing for the church, and in 1759 for the theatre. In 1769 the Catch Club awarded him the prize medal for his serious glee, 'A cruel fate,' a surprising decision, as one of the competing compositions was Arne's fine glee, 'Come shepherds we'll follow the hearse.' On June 5, 1771, Aylward was appointed Professor of Music in Gresham College. In 1784 he was nominated one of the assistant directors of the Commemoration of Handel. In 1788 he succeeded William Webb as organist and master of the choristers of St. George's Chapel, Windsor. On Nov. 19, 1791, he took the degree of Bachelor of Music at Oxford, and two days afterwards proceeded to that of Doctor. He died Feb. 27, 1801, aged 70. Dr. Aylward published 'Six Lessons for the Organ, Op. 1'; 'Elegies and Glees, Op. 2'; 'Six Songs in Harlequin's Invasion, Cymbeline, Midsummer Night's Dream,' etc.; and 'Eight Canzonets for two soprano voices.' Two glees and a catch by him are included in Warren's collections. His church music, with the exception of two chants, remains in manuscript. Dr. Aylward is said (on the authority of Bowles, the poet) to have been a good scholar, and possessed of considerable literary attainments. Hayley, the poet, inscribed some lines to his memory. Dr. Aylward's great-great-nephew, Theodore Aylward, is now (1876) the organist of Llandaff Cathedral. [W. H. H.]

AYRTON, Edmund, Mus. Doc., was born at Ripon, in 1734, and educated at the grammar school there. His father, a magistrate of the borough, intended him for the Church, but his strong predilection for music induced his father to let him study for that profession. He was accordingly placed under Dr. Nares, organist of York Minster, and made such rapid progress, that at an early age he was elected organist, auditor, and *rector-chori* of the collegiate church of Southwell, where he remained many years. In 1764 he was appointed a gentleman of the Chapel Royal. He was shortly afterwards installed as a vicar-choral of St. Paul's, and afterwards became one of the lay-clerks of Westminster Abbey. In 1780 he was promoted by Bishop Lowth to the office of Master of the children of His Majesty's chapels, on the resignation of Dr. Nares. In 1784 the University of Cambridge created him Doctor in Music, some time after which he was admitted

ad eundem by the University of Oxford. The anthem by which he obtained his degree, 'Begin unto my God with timbrels,' was performed in St. Paul's Cathedral, July 28, 1784, the day of general thanksgiving for the termination of the American revolutionary war, and was afterwards published in score. In 1805 he relinquished the mastership of the children of the chapel, having been allowed during many years to execute the duties of his other offices by deputy. He died in 1808, and his remains were deposited in the cloisters of Westminster Abbey. Dr. Ayrton's contributions to the Church consist of two complete morning and evening services, and several anthems. (*Mus. Periodicals; Biog. Dict. U. K. S.*) [E. F. R.]

AYRTON, WILLIAM, son of the preceding, was born in London in 1777. He was educated both as a scholar and musician, and was thus qualified to write upon the art. He married a daughter of Dr. S. Arnold, which introduced him into musical society, and he became a fashionable teacher. Upon the death of Dr. Aylward, in 1801, he was a candidate for the office of Gresham Professor of Music, but was unsuccessful, on account of his youth. In the palmy days of the 'Morning Chronicle' Mr. Ayrton was its honorary musical and literary critic from 1813 to 26; and he wrote the reviews of the Ancient Concerts and Philharmonic Society in the 'Examiner' from 1837 to 1851, also gratuitously. He was a Fellow of the Royal and Antiquarian Societies, and an original member of the Athenæum Club. He was one of the promoters and members of the Philharmonic Society at its foundation in 1813, and subsequently a director. More than once he held the important post of musical director of the King's Theatre, and in that capacity had the merit of first introducing Mozart's 'Don Giovanni' to an English audience in 1817, and afterwards others of Mozart's operas. According to a writer of the period he twice, if not oftener, regenerated that theatre, when its credit was weakened by repeated failures. In 1823 he commenced, in conjunction with Mr. Clowes the printer, the publication of the 'Harmonicon,' a monthly musical periodical, which was continued for eleven years. Independently of the valuable essays, biography, and criticism in this work, it contains a choice selection of vocal and instrumental music. The writing of this journal and its criticisms upon the art were much in advance of anything that had previously appeared in England. This was followed in 1834 by the 'Musical Library,' a collection of vocal and instrumental music, consisting of songs, duets, glees, and madrigals, and a selection of pianoforte pieces and adaptations for that instrument, and extending to eight volumes. A supplement containing biographical and critical notices, theatrical news, etc., was issued monthly, making three extra volumes. He wrote the musical articles for the 'Penny Cyclopædia'; the chapters on music in Knight's 'Pictorial History of England'; and the musical explanations for the 'Pictorial Shakespeare.' His latest work was a well-chosen collection of 'Sacred Minstrelsy,' published by J. W. Parker, in two vols. He died in 1858. (*Imp. Dict. of Biog.; Private sources.*) [E. F. R.]

AZOR AND ZEMIRA, OR THE MAGIC ROSE, in three acts; the English version of Spohr's opera ZEMIRE UND AZOR, produced at Covent Garden Theatre, April 5th, 1831.

B.

B. The name of the seventh degree of the natural scale of C. In French and Italian it is called *Si*, and in German *H* (*Ha*), the name *B* being given to our B♭. The reason of this anomalous arrangement is explained in the article ACCIDENTALS.

B is an important note in the history of the musical scale, since its addition to the hexachord of Guido, which contained only six notes, transformed the hexachord at once into the modern scale of seven sounds, and obviated the necessity for the so-called mutations or changes of name which were required whenever the melody passed beyond the limits of the six notes forming a hexachord (see that word). The date of the first recognition of a seventh sound in addition to the six already belonging to the hexachord is uncertain, but Burmeister, writing in 1599, speaks of the additional note as *nota adventitia*, from which it would appear that it had not then come into general use.

At the time when the necessity for the introduction of accidentals began to be felt, B was the first note which was subjected to alteration, by being sung a semitone lower, and as it was considered that this change had the effect of making the melody softer and less harsh, the altered B (B♭) was called *B molle*, while the original B received the name of *B durum*. It should be borne in mind that the modern German designations *B dur* and *B moll* (which answer to our B flat major and B flat minor) have nothing to do with the older Latin names, as the melody which contained the *B molle*, and was on that account called *cantus mollis*, was identical with the modern key of F major.

It is on account of B having been the first note to which a flat was applied that the name of the flat in German is *B* (also written *Be*), and that scales having flat signatures are called *B-Tonarten*.

B♭ is the key in which one of the clarinets in use in the orchestra is set, and in which horns, trumpets, and certain brass instruments belonging to military bands can be made to play by arrangement of their crooks.

The letter *B.* or *col B.* in a score is an abbreviation of *Basso*, or *col Basso*. (See also Accidentals, Alphabet.) [F. T.]

BABAN, Gracian, a Spanish composer, musical director in the cathedral of Valencia from 1650 to 1665. His masses and motets, written for several choirs, are preserved at Valencia. A Psalm of his is given by Eslava.

BABBINI, Matteo, a celebrated Italian tenor, was born at Bologna, 1754. He was intended for the practice of medicine; but, on the death of his parents, took refuge with an aunt, the wife of a musician named Cortoni. The latter instructed him, and cultivated his voice, making him a good musician and first-rate singer. His *début* was so brilliant that he was at once engaged for the opera of Frederick the Great. After staying a year at Berlin, he went to Russia, into the service of Catherine II. In 1785, he sang with success at Vienna; and in the next season in London, with Mara, when he took, though a tenor, the first man's part, there being no male soprano available. As far as method and knowledge went, he was a very fine singer, but he did not please the English *cognoscenti*; his voice was produced with effort, and was not strong enough to have much effect. He sang again, however, the next year (1787), and returning to Italy in 1789, appeared in Cimarosa's 'Orazi,' and was afterwards engaged at Turin. In 1792, the King of Prussia recalled him to Berlin, where he distinguished himself in the opera of 'Dario.' During the next ten years he sang at the principal Theatres of Italy, and appeared in 1802, at Bologna, though then 50 years old, in the 'Manlj' of Niccolini, and Mayer's 'Misteri Eleusini.' He now retired from the stage and settled in his native town, where he lived generally esteemed and honoured for the noble use he made of his riches; and died Sept. 21, 1816. His friend, Doctor Pietro Brighenti, published 'Elogio di Matteo Babbini,' Bologna, 1822. [J. M.]

BACCUSI, Ippolito, an Italian monk and musical composer of the 16th century. The dates of his birth and death are unknown, but we find him Maestro di Cappella at the cathedral of Verona in 1590. Scipione Cerreto gives an indication of his exact epoch by saying that he had composed works previously to 1550. This statement Fétis disbelieves, but he does not say why. Baccusi was one of the first composers who introduced into his accompaniments to church music instrumental parts in unison with the voice, in order to support the singers. The works in which he applied this system are printed; the first is intituled 'Hippolyti Baccusi, Eccl. Cath. Veronæ musicæ magistri, missæ tres, tum vivâ voce tum omni instrumentorum genere cantatu accommodatissimæ, cum octo vocibus, Anadino, Venice, 1596.' The other is a volume containing the psalms used at vespers, with two Magnificats. It has a frontispiece occupied by an analogous inscription of even greater length and, if possible, of even less elegant latinity. The rest of his compositions consist principally of masses, madrigals, mottetti, and psalms, and were published for the most part during his lifetime by Venetians such as Gardano Vincenti and Rampazetti. Isolated pieces of his are found in several miscellaneous publications of the period. Perhaps the most interesting of these is that contributed by him to the volume dedicated by fourteen different Italian composers to their great contemporary, Palestrina. [E. H. P.]

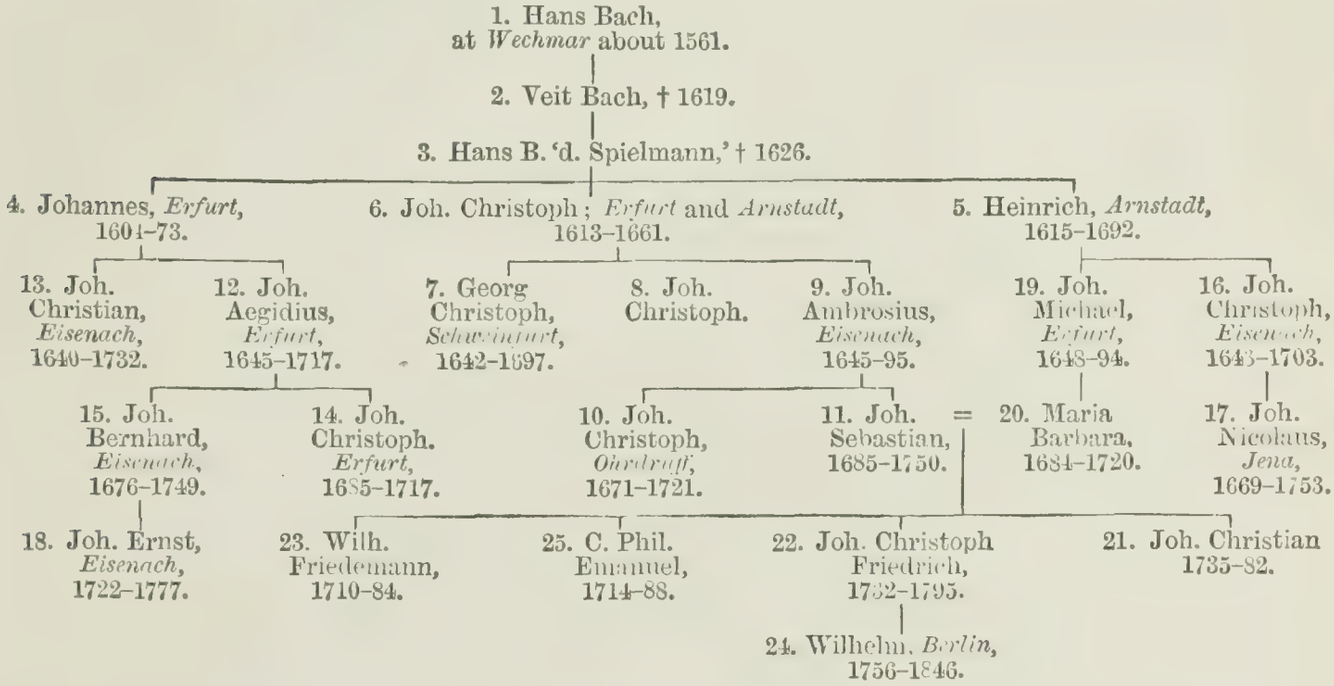
BACH. Though the name of Bach is familiar to all lovers of music, it is not generally known that it was borne by a very numerous family of musicians who occupied not merely honourable but prominent places in the history of their art through a period of nearly two hundred years. In this family musical talent was as it were bequeathed, and it seems almost like a law of nature that the scattered rays of the gift should after a hundred years finally concentrate in the genius of Johann Sebastian, whose originality, depth, and force, exhibit a climax such as only a few great spirits of any time or country have attained. But from this climax the artistic power of the race began to diminish, and with the second generation after its great representative was entirely extinguished. The history of the Bach family is not only a guide towards a just appreciation of the greatness of Sebastian, but it has an independent interest of its own through the eminence of some of its individual members. Born and bred in the Thüringen, the heart of Germany, the family for the most part remained there throughout two centuries; the sons of Sebastian being the first to spread to more distant parts. This stationary condition naturally produced a strong family feeling. According to tradition meetings of all the members took place for the purpose of social intercourse and musical recreation, and it seems that the brothers often married sisters. The Bachs always learned from one another, for they rarely had means for seeking their education elsewhere; thus the artistic sense and capacity of the family was, as we have said, hereditary, and by its undisturbed activity during a whole century became an important element in the development of Johann Sebastian. To this family unity also we may ascribe the moral excellence and cultivation of the Bachs.

Fully to appreciate the importance of these qualities in the development of the race, we must consider that these predecessors of Johann Sebastian lived in the miserable time of the Thirty Years' War, and in the midst of the moral indifferentism and collapse of intellectual power which distinguished that unhappy period. Yet the house of Bach exhibits an almost uniform example of moral worth together with a constant endeavour after the highest ideals — qualities which are all the greater because under the circumstances of the time they could hardly meet with recognition or encouragement.

In course of time the towns of Arnstadt, Erfurt, and Eisenach became the centres of the family; there we find its most important representatives, and an uninterrupted sequence through several generations filling the same office; so that, for

instance, in Erfurt the town musicians were known as 'the Bachs,' even though there had ceased to be any Bach among them. Another proof of the strong family feeling (and a valuable source of information) is the genealogy of the Bach family, begun by the great Sebastian himself, but chiefly composed by his son Carl Philip Emanuel. It contains fifty-three male members of the family, and gives the origin and dates of birth and death of each, and the most important events in their lives. This genealogical table soon became circulated amongst the family, and a copy of it in Emanuel's handwriting is to be found in the Royal Library at Berlin. For an account of the Bach-literature see the article on JOHANN SEBASTIAN.

The following table exhibits the chief members of this remarkable family, and contains all those whose lives are touched on below. The same numeral is affixed to each in both genealogy and biography.



The earliest notices go back to the beginning of the 16th century, and mention four distinct branches, of which the last only is of general interest, because it is that from which Johann Sebastian is descended. This, the actual musical branch, lived in Wechmar, a small place near Gotha. HANS BACH [1], the eldest of the Bachs, is mentioned as a *Gemeinde-Vormundschaftsglied* there in 1561. Then comes VEIT [2], possibly the son of the former, born between 1550 and 60, and generally considered the progenitor of the race. He is said to have been a baker, and to have moved into Hungary with many other Evangelicals for protection from persecution. But under the Emperor Rudolf II the Catholic reaction gave the Jesuits the upper hand, and this caused Veit to return home and settle at Wechmar as a baker and miller. The genealogy states that he loved and practised music; his chief delight was in a 'Cythringen' (probably a zither), upon which he used to play while his mill was at work. He died in 1619. But the real musical ancestor of the family was HANS [3], the son of Veit, born somewhere about 1580, and mentioned as 'the player'—that is to say, a professional musician. He was also a carpet-weaver, and is said to have been of a cheerful temperament, full of wit and fun. These characteristics are alluded to in a portrait formerly in the possession of Emanuel, in which he was represented as playing the violin with a bell on his shoulder, while below is a shield with a fool's cap. His profession took him all over the Thüringen, and he was well known and beloved everywhere. He died 1626, in the year of the first great plague. Of Hans's many children three sons deserve mention:—

JOHANNES BACH [4], born 1604, apprenticed at Suhl to the 'Stadt-pfeifer,' became organist at Schweinfurt, and perhaps also temporarily at Suhl. After an unsettled life amidst the turmoil of the Thirty Years' War, he settled at Erfurt in 1635 as director of the 'Raths-Musikanten,' and in 1647 became organist in the church there, thus representing both sacred and secular music. He was the forefather of the Bachs of Erfurt, and died there in 1673. His sons were Johann Christian and Johann Ægidius. (See below, Nos. 12 and 13.)

HEINRICH [5], born 1615. As a boy showed a remarkable taste for organ-playing; to satisfy which he would go off on Sundays to some neighbouring town to hear the organ, there being none at Wechmar. He received his musical education from his father and his elder brother Johann, probably during his residence at Schweinfurt and Suhl, and followed his father to Erfurt. In 1641 he became organist at Arnstadt, where he died in 1692, having filled his post for more than half a century. With him begins the line of Arnstadt Bachs. Besides his father's great musical gifts he inherited his cheerful disposition,

which, coupled with great piety and goodness, enabled him to overcome the disastrous effects of the war, and so to educate his children, all of them more or less gifted, as to enable them to fill honourable places in the history of music. For the life of Heinrich we have complete material in his funeral sermon by Gottfried Olearius (Arnstadt, 1692). In his sons, JOHANN CHRISTOPH and JOHANN MICHAEL (see those names, Nos. 16 and 19) the artistic importance of the elder Bachs before Johann Sebastian reaches its climax. In Ritter's 'Orgelfreund,' vol. vi. No. 14, there is an organ piece on the chorale 'Christ lag in Todesbanden,' which is ascribed to Heinrich Bach; of his other compositions nothing is known.

CHRISTOPH [6], the second son, born 1613, we mention last because he is the grandfather of Johann Sebastian. After a temporary post at the court of Weimar, and a stay at Prettin in Saxony, he settled at Erfurt in 1642, as member of the 'Raths-Musik'; moved from thence to Arnstadt 1653–4, and died there in 1661 as 'Stadt-Musikus' and 'Hof-Musikus' to the Count of Schwarzburg. Unlike his brother Heinrich he occupied himself exclusively with the town music—the 'Kunst-Pfeiferthum.' Further details of his life are wanting. His sons were—

GEORG CHRISTOPH [7], born 1642 at Erfurt, first school-teacher, then cantor at Themar near Meiningen, 1668; twenty years afterwards removed to Schweinfurt in the same capacity, and died there. None of his compositions are known to exist.

JOHANN CHRISTOPH [8], and his twin brother JOHANN AMBROSIUS [9], born 1645 at Erfurt, were so much alike in appearance and character that they were regarded as curiosities. After the early death of the father, who taught them the violin, and after they had completed their years of study and travel, Johann Christoph came to Arnstadt as Hof-Musikus to the Count of Schwarzburg. Disputes with the Stadt-Musikus caused the dismissal of all the court musicians, including Christoph, but he was afterwards restored to his post. He devoted himself to the church music, which had been much neglected, helped his old uncle Heinrich in his official work with the utmost disinterestedness, and died 1693. With his sons the musical activity of this branch of the family ceased. AMBROSIUS was more important. He remained with his brother till 1667, when he entered the association of the Erfurt 'Raths-Musikanten.' We have already mentioned that he was a violinist, but his importance in the history of music is due to the fact of his being the father of Johann Sebastian. He left Erfurt after a few years, and in 1671 settled at Eisenach, where he died in 1695. Of his numerous children we need only mention the two sons:—

JOHANN CHRISTOPH [10], born 1761. After receiving instruction from the celebrated organ-player Pachelbel in Erfurt, he became organist at Ohrdruff, and died in 1721. Further details about him will be found in the biography of his younger brother, the great Johann Sebastian. (See the article on him.)

Having thus sketched the general course of the family, we will take its various members in alphabetical order, reserving Johann Sebastian for the crown of all.

JOHANN ÆGIDIUS [12], younger son of the old Johannes of Erfurt, born 1645, was a member of the society directed by his father, became organist in St. Michael's Church, and in 1682 succeeded his brother JOHANN CHRISTIAN [13], as 'Raths-Musik director.' He died at Erfurt in 1717. Of his numerous children only two sons survived him—JOHANN CHRISTOPH [14], born 1685, who succeeded to the post of his father—and

JOHANN BERNHARD [15], born 1676. He was organist first at the Kaufmann's Church in Erfurt, then at Magdeburg, and finally at Eisenach, where, in 1703, he succeeded the older and more famous JOHANN CHRISTOPH [16]. These appointments, especially the last, give a favourable idea of his ability as an organist and composer. Of his compositions there still exist preludes on chorales, as well as pieces for klavier and suites for orchestra (or 'overtures after the manner of Telemann,' as they were called). The former were in the collections of Walther, the lexicographer, which are partly preserved in the Berlin library, and the latter amongst the remains of Sebastian, copied by himself. Johann Bernhard died in 1749.

Another JOHANN BERNHARD, son of Sebastian's brother Christoph [10], was born in 1700, succeeded his father as organist at Ohrdruff, and died in 1742.

JOHANN CHRISTIAN [13], eldest son of Johann of Erfurt, born 1640, was at first a member of his father's musical society; then removed to Eisenach, his younger brother Ægidius taking his place. Christian was the first of the family to go to Eisenach, but in 1668 we find him again at Erfurt; he succeeded his father in the direction of the musical society, and died in 1682. He was succeeded by his younger brother Ægidius. One son, Johann Christoph (1673–1727) is mentioned as organist at Gehren (near Arnstadt), where he succeeded the famous MICHAEL (see that name, p. 111). He had studied theology, but was of a quarrelsome haughty disposition, and had many conflicts with his superiors.

JOHANN CHRISTOPH [16], the most famous of this oft-recurring name, and also the most famous of the older generations, was the son of the old HEINRICH [5], of Arnstadt, and was born in 1643. He was a highly gifted musician, and through his own merits alone, independent of his illustrious nephew, occupies a very prominent place in musical history. His life was extremely simple. He was educated by his father, and at twenty-three became organist to the churches at Eisenach. Later he also became court-organist there, and died in 1703. Of his four sons we may mention JOHANN NICOLAUS

[17], 1669–1753. (See his name, p. 112.) Christoph's moral excellence, his constant striving after the highest ideals, his industry, and his technical proficiency, give him the most prominent place amongst the elder branch of the family. He was not only, as the old authorities tell us, one of the finest organ-players and greatest contrapuntists of his day, but he was altogether one of the most important artists and composers of the whole 17th century. He was regarded with undisputed consideration by the family, and both Johann Sebastian and his son Emanuel had the greatest respect for him. In spite of this, his importance during his life-time was not more widely recognised, and after his death he was but too soon forgotten; but this may be explained by the overpowering fame of his great nephew, by the quiet, reserved, simple nature of the man, who lived only for his art and his family, and lastly by the nature of his compositions. His few remaining works prove him to have been of a thoroughly independent and original nature, which, though affected by the influences of the time, was so in its own individual way. Having no sympathy with the prevalent Italian style, he endeavoured to carry on the art in his own way, and therefore to a certain degree stood aloof from his contemporaries. The leading feature in the development of the 17th century is the rise of instrumental music,—the struggle of the modern scales with the old ecclesiastical modes, the development of homophony with its melodious character, and its richness of harmony, in contradistinction to the old strict polyphony. These chief points in the general tendency of the time are not wanting in Johann Christoph. His cultivated sense of form enabled him to give his compositions that firm and compact structure which was a result of the new principles, while his natural musical feeling supplied due expression. His most important compositions are his vocal works, especially his motets; the few that exist only increase our regret at the loss of further proofs of his great ability. One of his best works was a kind of oratorio, for double chorus and orchestra, called 'The Combat of Michael and the Devil' (Rev. xii. 7–12); Johann Sebastian valued it very highly, and had it performed at Leipsic, as did Emanuel after him at Hamburg. Eight of his motets are given in the 'Musica Sacra' (of the Berlin 'Domchor') by Neidhart and Hertzberg; and others in a collection by Naue ('Neun Motette . . von Johann Christoph und Johann Michael Bach,' Leipzig, Hofmeister). The best-known of them is 'Ich lasse dich nicht,' familiar in England under the title of 'I wrestle and pray,' for a long time attributed to Johann Sebastian himself, and in fact so published by Schicht in his six motets. His few remaining instrumental works—arrangements of chorales, and variations for klavier—are less important, owing perhaps to the absence of Italian influence, and were soon forgotten. Gerber was in possession of a MS. volume of organ-music originally belonging to the Bach family, containing eight pieces by Johann Christoph; this invaluable book comprised works by all the celebrated organ-masters from 1680 to 1720, but has unfortunately been lost through the carelessness of Gerber's legatees.

Johann Ernst [18], the son of Johann Bernhard, of Eisenach, born 1722–77, studied law at the Leipsic University, and established himself as a lawyer at Eisenach. He was also so clever a musician as to be of great use to his father in his profession. He was at first appointed his assistant in 1748, and afterwards succeeded him; he also became Capellmeister at the court of Weimar, but kept up his house at Eisenach. Some of his vocal pieces are preserved, and show that he was superior to his time as a composer of sacred music, which was then rapidly declining. One or two of his compositions for klavier are to be found in Pauer's 'Alte Meister,' series 2, bk. 3.

Johann Michael [19], younger son of old Heinrich, and brother of Johann Christoph of Eisenach, born in 1648. He, like his brother, was educated by his father, whom he afterwards supported and helped in his professional duties. In 1673 he was appointed organist at Gehren near Arnstadt, where he died in 1694, in the prime of life. He had six children, a boy who died early, and five daughters, the youngest of whom, Maria Barbara [20], became the first wife of Johann Sebastian, and died 1720. Johann Michael had the same nature and character as his brother, the same simple pious mind and constant lofty aims. In depth of intention, flow of ideas, he vied with his brother, but the latter surpassed him in feeling for form. His invention is remarkable, but form is always his difficulty; in him we feel the want of certainty so characteristic of that time, which resulted from the constant seeking after new forms; and the defect is equally evident in his stiff counterpoint. We may however assume that with his great gifts Michael would have developed more in this direction but for his early death. The decline of the polyphonic style is especially felt in his motets, because he failed to build up his movements in the definite forms demanded by the new homophonic style. In instrumental music he seems to have been more important, perhaps because he was more accessible to the influence of Italy than his brother. Walther says that he wrote 'starke,' that is to say 'remarkable' sonatas, and his pieces were certainly longer esteemed than those of Johann Christoph. In the organ-book already mentioned there were no less than seventy-two fugued and figured chorale-preludes of his, showing how much those of his compositions were then valued. Of his vocal works, motets, arias, and church pieces with instrumental accompaniments, forerunners of Johann Sebastian's cantatas, some are still preserved, and give a highly favourable opinion of Michael's capacities. In the depth and force of his expression his relationship with Sebastian is clearly felt. (See the above-mentioned collections of Naue and Neidhardt). Michael

Bach also employed himself in making instruments.

There is a younger Johann Michael, born in 1754 or 1755, whose connection with the family is not quite clear; he was perhaps descended from the branch which settled at Schweinfurt. He became Cantor at Tonna, and also travelled to Holland, England, and even to America. On returning to Germany he studied at Göttingen, and then established himself as a lawyer at Güstrow, in Mecklenburg. In 1780 he published a book or pamphlet called 'Kurze und systematische Anleitung zum Generalbass,' etc.

Johann Nicolaus [17], a son of the celebrated Johann Christoph, born 1669, became organist of the town and university church at Jena, and died there 1753. For a long time he was in the position of senior to the whole family; but none of his sons lived, and thus his branch died out with him. He was known as a composer of 'suites,' and a mass by him in his own handwriting exists, giving a favourable impression of his talents in vocal composition. There is also a comic operetta by him called 'Der Jenaische Wein- und Bier-Rufer' (The wine and beer crier of Jena), a scene from Jena college life. He acquired great reputation in the manufacture of instruments. Incited, and perhaps even directed, by his uncle Johann Michael, he made many improvements in the construction of pianos, but his efforts were chiefly directed towards establishing equal temperament in the tuning of organs and pianos, an idea which at that time met with universal opposition.

Johann Christian [21], known as the Milanese or English Bach, eleventh son of Johann Sebastian, and youngest of those who survived their father, was born at Leipsic in 1735. Next to his brother Emanuel he is probably the best known amongst the sons of Sebastian, and the only one who broke through family traditions by travelling and adopting modern fashions in composition. His talent was certainly very remarkable, but his character and temperament forced him into directions very different from those of his ancient and honourable family. He was only fourteen when his father died, and he then went to live with his brother Emanuel in Berlin, where he studied pianoforte-playing and composition. A certain gaiety of disposition, possibly increased by his acquaintance with Italian singers, led him to Milan, where in 1754 he became organist of the cathedral. He wrote a great deal of vocal music in the pleasant and somewhat superficial manner of the Neapolitans then in vogue, which was in great favour with singers and amateurs. Inclination and talent made him turn to opera, and as he wished to devote himself to it entirely, but considered it hardly consistent with his position as cathedral organist, he left Milan in 1759, after marrying the Italian prima donna Cæcilia Grassi, and accepted an appointment as Director of Concerts in London, where he remained till his death in 1782. He was clever, intelligent, and genial, but in spite of his easy circumstances he died much in debt. The elegance and brilliancy of his pianoforte compositions made him the favourite of all amateur pianoforte-players, and did much towards the general diffusion of the taste for pianoforte-playing. But his greatest triumphs were won by his operas; the first was 'Orione, ossia Diana vendicata,' 1763, and this was followed by many others. Some of his sacred works, however, seem more important, such as Masses, Psalms, and a Te Deum, where we find such echoes of the hereditary musical spirit of the family as prove that Christian was still a member of the race. Burney kept up an intimate intercourse with him for many years, and gives a detailed account of him in his 'History of Music,' vol. iv.

Johann Christoph Friedrich [22], called the Bückeburg Bach, ninth son of Sebastian, born at Leipsic in 1732. He at first studied jurisprudence at Leipsic, but true to family tradition soon forsook the law, and under the direction of his father and elder brother became a thorough musician. He finally entered the service of Count Schaumburg as Capellmeister at Bückeburg, where he remained till his death in 1795, leaving behind him the reputation of an upright, modest, amiable man. As a composer he was industrious in all branches, especially in oratorios and passion music, and occasionally in opera. Though not attaining the eminence of his brothers, his compositions do no discredit to the family. In style he approaches nearest to his brother Emanuel. He left one son, Wilhelm Friedrich. (See that name.)

Wilhelm Friedemann [23], called the Halle Bach, eldest of Johann Sebastian's sons, born at Weimar in 1710. In the opinion of all his acquaintances he was not only the most gifted of the brothers, but altogether an unusually able man, a genius on whom the father built great hopes, and to whom the brothers looked for replacing him. Unhappily he entirely departed from the respectable and honourable ways of the Bachs. An obstinate character and utter moral recklessness prevented him from attaining the eminence which his youth seemed to promise, and his life exhibits the melancholy spectacle of a ruined genius. He was educated chiefly by his father, who fully appreciated his remarkable abilities, and devoted special care to it; he also received instruction on the violin from Graun. He attended the 'Thomas Schule,' and afterwards the university at Leipsic, and distinguished himself greatly in mathematics. In 1733 he became organist at the church of St. Sophia at Dresden, and in 1747 music-director and organist of St. Mary's at Halle. He held this office till 1767, when he was obliged to give it up, his way of life becoming more and more disorderly and dissolute, and making him careless and irregular in his duties. He then lived without regular occupation at Brunswick and Göttingen, and also at Berlin, where Forkel, his father's biographer, looked after him with the greatest devotion; he occasionally gave concerts on the piano or organ,

or wandered about with travelling musicians, but always sinking deeper and deeper. Quite at the last he received an appointment as Capellmeister at Hessen-Darmstadt, but he never took the post, and died at Berlin in 1784 in a state of great degradation and want. He was the greatest organ-player of his time, a thorough master of the theory of music, in which his remarkable mathematical knowledge was of great service to him, a master of fugue, and a famous improviser. Very few of his compositions have been published; he only wrote them down when necessity forced him to. This shows with what facility he could compose, but also how indifferent a matter it was to him. The royal library at Berlin possesses a good many of his writings, and some have been printed in the different collections of old pianoforte music. Two noble fantasias were introduced by Madame Arabella Goddard at the Monday Popular Concerts, and have been published in London.

Wilhelm Friedrich Ernst [24], son of the Bückeburg Bach, and the last grandson of Sebastian. Born at Bückeburg in 1759, he was educated under his father's care until able to perform in public; he then accepted an invitation from his uncle Christian in London. There he remained some years, much sought after and respected as a pianoforte teacher. On his uncle's death he returned to Germany and settled at Minden. On the accession of King Frederic William II of Prussia he wrote a 'Huldigungs cantata,' and was rewarded by being called to Berlin in 1790 as 'cembalist' to the Queen, with the title of Capellmeister. This post he retained under Queen Louise, wife of Frederic William III, and after her death retired into private life. He was the teacher of the royal children, as he had been of Frederic William III and his brothers. He lived in complete retirement till 1845. As the sole and last representative of the family, he assisted, with his wife and two daughters, at the inauguration of the monument erected to the memory of Johann Sebastian in front of the 'Thomas Schule' at Leipsic in 1843 through the efforts and instigation of Mendelssohn. With him the descendants of Johann Sebastian Bach became extinct. He was a good pianoforte and violin player, but his modesty prevented him from often appearing, and although he wrote much, in many styles, very little of his music is published.

Carl Philipp Emanuel [25], third son of Sebastian, often styled the Berlin or Hamburg Bach, born at Weimar March 14, 1714. His general precocity, quickness, and openness to impressions, induced his father to bring him up to the study of philosophy. With this view he went to the Thomas School and afterwards to the universities of Leipsic and Frankfort-on-the-Oder, where he entered on the study of law. But the thorough grounding in music which, as a matter of course, he had received from his father, and the natural influences of so musical a house, had virtually decided his future. When he entered at Frankfort he was already not only a fine player but a thorough musician. While there he conducted a singing society, which gave him opportunities of composing, and at length he finally relinquished law for music, in 1737 went to Berlin, and in 1746 obtained the appointment of Kammer-musiker and cembalist at the Court, with the special duty of accompanying Frederic the Great's flute solos at the private concerts. The Seven Years War (1757) however put an end to this pleasant position. Bach migrated to Hamburg and took the direction of the music in one of the churches there. In 1767 he succeeded Telemann, and this post he held till his death, Sept. or Dec. 14, 1788. As composer, director, teacher, and critic, his influence was very great, and he was beloved and respected both by his brother professionals and by the whole town. His goodness, pleasant manners, literary culture, and great activity in music, all combined to place him at the head of his father's sons and scholars. But when we remember that for a Bach his musical gifts were by no means extraordinary—far below those of Friedemann, for example—it is plain that he stands so high because he is recognised historically as one of the most remarkable figures in the transition period between J. S. Bach and Haydn. In such periods a man is eminent and influential more from his general cultivation than from proficiency in any special branch. At the particular time at which E. Bach lived there were no great men. The gigantic days of Handel and Bach were exchanged for a time of peruke and powder, when the highest ideal was neatness, smoothness, and elegance. Depth, force, originality, were gone, and 'taste' was the most important word in all things. But taste has to do with externals, and therefore lays an undue stress on outward form in art, and this was the direction taken by the musical works which acted as important precursors of the so-called classical period. Nowhere does the tendency to formal construction show itself so strongly as in the works of Emanuel Bach, and he is therefore to be regarded as the immediate precursor of Haydn. No doubt he is affected and restricted by the tendencies of the time, but he had the power of bringing them together and throwing them into artistic form, and therefore his works are of greater importance than those of any of his contemporaries. To form a right judgment of him as a composer he must be regarded apart from his father, and solely from the point of view of his own time; and when so judged it is impossible to deny that he surpassed most of his contemporaries, and is of paramount importance as a connecting link between the periods of Handel and Bach on the one hand and Haydn and Mozart on the other. His music is wanting in depth and earnestness, but it is always cheerful, highly finished, often full of intelligence and charm; and in regard to form, where his relation to Haydn—a man far more gifted than himself—is most evident, we find him in possession of all those germs which in Haydn's hands sprang into such luxuriant growth—the homophonic thematic movement,

the cyclical sonata-form, and new treatment of the orchestra.

His compositions in all departments are extraordinarily numerous; a complete list of them will be found in Gerber. Historically his instrumental compositions are the most valuable, because the development of the larger forms of instrumental music is the great characteristic of modern times. His vocal music, chiefly for the church, is for the most part flat and monotonous, a quality perhaps partly due to the dry and unenthusiastic rationalism of that day. Most important of all are his numerous compositions for the clavier—210 Solo pieces; 52 Concertos with orchestral accompaniments; Sonatas, Trios, etc.—in which he has exhibited and developed his father's principles of *technique*. Many of these pieces have been republished in the various collections of ancient music; and his principal work 'Sonaten, nebst Rondos und freien Phantasien, für Kenner und Liebhaber' (6 parts, 1779–87), was republished a few years since by Baumgart. Of his orchestral works, 18 in number, several have been recently reissued by Breitkopf & Härtel, and have excited so much interest as to procure them a place in the programmes of Orchestral Concerts. Bach's vocal works comprise—2 Oratorios, 'Die Israeliten in der Wüste' and 'Die Auferstehung und Himmelfahrt Jesu'; a celebrated 'Heilig' (Sanctus) for 2 Choirs; 'Melodien' to Gellert's sacred songs; 22 Passions; sacred Cantatas; Singspiele; secular songs, etc., etc. That he was not without ability in literature is shown by his great work 'Versuch über die wahre Art Klavier zu spielen' (2 parts, 1780) with examples and 18 specimen pieces. This book deserves notice as the first methodical treatise on clavier-playing; but it is more important still as containing the foundation of those principles which were first laid down by the great John Sebastian, and were afterwards developed by Clementi, Cramer, Field, and Hummel, into the pianoforte-playing of the present day. Bach lays special stress on refinement and taste in execution, in connection with which he gives detailed rules for the execution of the ornaments or 'Manieren' then considered so indispensable, and in this respect, as the most complete and authentic authority, his work will always possess considerable value. It has recently been re-edited (1857) by Schelling. [A. M.]

BACH, Johann Sebastian—'to whom,' in Schumann's words, 'music owes almost as great a debt as a religion owes to its founder'—youngest son of Ambrosius Bach, was born at Eisenach March 21, 1685. His life, like that of most of his family, was simple and uneventful. His father began by teaching him the violin, and the old-established family traditions and the musical importance of Eisenach, where the famous Johann Christoph was still actively at work, no doubt assisted his early development. In his tenth year the parents both died, and Sebastian was left an orphan. He then went to live with his elder brother, Johann Christoph, at that time organist at Ohrdruff, and under his direction began the clavier, at the same time carrying on his education at the Ohrdruff 'Lyceum.' The remarkable genius of the boy began at once to show itself. He could soon play all his lessons by heart, and aspired to more advanced music. This impulse his brother it seems did not encourage. We are told that he possessed a MS. volume containing pieces by Frohberger, Pachelbel, Kerl, Buxtehude, and other celebrated composers of the day. This book became an object of longing to the young Sebastian, but was strictly withheld from him by his brother. Determined nevertheless to gain possession of the volume, the boy managed with his little hands to get it through the latticed door of the cupboard in which it was kept, and at night secretly copied the whole of it by moonlight, a work which occupied him six months. When the stern brother as last discovered the trick, he was cruel enough to take away from the boy his hardly-earned work.

At the age of fifteen (1700) Johann Sebastian entered the 'Michaelis' school at Lüneburg; his beautiful soprano voice at once procured him a place among the 'Mettenschüler,' who took part in the church music, and in return had their schooling free. Though this gave him an opportunity of becoming acquainted with vocal music, instrumental music, especially organ and pianoforte playing, was always his chief study. Böhm, the organist of St. John's at Lüneburg, no doubt had an inspiring effect upon him, but the vicinity of Hamburg offered a still greater attraction in the person of the famous old Dutch organist Reinken. In his holidays Bach made many expeditions to Hamburg on foot to hear this great player. Another powerful incentive to his development was the ducal 'Hof-kapelle' at Celle, which, being in a great measure composed of Frenchmen, chiefly occupied itself with French instrumental music, and thus Bach had many opportunities of becoming acquainted with a branch of chamber and concert music, at that time of great importance. After remaining three years at Lüneburg he became for a time 'Hofmusikus' at Weimar in the band of Prince Johann Ernst, brother of the reigning duke, and in 1703 was made organist at Arnstadt in the 'new church.' Here he laboured with restless eagerness and energy at his own development in both *technique* and theory, and very possibly neglected the training of the church choir. In 1705 he obtained a month's leave to visit Lübeck in order to make acquaintance with the organist Buxtehude and hear his famous evening performances on the organ during Advent. He seems to have considered his stay there of so much importance that he prolonged it for three months. This liberty, and his habit in accompanying the services of indulging his fancy to the disturbance of the congregation, drew upon him the disapprobation of the church authorities, but without interfering with his position as organist—a fact which proves that the performances of the young genius were already appreciated. It seems that his reputation as an organist was even then so great that he had

received applications from various quarters. In 1707 he went to Mühlhausen in the Thüringen, and in the following year to Weimar as court-organist. From this time we may consider his studies to have been completed; at Weimar his fame as the first organist of his time reached its climax, and there also his chief organ compositions were written, — productions unsurpassed and unsurpassable. In 1714, when twenty-nine years of age, Bach was appointed 'Hof-Concertmeister,' and his sphere of activity became considerably enlarged. An interesting event took place at this time. Bach used to make yearly tours for the purpose of giving performances on the organ and clavier. On his arrival at Dresden in the autumn of 1717 he found there a French player of great reputation named Marchand, whose performances completely carried away his hearers, though he had made many enemies by his arrogance and intolerance of competition. Bach was induced to send a written challenge to the Frenchman for a regular musical contest, offering to solve any problem which his opponent should set him, of course on condition of being allowed to reciprocate. Marchand agreed, in his pride picturing to himself a glowing victory; time and place were fixed upon, and a numerous and brilliant audience assembled. Bach made his appearance—but no Marchand: he had taken himself off that very morning; having probably found an opportunity of hearing his opponent, and no longer feeling the courage to measure his strength with him.

On his return from Dresden in 1717 Bach was appointed Kapellmeister at Cöthen by Prince Leopold of Anhalt-Cöthen. This young prince, a great lover of music, esteemed Bach so highly that he could not bear to be separated from him, and even made him accompany him on his journeys. Bach's duties consisted merely in directing the Prince's chamber-music, as he had nothing to do with the church music or organ-playing. Accordingly this period of his life proved extraordinarily fertile in the production of instrumental music. A journey to Hamburg in 1721 brought him again in contact with the aged Reinken; on this occasion he was a candidate for the post of organist at the 'Jacobi Kirche,' where he was attracted by the splendid organ. In spite of his great fame, and notwithstanding his having again excited the most unmixed admiration by his organ-playing in Hamburg, he failed to obtain the post; an unknown and insignificant young man being preferred to him,— possibly because he offered to pay 4000 marks for the office. At length, in 1723, Bach was appointed cantor at the Thomas-Schule in Leipsic, and organist and director of the music in the two chief churches. Cöthen was no field for a man of his genius, and the Duke's love of music had considerably cooled since his second marriage. He therefore quitted the place for his new post, though retaining sufficient interest in it to write a funeral ode (Trauer-Ode) on the death of the Duchess in 1727. His position at Leipsic he retained till the end of his life; there he wrote for the services of the church his great Passions and Cantatas, and his High mass in B minor (1733), which exhibit the power of his unique genius in its full glory. In 1736 he received the honorary appointments of Hof-Componist to the Elector of Saxony, and Kapellmeister to the Duke of Weissenfels. In 1747, when already somewhat advanced in age, he received an invitation to Berlin to the court of Frederic the Great, where his son Emanuel held the post of cembalist, a fact which made the king desirous of hearing and seeing the great master himself. Bach accepted the invitation, was received with the utmost respect and kindness by the king (April 7, 1747)[1], had to try all the Silbermann pianofortes and organs at Potsdam, and excited the greatest wonder by his improvisation on given and self-chosen themes. On his return to Leipsic he worked out the theme which the king had given him, and dedicated it to him under the title of 'Musikalisches Opfer.' He now began to suffer from his eyes, and subsequently became quite blind. This was possibly caused by excessive straining of his sight, not only with the enormous number of his own compositions, but also with copying quantities of separate parts, and works by other composers, as materials for his own studies: besides this he himself engraved more than one of his own pieces on copper. On July 28, 1750, his life was brought to an end by a fit of apoplexy.

Bach was twice married (Oct. 17, 1707, and Dec. 3, 1721); by his first wife, Maria Barbara, the daughter of Michael Bach of Gehren, he had seven children. She died at Cöthen in 1720, during her husband's absence at Karlsbad with the Prince. Three only of her children survived their father—an unmarried daughter and two sons, Wilhelm Friedemann and Philip Emanuel. His second wife, Anna Magdalena Wülkens, youngest daughter of the Weissenfels Hof-Trompeter, had a musical nature and a fine voice, and showed a true appreciation for her husband. She helped to encourage a strong artistic and musical feeling in his house, and besides attracting foreign artists, exerted a beneficial influence on the sons, who were one and all musically gifted. This marriage produced thirteen more children, nine sons, of whom only two survived the father, Johann Christoph Friedrich and Johann Christian.

In Johann Sebastian centres the progressive development of the race of Bach, which had been advancing for years; in all the circumstances of life he proved himself to be at once the greatest and the most typical representative of the family. He stood, too, on the top step of the ladder: with him the vital forces of the race exhausted themselves; and further power of development stopped short.

All the family traits and qualities of the Bachs to which we drew attention in the introduction to this article, and which were handed on by natural disposition as well as education and tradition, stand out in Johann Sebastian with

[1] I owe this date to Mr. Carlyle, though he has omitted all mention of the occurrence in his Life of Frederick. [G.]

full decision and typical clearness:—a deeply religious sentiment which, though in many points closely approaching to the pietism then developing itself, yet adhered with a certain naïve severity to the traditional, orthodox, family views; a truly wonderful moral force, which, without any show, embraced the problem of life in its deepest sense; and a touching patriarchal spirit, which was satisfied with humble circumstances, rejoiced in the blessing of an unusually numerous family, and regarded the family life as the chief raison d'être. With and above all this there was an artistic striving, founded exclusively on ideal views, and directed with complete self-forgetfulness to ideal aims alone. His art and his family,—those were the two poles around which Bach's life moved; outwardly, simple, modest, insignificant; inwardly, great, rich, and luxurious in growth and production. His activity was extraordinary and unceasing. Besides his official duties and his actual labour as a composer, which in themselves alone are astonishing, he made copies for himself of other composers' works, including those of the Bach family; he sometimes engraved on copper, and even occupied himself with the manufacture of instruments. He invented an instrument between the violoncello and viola, which he called viola pomposa, and devised a piano with catgut strings which he called lauten-clavicymbalum. At the same time he was a model paterfamilias, made the musical education of his sons his especial and peculiar care, wrote educational works for his pupils like the 'Klavierbüchlein' for his son Friedemann, and the famous 'Kunst der Fuge,' and also trained a great number of pupils who afterwards themselves became famous, such as Johann Caspar Vogler, Agricola, Altnikol, afterwards his son-in-law, Marpurg, Kirnberger, and Ludwig Krebs. Bach's development points to a steady and indefatigable pursuit of a definite and fixed aim, guided by his genius alone. He had a clear insight into his artistic mission; developed himself out of himself with a perfect unity of purpose, holding aloof from external influences in the field of art, but rather drawing them to himself and so appropriating them through the power of his genius as to mould them into a complete whole. If in a measure he ran counter to the continual encroachments of Italian opera, this may be attributed less to his artistic than to his moral and religious views.

Bach's importance for the history of music lies in the fact that, starting with instrumental music, and adhering to the spirit of it, he developed all forms and species of composition in an entirely new and independent manner. The old vocal style, which was founded exclusively on polyphony, was exhausted. Bach created an entirely new vocal style based on instrumental principles, carried it to the summit of perfection, and there left it.

Bach's masterly counterpoint is generally spoken of as the special mark of his genius; and unapproachable as he is in this branch, his real power lies less in the almost inconceivable facility and dexterity with which he manages the complicated network of parts, than in that formal conformation of the movements which resulted from this manner of writing; in this he exhibits a consistency, fertility, and feeling for organic completeness which are truly inimitable. His melody, his harmony, and his periods all seem to be of one mould: an indestructible spirit of severe logic and unalterable conformity to law pervades the whole as well as the parts. These formal principles are governed, pervaded, and animated from first to last by the idea of the musical composition; so that the materials, though in themselves void of expression, become imbued with an inexhaustible depth of meaning, and produce infinite varieties of form. This wonderful unity of idea and formal construction gives the stamp of the true work of art to Bach's compositions, and explains the magical attraction which they exert on those who make them their earnest study. Besides these less obvious qualities, Bach's importance in the history of music shows itself in the immediate influence he exerted in various ways towards its greater development. He first settled the long dispute between the old church modes and the modern harmonic system; in his chorales he often makes use of the former, but the harmonic principle is predominant in his works, just as it still lies at the root of modern music. Connected with this was the 'equal temperament' which Bach required for instruments with fixed intonation. He put this in practice by always tuning his pianos himself, and moreover embodied his artistic creed in relation to it in his famous 'Wohltemperirte Klavier,' a collection of preludes and fugues in all keys. Bach's influence on the technical part of piano-playing must not be forgotten. The fingering which was then customary, which hardly made any use of the thumb, and very seldom of the little finger, was inadequate for the performance of his works. But he stood entirely upon his own ground, and formed for himself a new system of fingering, the main principle of which was the equal use and development of all the fingers, thus laying the foundation of the modern school; on the other hand he laid down many rules which, though no longer binding, to a certain degree reconciled the old and the new schools, and gave the whole system a thoroughly personal stamp, making it appear, like everything else of Bach's, unique.

Bach wrote unceasingly in every form and branch, and the quantity of his works is enormous. A tolerably complete catalogue (by Emanuel Bach and Agricola) is given in Mitzler's 'Musikalisches Bibliothek' (1754), of which the following is a summary:—

1. *Vocal Works.* Five sets of Sacred Cantatas (Kirchen-Cantaten) for every Sunday and Holyday in the year, besides many single ones, such as 'Gottes Zeit ist die beste Zeit'; and others for special occasions, such as the 'Trauer-ode' on

the death of the Electress of Saxony; 5 Passions; the Christmas Oratorio (in 5 parts); the Grand Mass in B minor, and 4 smaller do.; Motetts; 2 Magnificats, 5 Sanctus, as also many Secular Cantatas, including two comic ones, a 'Bauern-Cantate' and a 'Coffee-Cantate.'

2. *Instrumental Works.* A vast number of piano pieces of all kinds—Inventions, in 2 and 3 parts; Suites (6 small, called 'French Suites,' and 6 large 'English Suites'); Preludes and Fugues, amongst them the 'Wohltemperirte Klavier' in two parts, 48 Preludes and Fugues in all keys; the 'Kunst der Fuge'; Sonatas for piano with one or more instruments, amongst them the famous 6 Sonatas for Piano and Violin; Solo-sonatas for Violin and for Violoncello; Solos, Trios, etc., for different instruments in various combinations; Concertos for 1 to 4 pianos; Do. for violin and other instruments with orchestra; Overtures and Suites for orchestra; lastly an endless quantity of organ compositions—Fantasias, Toccatas, Preludes, Fugues and arrangements of Chorales. Of this almost inexhaustible mass a few only were printed during Bach's lifetime. These were—the 'Klavier-Uebung,' or Clavier practice, a collection of pieces for piano and organ, in 4 parts (1731–42); the Musikalisches Opfer,' dedicated to Frederic the Great, and a few organ arrangements of chorales; and shortly after his death the 'Art of Fugue' (1752), engraved by Bach himself, and a collection of Chorales selected by Emanuel Bach from his father's Cantatas, and published in two volumes (1765–69). These were afterwards reprinted in a more complete form by Breitkopf & Härtel, and in 1843 a 4th edition in score, specially arranged, was published in Leipsic by C. F. Becker.[1] The great mass of Bach's MSS. however lay untouched and unknown for many years; the vocal works seem to have been more especially ignored. The time immediately following Bach had no sympathy with the depth and individuality of his genius. True, his pupils and sons revered him as a consummate and inimitable contrapuntist and a masterly composer, and with true instinct set themselves to collect and copy all his existing works for piano and organ which they could procure. But with their generation all real interest in this mighty genius vanished, and it is not too much to say that within forty years after Bach's death, his fame, though still unapproachable, had become a mere historic tradition. How quickly and how generally this was the case is evident from the fact that the works of his son Emanuel were esteemed at least as highly as his own,[2] and that even a man like Adam Hiller, one of the most prominent and influential musicians of Bach's school, and one of his successors as Cantor at St. Thomas', Leipsic, in his 'Lebensbeschreibung berühmter Musikgelehrten und Tonkünstler' (Leipsic, 1784) chiefly admires his counterpoint and part-writing, and finds his melodies 'peculiar' (*sonderbar*).

It was the revolution produced by the composers of the classical period succeeding that just mentioned which first paved the way back to the understanding of Bach; at the end of the 18th and beginning of the 19th centuries the music publishers began to recollect the existence of these forgotten works. The 'Wohltemperirte Klavier' was published by Kollmann in London in 1799, and was soon followed by the firms of Nägeli at Zürich, Simrock at Bonn, Kühnel (now Peters) and Breitkopf & Härtel in Leipsic, with a number of piano and organ works. The six[3] unaccompanied motets, for 5 and 8 voices, edited by Schicht, were published by Breitkopf & Härtel as early as 1802. In 1809 the performances of Bach's Fugues and Trios by Samuel Wesley and Benjamin Jacob on the organ of Surrey Chapel, London, (one of the very few pedal organs at that time in England,) caused an extraordinary sensation, which was followed up by the publication of the 48 Preludes and Fugues (Birchall, 1809) and the 6 organ trios, all by Wesley and Horn. But it was Mendelssohn who gave the permanent impetus to the growing worship of Bach in Europe by the performance[4] of the Matthew Passion in Berlin, March 12, 1829, exactly one hundred years after its production. A powerful excitement seized the musical world; people began to feel that an infinite depth and fulness of originality united with a consummate power of formal construction was lying hidden in these neglected works. Performances of the Passion and of other vocal music of Bach took place in Berlin and elsewhere—*e. g.* in Breslau by the 'Sing-akademie,' under Mosevius—the editions increased in number and began to include the vocal works. The most important of these is that of Peters (dating from 1837), 'Gesammt Ausgabe der instrumentalen Werke Bach's,' edited by Czerny, Griepenkerl and Roitsch, with whom Hauptmann, David, Dehn, etc., were afterwards associated. This edition is still in progress, and includes 13 volumes of pianoforte works, 13 for pianoforte with accompaniment, 18 for other instruments, 9 for organ; and an excellent thematic catalogue by A. Dörffel (1866), specially referring to this edition. The same firm has begun an edition of the vocal works, and besides full and compressed scores of the Matthew and John Passions, the Christmas oratorio, the B minor Mass, and 4 smaller ditto, the 6 Motets, the Magnificat and 4 Sanctus, has published 10 Cantatas with piano accompaniment—all at the well-known low prices of this firm. Mention should be made of 4 Kirchengesänge, published in score with pianoforte arrangement by J. P. Schmidt (Trautwein); of 'Ein' feste Burg,' and the 117th Psalm, and 'Lob, Ehre, Weisheit' (8 voc.), issued by Breitkopfs, and of two comic Cantatas, edited by Dehn and published by Crantz—all harbingers of the edition of the Bach-Gesellschaft.

Mendelssohn was not content with the revival

[1] This edition contains the Chorale which closes the original edition of the 'Art of Fugue.'

[2] See, for example, Burney's 'Present State,' etc. ii. 245.

[3] The 3rd of these, 'Ich lasse dich nicht,' is now known to be by J. Christoph Bach.

[4] See Devrient's 'Recollections,' p. 38, etc., etc.

of the Passion music; through his efforts[1] a monument was erected, in 1842, which perpetuates the features of the great master in front of the 'Thomas schule,' over which he presided, and under the very windows of his study. Nor was the result of Mendelssohn's enthusiasm to stop here. In 1850, the centenary of Bach's death, the 'Bach-Gesellschaft' was founded at Leipsic for the publication of his entire works. This gave a real and powerful impulse to the worship of Bach; the discovery of the unsuspected treasures which were revealed even by the first annual volume led to the foundation of 'Bach Societies' all over Germany, which devote themselves to the performance of his works, especially the vocal works, and have thereby awakened such an enduring interest that now the Cantatas, Passions, and Masses of Bach rank with Handel's oratorios in the standing repertoires of all great German choral societies, and are regarded as tests for their powers of execution. No doubt the first impulse to these societies was given by the original Bach Society mentioned above. [See BACH-GESELLSCHAFT.]

Besides all these efforts for diffusing the knowledge of Bach's works, we must mention the labours of Robert Franz, the famous song-writer at Halle. In the performance of Bach's great vocal works with instrumental accompaniment, the organ forms an essential part, being necessary for carrying out Bach's obligato accompaniments. At concerts, where Bach is most frequently to be heard now, an organ not being always attainable, Franz devoted himself to replacing the organ part by arranging it for the orchestral instruments now in use. His thorough understanding of Bach's manner of writing, the musical affinity of his own nature, make him pre-eminently fitted for this work. A number of his arrangements, some in full score, some arranged for piano, have been published by C. F. Leuckart at Leipsic.

Amongst the literature relating to Bach we must first mention a biography written by his son Emanuel and his pupil Agricola. It appeared in the 'Musikalische Bibliothek' of Mitzler in 1754, and is especially important because it contains a catalogue of Bach's works which may be considered authentic; it includes both the then published works and all the MS. works which could be discovered, and is the chief source of all investigations after lost MSS. The first detailed biography of Bach was written by Professor Forkel of Göttingen, 'Ueber Bach's Leben, Kunst und Kuntswerke,' 2 vols., Leipsic, 1802; afterwards, in 1850, there appeared, amongst others, Hilgenfeldt's 'J. S. Bach's Leben, Wirken, und Werke,' 4to.; in 1865 'J. S. Bach,' by C. H. Bitter (2 vols. 8vo., Berlin), and in 1873 the 1st vol. of Spitta's exhaustive and valuable 'J. S. Bach.' The English reader will find a useful manual in Miss Kay Shuttleworth's unpretending 'Life.' There are also biographical notices in Gerber, Fétis, and the other biographical dictionaries; and monographs by Mosevius on the 'Matthew Passion' (Trautwein, 1845) and on the sacred cantatas and chorales (Id. 1852). In von Winterfeld's well-known work, 'Der evangelische Kirchen Gesang,' there is frequent reference to Bach. Mention should also be made of Hauptmann's 'Erläuterungen' of the 'Art of Fugue' (Peters), and of the admirable Prefaces to the various annual volumes of the Bach-Gesellschaft.

In England the study of Bach has kept pace with that in Germany, though with smaller strides. The performances and editions of Wesley have been already mentioned. In 1844 or 45 Messrs. Coventry and Hollier published 14 of the grand organ preludes and fugues and two toccatas. These appear to have been edited by Mendelssohn.[2] They are printed in 3 staves, and a separate copy of the pedal part 'arranged by Signor Dragonetti' (probably at the instigation of Moscheles), was published for the Cello or Double Bass. About the same time Dr. Gauntlett edited some Choruses for the organ. In 1854 the BACH SOCIETY of London was formed, the results of which are given under that head. On April 6, 1871, took place the first performance of the Passion in Westminster Abbey, which has now become an annual institution, and has spread to St. Paul's and other churches. [A. M.]

BACH-GESELLSCHAFT. A German society formed for publishing a complete critical edition of the works of JOHN SEBASTIAN BACH, in annual instalments, as a memorial of the centenary of his death—July 28, 1850. The idea originated with Schumann, Hauptmann, Otto Jahn, C. F. Becker, and the firm of Breitkopf & Härtel; was cordially endorsed by Spohr, Liszt, and all the other great musicians of the day (how enthusiastically would Mendelssohn have taken a lead, had he been spared but three years longer!), and the prospectus was issued to the public on the anniversary itself. The response was so hearty and immediate, both from musicians and amateurs, at home and abroad, as to leave no doubt of the feasibility of the proposal; the society was therefore definitely established. Its affairs were administered by a committee (Hauptmann, Becker, Jahn, Moscheles, Breitkopf & Härtel), whose headquarters were at Leipsic; the annual subscription was fixed at 5 thalers, or 15*s*., and the publications are issued to subscribers only, so as to prevent anything like speculation. The first volume appeared in December 1851, and contained a preface and list of subscribers, embracing crowned heads, nobility, public libraries, conservatoires and other institutions, and private individuals. The total number of copies subscribed for was 403, which had increased at the last issue (XXII—for 1872) to 519, the English contingent having risen at the same date from 23 to 56—or from 5·7 per cent to 10·8 per cent of the whole.

[1] See his Letters, Nov. 30, 39; Aug. 10, 40; Dec. 11, 42; and a paper by Schumann entitled 'Mendelssohn's Orgel-Concert,' in his 'Gesammelte Schriften' (iii. 256).

[2] See his letter printed in the Appendix to Polko's 'Reminiscences' (Longmans, 1869). Some of the pieces are headed 'arranged by Mendelssohn.'

The principles laid down for editing the volumes are stated in the preface to vol. i. as follows:—The original MS. to be consulted wherever possible; and also, as of extreme importance, the separate parts, which are often either in Bach's own writing or revised and corrected by him, exhibiting notes and marks of great consequence, both as corrections and as evidence of his practical care for the performance of his music, often making the separate parts more valuable than the score itself. Where such originals are not obtainable, recourse to be had to the oldest copies, especially those by Bach's own scholars; or, in default of these, the earliest printed editions, particularly when issued during his lifetime. No conjectural readings to be admitted.

The discovery of the original MSS. is beset with difficulties. Bach's MSS., except a few which were in the hands of Kirnberger and Kittel, came first into the possession of his sons, Friedemann and Emanuel. Those entrusted to Friedemann were lost, mislaid, or sold. Emanuel, on the contrary, took the greatest care of his, and left a catalogue which has proved of material value to investigators. A portion of his collection was acquired by Nägeli the publisher, of Zürich, but the principal part is now in the Berlin Imperial Library, and in that of the Joachimsthaler Gymnasium in the same city, which latter contains also the MSS. formerly belonging to Kirnberger and his pupil the Princess Anna Amalia. The library of the Thomas-School at Leipsic once contained a large number of cantatas, both in score and parts; but they were neglected by Cantor Müller (1801–9), and on his death all but a very small portion had vanished. Thus, although the bulk of the existing autographs is now to be found in Berlin, a considerable number remain widely scattered in private collections, access to which for such purposes as those of the Bach-Gesellschaft is naturally attended with much trouble.

It has been the aim of the editors, by the means just indicated, to obtain a text which should express the composer's intentions as nearly as possible. Each volume contains a preface, setting forth the sources drawn upon for the contents of the volume, and the critical method employed in dealing with them, with a host of interesting particulars on the nature and condition of the MSS., on Bach's method of writing, on his efforts to find the most perfect expression for his ideas (as shown by the incessant variations in his numerous copies of the same work), on the practical execution of Bach's music, etc., so that these prefaces may really be said to contain the sum of the present knowledge on the subject of Bach and his music in general. The 1st and 2nd years' volumes were edited by Hauptmann, the 3rd by Becker, the 4th and 6th by Rietz, the 14th by Kroll, and the rest by W. Rust, who has shown himself to the world in these prefaces the accurate indefatigable investigator which his friends have long known him to be. The following complete list of the yearly issues to the date of this article (1876) may not be unwelcome to our readers:—

1851. First Year.
Church Cantatas. Vol. 1.
1. Wie schön leuchtet.
2. Ach Gott, vom Himmel
3. Ach Gott, wie manches.
4. Christ lag in Todesbanden.
5. Wo soll ich fliehen hin.
6. Bleib' bei uns.
7. Christ unser Herr.
8. Liebster Gott, wann werd' ich sterben?
9. Es ist das Heil.
10. Meine Seel' erhebt.

1852. Second Year.
Church Cantatas. Vol. 2.
11. Lobet Gott.
12. Weinen, Klagen.
13. Meine Seufzer.
14. War' Gott nicht mit uns.
15. Denn du wirst meine Seele.
16. Herr Gott dich loben wir.
17. Wer Dank opfert.
18. Gleich wie der Regen.
19. Es erhub sich ein Streit.
20. O Ewigkeit, du Donnerwort.

1853. Third Year.
Clavier Works. Vol. 1.
15 Inventions and 15 Symphonies.
Klavierübung:
Pt. 1. 6 Partitas.
Pt. 2. A Concerto and a Partita.
Pt. 3. Choral-Preludes and 4duets.
Pt. 4. Air, with 30 Variations.
Toccata in F♯ minor.
Toccata in C minor.
Fugue in A minor.

1854. Fourth Year.
Passion Music from St. Matthew.

1855. Fifth Year.
Church Cantatas. Vol. 3.
21. Ich hatte viel Bekümmerniss.
22. Jesus nahm zu sich.
23. Du wahrer Gott.
24. Ein ungefärbt Gemüthe.
25. Es ist nichts Gesundes.
26. Ach wie flüchtig.
27. Wer weiss, wie nahe mir.
28. Gottlob! nun geht.
29. Wir danken dir, Gott.
30. Freue dich, erlöste Schaar.

Christmas Oratorio. In 4 sections.

1856. Sixth Year.
Mass in B minor.

1857. Seventh Year.
Church Cantatas. Vol. 4.
31. Der Himmel lacht.
32. Liebster Jesu.
33. Allein zu dir, Herr.
34. O ewiges Feuer.
35. Geist und Seele.
36. Schwingt freudig euch.
37. Wer da gläubet.
38. Aus tiefer Noth.
39. Brich dem Hungrigen.
40. Dazu ist erschienen.

1858. Eighth Year.
Four Masses: in F, A, G minor, and G.

1859. Ninth Year.
Chamber Music. Vol. 1.
3 Sonatas for Clavier and Flute.
Suite for Clavier and Violin.
6 Sonatas for ditto, ditto.
3 ditto for Clavier and Viola di gamba.
Sonata for Flute, Violin, and figured bass.
Ditto for 2 Violins and ditto.

1860. Tenth Year.
Church Cantatas. Vol. 5.
41. Jesu, nun sei gepreiset.
42. Am Abend aber desselbigen.
43. Gott fähret auf.
44. Sie werden euch.
45. Es ist dir gesagt.
46. Schauet doch und sehet.
47. Wer sich selbst erhöhet.
48. Ich elender Mensch.
49. Ich geh' und suche.
50. Nun ist das Heil.

1861. Eleventh Year.
Magnificat in D.
Four Sanctus', in C, D, D minor, and G.

Chamber Music. Vocal.
Phoebus and Pan.
Weichet nur, betrübte Schatten.
Amore traditore.
Contentment.
Aeolus.

1862. Twelfth Year.
Passion Music from St. John.

Church Cantatas. Vol. 6.
51. Jauchzet Gott.
52. Falsche Welt.
53. Schlage doch.
54. Widerstehe doch.
55. Ich armer Mensch.
56. Ich will den Kreuzstab.
57. Selig ist der Mann.
58. Ach Gott, wie manches. (2nd version.)
59. Wer mich liebet.
90. O Ewigkeit. (2nd version.)

1863. Thirteenth Year.
Betrothal Cantatas.
Dem Gerechten muss das Licht.
Der Herr denket an uns.
Gott ist unsere Zuversicht.
Three Chorales.

Clavier Works. Vol. 2.
The French Suites.
The English Suites.

Funeral Ode on the Duchess of Saxony.

1864. Fourteenth Year.
Clavier Works. Vol. 3.
The well-tempered Clavier, complete with Appendix.

1865. Fifteenth Year.
Organ Works:
6 Sonatas.
18 Preludes and Fugues.
3 Toccatas.
Passacaglia.

1866. Sixteenth Year.
Church Cantatas. Vol. 7.
61. Nun komm, der Heiden.
62. Ibid. (2nd version.)
63. Christen, atzet diesen Tag.
64. Sehet, welch' eine Liebe.
65. Sie werden aus Saba.
66. Erfreut euch, ihr Herzen.
67. Halt' im Gedächtniss.
68. Also hat Gott die Welt.
69. Lobe den Herrn.
70. Wachet, betet, seid bereit.

1867. Seventeenth Year.
Chamber Music. Vol. 2.
Concertos for Clavier and Orchestra: D minor; E; D; A; F minor; F; G minor.
Concerto for Clavier, Flute, and Violin, with Orchestra.

1868. Eighteenth Year.
Church Cantatas. Vol. 8.
71. Gott ist mein König.
72. Alles nur nach Gottes Willen.
73. Herr, wie du willst.
74. Wer mich liebet, 2nd version.
75. Die Elenden sollen essen.
76. Die Himmel erzählen.
77. Du sollst Gott.
78. Jesu, der du meine Seele.
79. Gott der Herr ist Sonn'.
80. Ein' feste Burg.

1869. Nineteenth Year.
Chamber Music. Vol. 3.
6 Concertos for various instruments, with Orchestra.

1870. Twentieth Year.
Church Cantatas. Vol. 9.
81. Jesus schläft.
82. Ich habe genug.
83. Erfreute Zeit.

84. Ich bin vergnügt.
85. Ich bin ein guter Hirt.
86. Wahrlich, ich sage euch.
87. Bisher habt ihr nichts.
88. Siehe, ich will viel Fischer.
89. Was soll ich aus dir machen.
90. Es reifet euch.

3 Dramas for various festivities.

1871. Twenty-first Year.
Chamber Music. Vols. 4 and 5.
2 Concertos for Violin and Orchestra.
1 ditto for 2 ditto and ditto.
1 Symphony movement for Violin.
3 Concertos for 2 Claviers and Orchestra.

Easter Oratorio.

1872. Twenty-second Year. (Issued in 1876.)
Church Cantatas. Vol. 10.
91. Gelobet seist du.
92. Ich hab' in Gottes.
93. Wer nur den lieben Gott.
94. Was frag' ich.
95. Christus der ist mein Leben.
96. Herr Christ, der ein'ge.
97. In allen meinen Thaten.
98. Was Gott thut, das.
92. Ditto. (2nd version.)
93. Ditto. (3rd version.)

[A. M.]

BACH SOCIETY, THE. This society was instituted in London in 1849, and its primary objects are stated in the prospectus to be—(1) the collection of the musical compositions of J. S. Bach, either printed or in MS., and of all works relating to him, his family, or his music; and (2) the furtherance and promotion of a general acquaintance with his music by its public performance. The original committee of management consisted of the late Sir W. S. Bennett (chairman), Messrs. R. Barnett, G. Cooper, F. R. Cox, J. H. B. Dando, W. Dorrell, W. H. Holmes, E. J. Hopkins, C. E. Horsley, John Hullah, H. J. Lincoln, O. May, and H. Smart, with Sir G. Smart and Mr. Cipriani Potter as auditors, and Dr. Charles Steggall as hon. secretary. Under the auspices of the society the first performance in England of the 'Passion according to St. Matthew' (Grosse Passions-Musik) took place at the Hanover Square Rooms on April 6, 1854, Dr. Bennett conducting. The principal vocalists were Mme. Ferrari, Misses B. Street, Dolby, Dianelli, and Freeman, and Messrs. Allen, Walworth, W. Bolton, and Signor Ferrari. Mr. W. Thomas was principal violin, Mr. Grattan Cooke first oboe, and Mr. E. J. Hopkins was at the organ, the new instrument by Gray and Davison being used on this occasion for the first time. The English version of the words was by Miss Helen F. H. Johnston. A second performance was given at St. Martin's Hall on March 23, 1858, Dr. Bennett again conducting. The audience on this occasion included the late Prince Consort. On June 21, 1859, the Society gave a performance of miscellaneous works by Bach, including the Concerto in C minor for two pianofortes, the Chaconne for violin (by Herr Joachim), and the Solo Fugue for pianoforte in D. The concert of 1860, on July 24, included the first eleven movements from the Mass in B minor. Three years later, on June 13, 1861, the Society gave the first performance in England of 'The Christmas Oratorio' (Weihnachts-Oratorium) also under Sir W. S. Bennett's direction. The Society was dissolved on March 21, 1870, when the library was handed over to the Royal Academy of Music. [C. M.]

BACHE, Francis Edward, born at Birmingham Sept. 14, 1833; died there Aug. 24, 1858, in his twenty-fifth year. As a child he showed very great fondness and aptitude for music, studied the violin with Alfred Mellon (then conductor of the Birmingham theatre), and in 1846 was allowed to play in the festival orchestra when Mendelssohn conducted 'Elijah.'

In the autumn of 1849 he left school at Birmingham to study under Sterndale Bennett in London. His first overture was performed at the Adelphi Theatre in Nov. 1850, and about a year later his 'Three Impromptus' (his first piano piece) came out. He remained studying with Bennett, and during the latter part of the time writing for Addison, Hollier, and Lucas, from 1849 to 53. In Oct. 53 he went to Leipsic, studied with Hauptmann and Plaidy, and took occasional organ lessons from Schneider at Dresden. He returned to London (after a short visit to the opera, 'William Tell,' etc., at Paris) early in 1855. At the end of 55 he was driven by severe illness to Algiers, but returned to Leipsic for the summer and autumn of 56; then went to Rome for the winter, calling on old Czerny in Vienna, who was much pleased with him, and wrote to that effect to Kistner. He reached England very ill in June 57, passed that winter in Torquay, and returned to Birmingham, which he never again left, in April 58.

Bache's published compositions are numerous, and include four mazurkas, op. 13; five characteristic pieces, op. 15; Souvenirs d' Italie, op. 19, for piano solo; andante and rondo polonaise, for piano and orchestra; trio for piano and strings, op. 25; romance for piano and violin; six songs, op. 16; barcarola Veneziana. Also a concerto in E for piano and orchestra, and two operas, 'Rübezahl' and 'Which is Which,' all unpublished. With all their merit, however, none of these can be accepted by those who knew him as adequate specimens of his ability, which was unquestionably very great. His youth, his impressionable enthusiastic character, and continual ill-health must all be considered in forming a judgment of one who, had he lived, would in all probability have proved a lasting ornament to the English school. [G.]

BACHELOR OF MUSIC. 'Bachelor,' a word whose derivation has been much disputed, is the title of the inferior degree conferred in various faculties by the Universities of this country. In Music, as in Divinity and Medicine, the degrees given are those of Bachelor and Doctor. There is no degree of Master, as in 'Arts.' The letters M.D. and M.B. being appropriated to degrees in Medicine, the abbreviations Mus. D. and Mus. B. are employed to distinguish those in Music. The degree of Bachelor must, in the ordinary course, precede that of Doctor; it is permitted, however, in cases of great merit, and especially where the candidate has obtained a high reputation in the art before offering himself for the degree, to pass at once to the degree of Doctor of Music without having previously taken that of Bachelor.

'Music' was one of the so-called seven arts taught in the monastic schools which arose in Western Europe under Charlemagne and his successors. The Universities, an expansion of these schools, inherited their curriculum; and during the Middle Ages the 'Ars Musica' was studied,

like certain other branches of knowledge, in the books of Boethius, a Roman author of the 6th century, whose writings furnished the Dark Ages with some poor shreds of the science of the ancient world. The study of Boethius was a pedantic repetition of mathematical forms and proportions, in keeping with the spirit of scholasticism, and calculated to retard rather than advance the progress of the art. Although it was a common thing for the scholar in the Middle Ages to play upon an instrument or two (see e.g. Chaucer's Clerk of Oxenford in the 'Prologue'), it is probable that no practical acquaintance with music was originally required for a degree, but that the scholar had only to read in public a certain number of 'exercises' or discourses upon Boethius, a ceremony which held the place of examination in the Middle Ages. We cannot, however, speak with certainty; for the earliest mention of graduates in music, viz. Thomas Seynt Just and Henry Habyngton at Cambridge, dates no further back than 1463. Forty years later a more or less elaborate composition appears to be regularly demanded of candidates for a degree. In 1506 Richard Ede was desired to compose 'a Mass with an Antiphona,' to be solemnly sung before the University of Oxford on the day of his admission to the degree of Bachelor; and in 1518 John Charde was desired 'to put into the hands of the Proctors' a mass and antiphona which he had already composed, and to compose another mass of five parts on 'Kyrie rex splendens.' The statutes given to the University of Oxford by Laud in 1636 enact that every candidate for the degree of Bachelor of Music shall compose a piece for five voices with instrumental accompaniments, and have it publicly performed in the 'Music School'; and though the words in which the degree was conferred still contained a permission 'to lecture in every book of Boethius,' it would seem that music was more seriously and successfully cultivated at Oxford during the 17th century than it has been before or since. The torpor into which the English Universities fell during the 18th century affected the value of their musical diplomas. Compositions were indeed still required of candidates for degrees; but the absence of a *bonâ fide* examination rendered the degree of little value as a test of personal merit. The reforming spirit of our own day has however extended itself in this direction, and the following rules, depending in part upon the statutes of the Universities, in part upon regulations drawn up by the present professors in pursuance of the statutes, are now in force as to the degree of Bachelor of Music.

At Oxford the candidate must (1) pass a preliminary examination (partly in writing, partly *vivâ voce*) in Harmony and Counterpoint in not more than four parts. He has then (2) to present to the Professor of Music a vocal composition containing pure five-part harmony and good fugal counterpoint, with accompaniment for at least a quintett stringed band, of such length as to occupy from twenty to forty minutes if it were performed, no public performance however being required. (3) A second examination follows after the interval of half a year, embracing Harmony, Counterpoint in five parts, Canon, Imitation, Fugue, Form in Composition, Musical History, and a critical knowledge of the full scores of certain standard compositions. If the candidate is not already a member of the University, he must become so before entering the first examination; but he is not required to have resided or kept terms. The fees amount in all to about £18.

The Cambridge regulations are nearly to the same effect. There is, however, only one examination; and, in addition to the subjects given above, a knowledge of the quality, pitch, and compass of various instruments is required. The rules of Trinity College, Dublin, state that the degree of Bachelor of Music in that college is intended to show 'that a sound practical knowledge of music has been attained, sufficient to manage and conduct a choir, or to officiate in cathedral or church service.' The number of persons annually taking the degree of Mus. Bac. at Oxford has increased considerably during the last ten years; in 1866 the number was three, in 1874 eleven. There does not seem to have been a similar increase at Cambridge. The degree of Mus. Bac. does not exist in foreign Universities. [C. A. F.]

BACHOFEN, Johann Caspar, born at Zurich, 1692, in 1718 singing-master in the Latin school, and cantor of one of the Zurich churches. Succeeded Albertin as director of the 'Chorherrn-gesellschaft' Association; died at Zurich, 1755. His hymns were very popular all over Switzerland, and his works give abundant evidence of his diligence and the wide range of his talent. (1) 'Musicalisches Halleluja oder schöne und geistreiche Gesänge,' etc. (no date), containing 600 melodies for two and three voices, with organ and figured bass. Eight editions down to 1767. (2) 'Psalmen Davids . . . sammt Füst und Kirchengesängen,' etc., 8vo., 1759 (second edition). (3) 'Vermehrte Zusatz von Morgen, Abend . . . . Gesängen,' 1738. (4) Twelve monthly numbers containing sacred airs arranged in concert-style (concert-weise) for two and three voices; 1755 (4th ed.). (5) Brockes' 'Irdisches Vergnügen in Gott,' set to music; 1740 (1000 pages). (6) 'Musicalische Ergetzungen'; 1755. (7) 'Der für die Sünden der Welt,' etc. (Brockes' 'Passion'), 1759. (8) 'Music. Notenbüchlein,' an instruction-book in music and singing. [F. G.]

BACK. The back of the instruments belonging to the violin-tribe appears to have two distinct functions. It has on the one hand to participate in the vibrations of the whole body of the instrument, and on the other to act as a sounding-board to throw back the waves of sound. This is the reason why the back, as a rule, is made of hard wood (maple), which, although not as easily set into vibration as deal, the usual material for the belly, is better adapted

to the fulfilment of the above functions. Now and then we meet with a violoncello by one of the old makers with a back of pine or lime-wood. But the tone of such an instrument, however good in quality, is invariably wanting in power and intensity.

The backs of violins, tenors, and violoncellos are shaped after one and the same model: most elevated and thickest in the centre; somewhat thinner and slanting towards the edges. They are made either of one piece, or of two, joined lengthwise in the middle. The back of the double-bass has retained that of the older viol-di-gamba tribe: it is flat, and at the top slants towards the neck. Close to the edges the back is inlaid with a single or double line of purfling, which is merely intended to improve the outward appearance of the instrument. [P. D.]

BADIALI, Cesare, a very distinguished basso cantante; made his first appearance at Trieste, 1827. After achieving a brilliant success at every one of the chief theatres of Italy, and especially at Milan, where he sang in 1830, 1831, and 1832, he was engaged for the opera of Madrid, then at Lisbon, and did not return to Italy till 1838. On his reappearance at Milan, he was welcomed with enthusiasm; and continued to sing there, and at Vienna and Turin, until 1842, when he was appointed principal chamber-singer to the Emperor. He sang afterwards at Rome, Venice, Trieste, Turin, and other towns of less importance. In 1845 he was at Leghorn. The Accademia di S. Cecilia of Rome received him as a member of its body. In 1859 he made his first appearance in London, when he made the quaint remark, 'What a pity I did not think of this city fifty years ago!' He retained at that time, and for some years longer, a voice of remarkable beauty, an excellent method, and great power of executing rapid passages. He was one of the few who have ever sung the music of Assur in Rossini's 'Semiramide' as it was written: in that part he was extremely good, and not less so in that of the Conte Robinson in the 'Matrimonio Segreto.' A singular feat is ascribed to him. It is said that, when supping with friends, he would drink a glass of claret, and, while in the act of swallowing it, sing a scale; and if the first time his execution was not quite perfect, he would repeat the performance with a full glass, a loud voice, and without missing a note or a drop.

He was a good musician, and left a few songs of his own composition. For the last ten years of his life he resided and sang in Paris, where he died about the year 1870. [J. M.]

BÄRMANN. The name of a remarkable family of musicians. (1) Heinrich Joseph, one of the finest of clarinet players—'a truly great artist and glorious man' as Weber calls him—born at Potsdam Feb. 17, 1784, and educated at the oboe school there, where his ability procured him the patronage of Prince Louis Ferdinand of Prussia. The peace of Tilsit (1807) released him from a French prison, and he then obtained a place in the court band at Munich. He next undertook a tour through Germany, France, Italy, England, and Russia, which established his name and fame far and wide. His special claim on our interest arises from his intimate connection with C. M. von Weber, who arrived in Munich in 1811, and wrote various concert-pieces for Bärmann, which remain acknowledged masterpieces for the clarinet. Meyerbeer also became closely acquainted with him during the congress at Vienna in 1813. Not less interesting and creditable was his intimacy with Mendelssohn, who was evidently on the most brotherly footing with him and his family, and wrote for him the two duets for clarinet and basset-horn published as Op. 113. He died at Munich June 11, 1847, leaving compositions behind him which are highly esteemed for their technical value. (2) His brother Karl, born at Potsdam 1782 and died 1842; a renowned bassoon player, and belonged to the royal band at Berlin. More important was (3) Karl, the son of Heinrich, and the true scholar and successor of his father. He was born at Munich 1820, and during a lengthened tour in 1838 was introduced by his father to the musical world as a virtuoso of the first order. After this he at once took the place of first clarinet in the Munich court band, with which he had indeed been accustomed to play since the age of fourteen. His compositions for the clarinet are greatly esteemed, especially his 'Clarinet School' (Andre, Offenbach) in two parts, the second of which contains twenty grand studies; also a supplement thereto, 'Materialien zur weiteren technischen Ausbildung,'—a collection of difficult passages from his own works. (4) His son, Karl jun., a fine pianoforte player, is teacher at this time (1875) in the music school at Munich.

Weber's friendship for the Bärmanns has been already mentioned. Two of his letters to them will be found in 'Letters of Distinguished Musicians' (pp. 351, 381). The same collection contains no less than thirteen letters from Mendelssohn to Heinrich, and one to Carl—letters delightful not only for their fun and cleverness, but for the close intimacy which they show to have existed between the two, and the very great esteem which Mendelssohn—a man who did not easily make friends—evidently felt for the great artist he addresses. Other references to Bärmann will be found in Mendelssohn's 'Reisebriefe.' [A. M.]

BAGATELLE (Fr. 'a trifle'). A short piece of pianoforte music in a light style. The name was probably first used by Beethoven in his 'Seven Bagatelles,' op. 33, who subsequently also wrote three other sets, two of which are published as ops. 119 and 126; the third is still in manuscript (Thayer, 'Chron. Verz.' No. 287). As bearing upon the title, it is worth while to mention that Beethoven's manuscript of his op. 119 has the German inscription 'Kleinigkeiten,' instead of the French equivalent. The form of the

bagatelle is entirely at the discretion of the composer, the only restriction being that it must be short and not too serious in its character. [E. P.]

BAGGE, SELMAR, musician and critic, born at Coburg June 30, 1823, son of the Rector of the Gymnasium there. His musical studies began early, and in 1837 he entered the Conservatorium at Prague under D. Weber. Later still he was a pupil of Sechter at Vienna, where in 1851 he became professor of composition at the Conservatorium, and in 1853 organist of one of the churches. In 1855 he resigned his professorship and took to writing in the 'Monatsschrift für Theater und Musik,' but he soon turned it into the 'Deutsche Musikzeitung,' of which periodical he was founder and editor. In 1863 he transferred himself to Leipsic as editor of the 'Deutschen Allgemeine Musikzeitung,' but this he relinquished in 1868 for the directorship of the music school at Basle. Bagge is a strong conservative and an able writer. Beethoven and Schumann are his models in art, and he has no mercy on those who differ from him, especially on the New German school. His music is correct and fluent, but poor in invention and melody. [G.]

BAGNOLESI, ANNA. An Italian contralto, who sang in London, 1732, in Handel's operas. She made her first appearance, Jan. 15, in 'Ezio,' and sang subsequently in 'Sosarme,' in a revival of 'Flavio,' and in 'Acis and Galatea' at its first public performance, June 10, and the succeeding occasions in that year. She also appeared in a reprise of Ariosti's 'Cajo Marzio Coriolano.' Nothing is now known of her after-career. [J. M.]

BAGPIPE (Fr. *Cornemuse*; Ital. *Cornamusa*; Germ. *Sackpfeife*). An instrument, in one or other of its forms, of very great antiquity. By the Greeks it was named ἄσκαυλος or συμφώνεια; by the Romans *Tibia utricularis*. Mersennus calls it *Surdeline*, and Bonani *Piva* or *Ciaramella*. In Lower Brittany it is termed *Bignou*, from a Breton word *bigno*—'se renfler beaucoup.' It has been named *Musette* (possibly after Colin Muset, an officer of Thibaut de Champagne, king of Navarre). Corruptions of these names, such as *Samponia* or *Samphoneja*, and *Zampugna*, are also common.

It appears on a coin of Nero, who, according to Suetonius, was himself a performer upon it. It is mentioned by Procopius as the instrument of war of the Roman infantry. In the crozier given by William of Wykeham to New College, Oxford, in 1403, there is the figure of an angel playing it. Chaucer's miller performed on it—

'A bagpipe well couth he blowe and sowne.'

Shakespeare often alludes to it. He speaks of 'the drone of a Lincolnshire bagpipe,' of the antipathy some people have to its sound, and of some who laugh like parrots at a bagpiper. At the close of the 15th century the bagpipe seems to have come into general favour in Scotland.

Until recently music for the bagpipe was not written according to the usual system of notation, but was taught by a language of its own, the notes having each names, such as hodroho, hananin, hiechin, hachin, etc. A collection of piobaireachd (pibrochs) in this form was published by Capt. Niel Macleod at Edinburgh in 1828.

In Louis XIV's time the bagpipe formed one of the instruments included in the band of the 'Grande Ecurie,' and was played at court concerts.

Its essential characteristics have always been, first, a combination of fixed notes or 'drones,' with a melody or 'chaunter'; secondly, the presence of a wind-chest or bag. From these peculiarities, the Greek, and from the second of them the Latin names clearly come. Although it has no doubt been re-invented in various times and places, it seems to be connected with the Keltic race, whether in Ireland, Scotland, or Brittany.

The wind has been variously supplied, either from the breath of the player, or from a small pair of bellows placed under one arm, the sac or bag being under the other. In the latter form it contains all the essentials of the organ. It is somewhat remarkable that the use of the lungs themselves as the wind-chest to reed instruments should have been adopted later and less universally.

At the present time there are four principal forms of the instrument used in this country—two Scotch (Highland and Lowland), the Irish, and the Northumbrian. The Scotch Highland pipe is blown from the chest, the others from bellows. The Irish bagpipe is perhaps the most powerful and elaborate instrument, keys producing the third and fifth to the note of the chaunter having been added to the drones. The Northumbrian is small and sweeter in tone; but the Scotch pipe is probably the oldest and certainly the most characteristic form: it will therefore be considered first, and at the greatest length.

In this instrument a valved tube leads from the mouth to a leather air-tight bag, which has four other orifices; three large enough to contain the base of three fixed long tubes termed drones, and another smaller, to which is fitted the chaunter. The former are thrown on the shoulder; the latter is held in the hands. All four pipes are fitted with reeds, but of different kinds. The drone reeds are made by splitting a round length of 'cane' or reed backwards towards a joint or knot from a cross cut near the open end; they thus somewhat resemble the reed in organ pipes, the loose flap of cane replacing the tongue, the uncut part the tube or reed proper. These are then set downwards in a chamber at the base of the drone, so that the current of air issuing from the bag tends to close the fissure in the cane caused by the springing outwards of the cut flap, thus setting it in vibration. The drone reeds are only intended to produce a single note, which can be tuned by a slider on the pipe itself, varying the length of the consonating air-column.

The chaunter reed is different in form, being made of two approximated edges of cane tied together, and is thus essentially a double reed,

like that of the oboe or bassoon, while the drone reed roughly represents the single beating reed of the organ or clarinet. The drone reed is an exact reproduction of the 'squeaker' which children in the fields fashion out of joints of tall grass, probably the oldest form of the reed in existence.

The drone tubes are in length proportional to their note, the longest being about three feet high. The chaunter is a conical wooden tube, about fourteen inches long, pierced with eight sounding holes, seven in front for the fingers, and one at the top behind for the thumb of the right hand. Two additional holes bored across the tube below the lowest of these merely regulate the pitch, and are never stopped.

The compass is only of nine notes, from G to A inclusive . They do not form any diatonic scale whatever, nor indeed are they accurately tuned to one another. The nearest approximation to their position can be obtained by taking the two common chords of G and A superposed, and adding one extra note in the neighbourhood of F, or F♯. In the former common chord, which is tolerably true, we have G, B, D, G, upwards, and in the latter A, C♯, E, A, which is far less accurate. G to A is not however a whole tone, only about ¾ of one. C♯, unlike that of the tempered scale, which is nearly a comma sharp, is here as much flat. The B and D accord with the low G, and not with the low A. It appears to the writer better thus to describe the real sounds produced than to indulge in speculation as to Lydian and Phrygian modes.

In the tuning of the drones there seems to be difference of practice. Glen's 'Tutor for the Great Highland Bagpipe' states that the drones are all tuned to A; the two smaller in unison with the lower A of the chaunter, the largest to the octave below; whereas from other works it appears that the sequence G, D, G, as well as D, A, D, are both admissible. But the Northumbrian or border pipe, a far more accurate instrument according to modern musical notions than the Scotch, provides for a possible change of key by the addition of a fourth supplementary drone; probably the three notes G, D, and A, might be tolerated, in alternate pairs, according to the predominant key of G or A in the melody. There is good ground, however, for believing that any attempt to accommodate the bagpipe to modern scale-notation would only result in a total loss of its archaic, semi-barbarous, and stimulating character.

Some confirmation of the view here taken as to the scale of the bagpipe may be derived from an examination of the music written for it. It is known to all musicians that a fairly passable imitation of Scotch and Irish tunes may be obtained by playing exclusively on the 'black keys.' This amounts simply to omission of semitones; and in semitones lies the special character of a scale, whether major or minor. The minor effect may indeed be obtained; and is usually remarkable in all tunes of the Keltic family, but it is done by chord rather than by scale. None of the oldest and most characteristic Scotch melodies contain scales; all proceed more or less by leaps, especially that of a sixth, with abundant use of heterogeneous passing notes. If the airs of the pibrochs be read with a view to map out the resting or sustained notes in the melody, it will be found, in the most characteristic and original tunes, that the scale is A, B, D, E, F♯ and high A. This is equivalent to the black-key scale, beginning on D♭. 'Mackinnon's lament' is a good example. The minor effect named above is gained through the major sixth, with the help of the drone notes; a fact which, though rather startling, is easily demonstrable.

This use of ornamental notes has in course of time developed into a new and prominent character in bagpipe music. Such a development is only natural in an instrument possessing no real diatonic scale, and therefore relying for tolerance of jarring intervals on perpetual suspension, or on constant discord and resolution; with a 'drone bass' in the strictest sense of the term. The ornamental notes thus introduced are termed 'warblers,' very appropriately, after the birds, who, until trained and civilised, sometimes by the splitting of their tongues, entirely disregard the diatonic scale, whether natural or tempered. First-rate pipers succeed in introducing a 'warbler' of eleven notes between the last up-beat and the first down-beat of a bar. Warblers of seven notes are common, and of five usual.

The Irish bagpipe differs from the Scotch in being played by means of bellows, in having a softer reed and longer tubes, with a chaunter giving ten or even twelve notes. The scale is said to be more accurate than the Scotch. The Northumbrian, of which a beautiful specimen has been lent to the writer by Mr. Charles S. Keene, is a much smaller and feebler instrument. The ivory chaunter has, besides the seven holes in front, and one behind, five silver keys producing additional notes. It is moreover stopped at the bottom, so that when all holes are closed no sound issues. The long wail with which a Scotch pipe begins and ends is thus obviated. Each hole is opened singly by the finger, the others remaining closed, contrary to the practice of other reeds. The gamut of the Northumbrian or Border pipes is given as fifteen notes, including two chromatic intervals, C and C♯, D and D♯. The drones can be tuned to G, D, G, or to D, A, D, as above stated.

Considering the small compass of the bagpipe, the music written for it appears singularly abundant. 'Tutors' for the instrument have been published by Donald MacDonald and Angus Mackay. Glen's collection of music for the great Highland bagpipe contains instructions for the management of the reeds, etc., with 213 tunes. Ulleam Ross, the present Queen's Piper, published a collection of pipe music in 1869 consisting of 243 marches, piobaireachds, or pibrochs, strathspeys, and reels, selected from a thousand

airs, amassed during thirty years from old pipers and other local sources. The chief collection of Northumbrian music is known as Peacock's; a book which is now so scarce as to be almost unprocurable.

Many composers have imitated the tone of the bagpipe by the orchestra; the most familiar cases occur in the 'Dame Blanche' of Boieldieu and the 'Dinorah' of Meyerbeer. [W. H. S.]

BAI, Tommaso, was born at Crevalcuore, near Bologna, towards the end of the 17th century, and was for many years one of the tenor singers in the chapel of the Vatican. In 1713 he was made maestro of that basilica, according to an extract from the chapel books cited by Baini, because he was the oldest and most accomplished member of the choir.[1] He died in the year following this recognition of his excellence. His fame rests on a single achievement. His 'Miserere,' written at the request of his choir, is the only one (if we except that by Baini) out of a long series by composers known and unknown, including Naldini, Felice Anerio, Tartini, and Alessandro Scarlatti, which has been thought worthy to take permanent rank with those of Allegri and Palestrina. Other works by Bai exist, but they are in manuscript. They consist of a mass, twelve motetti for four, five, and eight voices, and a 'De Profundis' for eight voices. They are all enumerated in the catalogue of the collection made by the Abbé Santini. [E. H. P.]

BAILDON, Joseph, a gentleman of the Chapel Royal, and lay-vicar of Westminster Abbey in the middle of the 18th century. In 1763 he obtained one of the first prizes given by the Catch Club for a catch, and in 1766 was awarded a prize for his fine glee, 'When gay Bacchus fills my breast.' In 1768 he was appointed organist of the churches of St. Luke, Old Street, and All Saints, Fulham. Ten catches and four glees by him are contained in Warren's collections, and others are in print. Baildon published a collection of songs in two books entitled 'The Laurel,' and 'Four Favourite Songs sung by Mr. Beard at Ranelagh Gardens.' [W. H. H.]

BAILLOT, Pierre Marie François de Sales, takes a prominent place among the great French violin-players. He was born Oct. 1, 1771, at Passy, near Paris, where his father kept a school. He shewed very early remarkable musical talent, and got his first instruction on the violin from an Italian named Polidori. In 1780 Sainte-Marie, a French violinist, became his teacher, and by his severe taste and methodical instruction gave him the first training in those artistic qualities by which Baillot's playing was afterwards so much distinguished. When ten years of age, he heard Viotti play one of his concertos. His performance filled the boy with intense admiration, and, although for twenty years he had no second opportunity of hearing him, he often related later in life, how from that day Viotti remained for him the model of a violin-player, and his style the ideal to be realised in his own studies. After the loss of his father in 1783 a Mons. de Boucheporn, a high government official, sent him, with his own children, to Rome, where he was placed under the tuition of the violin-player Pollani, a pupil of Nardini. Although his progress was rapid and soon enabled him to play successfully in public, we find him during the next five years living with his benefactor alternately at Pau, Bayonne, and other places in the south of France, acting as his private secretary, and devoting but little time to his violin. In 1791 he came to Paris, determined to rely for the future on his musical talent. Viotti procured him a place in the opera-band, but Baillot very soon resigned it, in order to accept an appointment in the Ministère des Finances, which he kept for some years, devoting merely his leisure hours to music and violin-playing. After having been obliged to join the army for twenty months he returned, in 1795, to Paris, and, as Fétis relates, became accidentally acquainted with the violin-compositions of Corelli, Tartini, Geminiani, Locatelli, Bach (?) and Handel. The study of the works of these great masters filled him with fresh enthusiasm, and he once more determined to take up music as his profession. He soon made his appearance in public with a concerto of Viotti, and with such success, that his reputation was at once established, and a professorship of violin-playing was given him at the newly-opened Conservatoire. In 1802 he entered Napoleon's private band, and afterwards travelled for three years in Russia (1805–1808) together with the violoncello-player Lamare, earning both fame and money. In 1814 he started concerts for chamber-music in Paris, which met with great success, and acquired him the reputation of an unrivalled quartett-player. In 1815 and 1816 he travelled in Holland, Belgium, and England, where he performed at the Philharmonic concert of Feb. 26, 1816, and afterwards became an ordinary member of the Society. From 1821 to 1831 he was leader of the band at the Grand Opéra; from 1825 he filled the same place in the Royal Band; in 1833 he made a final tour through Switzerland and part of Italy. He died Sept. 15, 1842, working to the end with unremitting freshness. He was the last representative of the great classical Paris school of violin-playing. After him the influence of Paganini's style became paramount in France, and Baillot's true disciples and followers in spirit were, and are, only to be found among the violinists of the modern German school. His playing was distinguished by a noble powerful tone, great neatness of execution, and a pure, elevated, truly musical style. An excellent solo-player, he was unrivalled at Paris as interpreter of the best classical chamber-music. Mendelssohn and Hiller both speak in the highest terms of praise of Baillot as a quartett-player. An interesting account of some of his personal traits will be found in a letter of the former, published in 'Goethe and Mendelssohn'

[1] 'Come il più antico e virtuoso della Cappella.'

(1872). Although his compositions are almost entirely forgotten, his 'Art du Violon' still maintains its place as a standard work.

He also took a prominent part with Rode and Kreutzer in compiling and editing the 'Méthode de Violon adoptée par le Conservatoire,' and a similar work for the violoncello. His obituary notices of Grétry (Paris, 1814) and Niotti (1825), and other occasional writings, shew remarkable critical power and great elegance of style.

His published musical compositions are:—15 trios for 2 violins and bass; 6 duos for 2 violins; 12 études for violin; 9 concertos; symphonie concertante for 2 violins, with orchestra; 30 airs variés; 3 string quartetts; 1 sonata for piano and violin; 24 préludes in all keys, and a number of smaller pieces for the violin. [P. D.]

BAKER, ——, Mus. Doc., was born at Exeter in 1768. Taught by his aunt, he was able at seven years of age to play upon the harpsichord, and about the same time was placed under the tuition of Hugh Bond and William Jackson, then organist of Exeter cathedral. He also received lessons on the violin from Ward. In 1775 he quitted Exeter for London, where he was received into the family of the Earl of Uxbridge, who placed him under William Cramer and Dussek for instruction on the violin and pianoforte. He afterwards obtained an appointment as organist at Stafford. He took the degree of Doctor of Music at Oxford about 1801. He died about 1835. Dr. Baker's compositions comprise anthems, glees, organ voluntaries, pianoforte sonatas, and other pieces, the music to an unfortunate musical entertainment called 'The Caffres,' produced for a benefit at Covent Garden Theatre, June 2, 1802, and at once condemned, and numerous songs, many of them composed for Incledon, his former fellow-pupil under Jackson. [W. H. H.]

BALBI, Luigi, born at Venice towards the middle of the 16th century, a Cordelier monk, pupil of Costanzo Porta, director of the music in the church of S. Antonio at Padua, and afterwards in the convent of his order at Venice (1606). He composed masses, motetts, and madrigals (Venice, 1576–1606), and died in 1608. One seven-part and five eight-part motets by him are printed in Bodenschatz's 'Florilegium Portense,' Pt. 2. [M. C. C.]

BALDASSARRI, Benedetto, an eminent Italian singer, who sang the tenor part of Timante in Handel's opera 'Floridante,' at its first and succeeding performances in 1721. He appeared also in Buononcini's 'Crispo,' and other pieces, in the next year. He had already sung in 'Numitor' by Porta, and other operas, with Durastanti and her companions of the old troupe. [J. M.]

BALDENECKER, Nicolaus, member of an extensive family of musicians, born at Mayence 1782, first violin at the Frankfort theatre from 1803 to 51, and joint-founder with Schelble of the amateur concerts which resulted in the famous 'Cäcilien-Verein' of that city.

BALDI, a counter-tenor singer, who sang in London in operas of Handel, Buononcini, and others, from 1725 to 28. In the first year he sang in 'Elisa' and Leonardo Vinci's 'Elpidia,' replacing Pacini in the latter, who previously sang in it. In 1726 he appeared in Handel's 'Alessandro,' 'Ottone,' and 'Scipione'; in 1727 in 'Admeto' and 'Riccardo,' as well as in Buononcini's 'Astianatte'; and in 1728 he sang in 'Tolomeo,' 'Siroe,' and 'Radamisto,'—all by Handel. He seems to have been an excellent and useful artist, only eclipsed by the great Senesino, who monopolised the leading parts. [J. M.]

BALELLI, an Italian basso engaged at the opera in London towards the end of the 18th century. In 1787 he sang in 'Giulio Cesare in Egitto,' a pasticcio, the music selected by Arnold from various works of Handel's; and in the 'Re Teodoro,' a comic opera of Paisiello. In 1788 he appeared in Sarti's 'Giulio Sabino'; and the next year in Cherubini's 'Ifigenia,' and in operas both comic and serious by Tarchi. [J. M.]

BALFE, Michael William, was born at Dublin, May 15, 1808. When he was four years old his family resided at Wexford, and it was here, in the eager pleasure he took in listening to a military band, that Balfe gave the first sign of his musical aptitude. At five years of age he took his first lesson on the violin, and at seven was able to score a polacca composed by himself for a band. His father now sought better instruction for him, and placed him under O'Rourke (afterwards known in London as Rooke), who brought him out as a violinist in May 1816. At ten years old he composed a ballad, afterwards sung by Madame Vestris in the comedy of 'Paul Pry,' under the title of 'The Lover's Mistake,' and which even now is remarkable for the freshness of its melody, the gift in which he afterwards proved so eminent. When he was sixteen his father died, and left him to his own resources; he accordingly came to London, and gained considerable credit by his performance of violin solos at the so-called oratorios. He was then engaged in the orchestra at Drury Lane, and when T. Cooke, the director, had to appear on the stage (which was sometimes the case in the important musical pieces), he led the band. At this period he took lessons in composition from C. F. Horn, organist of St. George's Chapel, Windsor, and father of the popular song-writer. In 1825 he met with a patron, the Count Mazzara, whom he accompanied to Italy. At Rome he was located in the house of his patron, and studied counterpoint under Frederici, afterwards head of the Conservatorio at Milan. He next went to Milan, and studied singing under Filippo Galli. Here he made his first public essay as a dramatic composer by writing the music to a ballad entitled 'La Perouse,' the melody and instrumentation in which created a favourable sensation. He was now in his 20th year. Visiting Paris, he was introduced to Rossini, then director

of the Italian Opera; the maestro was not slow to perceive his talent, and offered him an engagement as principal barytone, on condition that he should take a course of preparatory lessons from Bordogni. He made his first appearance at the close of 1828 in 'Figaro,' with decided success. At the close of his Paris engagement he returned to Italy, and was welcomed by a new patron, the Count Sampieri of Bologna. In the carnival season of 1829-30 he was principal barytone at Palermo, and here produced his first complete opera 'I Rivali di se stessi,' written in the short space of twenty days. This was followed in rapid succession by 'Un Avvertimento ai gelosi,' produced at Pavia, and 'Enrico Quarto' at Milan, where he was engaged to sing with Malibran at the Scala. At Bergamo he met Mlle. Rosen, a German singer, whom he married. He continued to sing on the stage in Italy until the spring of 1835, when he came to London, and appeared at several public and private concerts.

Balfe's career as a writer of English operas commenced from this year, when he produced the 'Siege of Rochelle' at Drury Lane (Oct. 29), with distinguished success. It was played for more than three months without intermission, and completely established the composer's fame. 'The Maid of Artois' came out in the following spring, its success heightened by the exquisite singing of Malibran. 'The Light of other days' in this opera, says one of his biographers, 'is perhaps the most popular song in England that our days have known.' In the autumn of this year Balfe appeared as a singer at Drury Lane. In 1837 he brought out his 'Catherine Grey' and 'Joan of Arc'—himself singing the part of Theodore; and in the following year (July 19, 38), 'Falstaff' was produced at Her Majesty's Theatre, the first Italian opera written for that establishment by an English composer since Arne's 'Olympiade.' Two months previously 'Diadeste' was given at Drury Lane. In 1839 he was much on the boards, playing Farinelli in Barnett's opera of that name at Drury Lane, and in an English version of Ricci's 'Scaramuccia' at the Lyceum. In 1840 he entered the field as manager of the Lyceum (the English opera-house), and produced his 'Keolanthe' for the opening night, with Madame Balfe in the principal character; but with all its merited success the opera did not save the enterprise from an untoward close.

Balfe now migrated to Paris, where his genius was recognised, and MM. Scribe and St. George furnished him with the dramatic poems which inspired him with the charming music of 'Le Puits d'Amour' (performed in London under the title of 'Geraldine'), and 'Les Quatre fils d'Aymon' (known here as 'The Castle of Aymon'), both given at the Opéra Comique. While thus maintaining his position before the most fastidious audience of Europe, Balfe returned *en passant* to England, and produced the most successful of all his works, 'The Bohemian Girl' (Nov. 27, 1843). This opera has been translated into almost every European language, and is as great a favourite on the other side of the Atlantic as on this. In 1844 he brought out 'The Daughter of St. Mark,' and in the following year 'The Enchantress'—both at Drury Lane. In 1845 he wrote 'L'Etoile de Seville' for the Académie Royale, in the course of the rehearsals of which he was called to London to arrange his engagement as conductor of Her Majesty's Theatre; which office he filled to the closing of that establishment in 1852. 'The Bondman' came out at Drury Lane in the winter of 1846, Balfe having arrived from Vienna specially for the rehearsals. In Dec. 1847 he brought out 'The Maid of Honour,'—the subject of which is the same as Flotow's 'Martha,'—at Drury Lane. In 1849 he went to Berlin to reproduce some of his operas, when the king offered him the decoration of the Prussian Eagle, which as a British subject he was unable to accept. Between this year and 1852, when the 'Sicilian Bride' was given at Drury Lane, and a few weeks later, at the Surrey Theatre, 'The Devil's in it,' Balfe had undertaken to conduct a series of National Concerts at Her Majesty's Theatre: the plan of these performances was devised with a view to the furtherance of the highest purposes of art, and several important works were produced in the course of the enterprise, which did not, however, meet with success.

At the close of 1852 Balfe visited St. Petersburg with letters of introduction from the Prince of Prussia, now Emperor of Germany, where he was received with all kinds of distinction. Besides popular demonstrations and imperial favour he realised more money in less time than at any other period. The expedition to Trieste, where his next work 'Pittore e Duca,' was given during the Carnival, with such success as the failure of his prima donna could permit, brings us to 1856, when, after an absence of four years, he returned to England.

In the year after his return Balfe brought out his daughter Victoire (afterwards married to Sir John Crampton, and subsequently to the Duke de Frias), as a singer at the Italian opera at the Lyceum; and his next work, 'The Rose of Castile,' was produced by the English company also at this theatre on Oct. 29, 1857. This was succeeded, in 1858, by 'La Zingara,' the Italian version of 'The Bohemian Girl,' at Her Majesty's Theatre, and by 'Satanella' at the Lyceum. 'Satanella' had a long run, and one of the songs, 'The power of Love,' became very popular. His next operas were 'Bianca,' 1860; 'The Puritan's Daughter,' 1861; 'The Armourer of Nantes' and 'Blanche de Nevers' in Feb. and Nov. 1863.

In December 1869 the French version of his 'Bohemian Girl' was produced at the Théatre Lyrique of Paris under the title of 'La Bohemienne,' for which the composer wrote several additional pieces, besides recasting and extending the work into five acts. The success attending this revival procured him the twofold honour of being made Chevalier de la Légion d'Honneur by the Emperor of the French, and Commander of the Order of Carlos III by the Regent of Spain.

In 1864 Balfe retired into the country, became

the proprietor of a small landed property in Hertfordshire, called Rowney Abbey, and turned gentleman farmer. Here he amused himself with agriculture and music, making occasional visits to Paris. He had several severe attacks of bronchitis, and suffered much from the loss of a favourite daughter, which much weakened his constitution. In September 1870 he caught a violent cold, which caused a return of his old complaint, and on October 20 he expired.

'Il Talismano,' the Italian version of Balfe's last opera, 'The Knight of the Leopard,' was produced at Drury Lane, on June 11, 1874; and on September 25 in the same year a statue to his memory, by a Belgian artist, M. Mallempre, was placed in the vestibule of Drury Lane, the scene of so many of his triumphs.

Balfe's miscellaneous pieces are numerous, including the operetta of 'The Sleeping Queen,' performed at the Gallery of Illustration; three cantatas—'Mazeppa,' performed in London; and two others composed at Paris and Bologna. Many of his ballads are not likely to be soon forgotten. His characteristics as a composer are summed up by a brother artist (Professor Macfarren) in the following words:—'Balfe possesses in a high degree the qualifications that make a natural musician, of quickness of ear, readiness of memory, executive facility, almost unlimited and ceaseless fluency of invention, with a felicitous power of producing striking melodies. His great experience added to these has given him the complete command of orchestral resources, and a remarkable rapidity of production. Against these great advantages is balanced the want of conscientiousness, which makes him contented with the first idea that presents itself, regardless of dramatic truth, and considerate of momentary effect rather than artistic excellence; and this it is that, with all his well-merited success with the million, will for ever prevent his works from ranking among the classics of the art. On the other hand it must be owned that the volatility and spontaneous character of his music would evaporate through elaboration, either ideal or technical; and that the element which makes it evanescent is that which also makes it popular.' (*Imp. Dict. of Univ. Biog.*; Kenney's *Memoir*, 1875). [E. F. R.]

BALINO, see FABRI.

BALL, WILLIAM, an English litterateur, who died in London on May 14, 1869, aged 85, and deserves a place in a Dictionary of Music for having adapted to English words the librettos of various great musical compositions—Masses of Haydn, Mozart, and Beethoven (No. 1), Mozart's 'Requiem,' Rossini's 'Stabat Mater' (to entirely different words); and especially Mendelssohn's 'St. Paul.'

BALLABILE (Ital., from *ballare*, to dance). A piece of music adapted for dancing. The term can be applied to any piece of dance music. Meyerbeer frequently uses it in his operas, e. g. in 'Robert le Diable,' where the three dances in the scene of the resurrection of the nuns in the third act are entitled in the score '1°. 2do. and 3°. ballabile.' He also applies the term to the dance music of the ball-room scene at the commence- of the fifth act of the 'Huguenots.' More recently Dr. Hans von Bülow has given the title of 'Ballabili' to the dance-numbers of his 'Carnevale di Milano,' these dances being respectively a polacca, a waltz, a polka, a quadrille, a mazurka, a tarantella, and a galop. [E. P.]

BALLAD, from the Italian *ballata*,[1] a dance, and that again from *ballare*, to dance. The form and application of the word have varied continually from age to age. In Italy a Balletta originally signified a song intended to be sung in dance measure, accompanied by or intermixed with dancing; 'in the Crusca dictionary,' says Burney, 'it is defined as Canzone, che si canta ballando'—a song sung while dancing. The old English ballads are pieces of narrative verse in stanzas, occasionally followed by an envoi or moral. Such are 'Chevy Chase,' 'Adam Bell, Clym of the Clough and William of Cloudeslee,' 'The Babes in the Wood'; and, to come to more modern times, such are 'Hozier's Ghost' (Walpole's favourite), Goldsmith's 'Edwin and Angelina,' and Coleridge's 'Dark Ladie.' But the term has been used for almost every kind of verse—historical, narrative, satirical, political, religious, sentimental, etc. It is difficult to discover the earliest use of the word. Many references which have been made to old authors reputed to have employed it are not to the point, as it will be found in such cases that the original word in the old Latin chronicles is some form of the noun 'cantilena.'

In a MS. of the Cotton collection, said to be as ancient as the year 1326, mention is made of ballads and roundelays (Hawkins, Hist. of Music). John Shirley, who lived about 1440, made a collection of compositions by Chaucer, Lydgate, and others, and one of the volumes, now in the Ashmolean collection, is entitled 'A Boke cleped the abstracte brevyaire, compyled of diverse *balades*, roundels, . . . collected by John Shirley.' In the devices used at the coronation of Henry VI (Dec. 17, 1431) the king was portrayed in three several ways, each 'with a ballad' (Sharon Turner). Coverdale's Bible, printed in 1535, contains the word as the title of the Song of Solomon—'Salomon's Balettes called Cantica Canticorum.'

Ballad making was a fashionable amusement in the reign of Henry VIII, who was himself renowned for 'setting of songes and makyng of ballettes.' A composition attributed to him, and called 'The Kynges Ballade' (Add. MSS. Brit. Mus. 5665), became very popular. It was mentioned in 'The Complainte of Scotland,' published in 1548, and also made the subject of a sermon preached in the presence of Edward VI by Bishop Latimer, who enlarged on the advantages of 'Passetyme with good companye.' Amongst Henry's effects after his decease, mention is made of 'songes and ballades.' In Queen Eliza-

[1] *Ballata* = a dancing piece, as *Suonata*, a sounding piece, and *Cantata*, a singing piece.

beth's reign ballads and ballad singers came into disrepute, and were made the subject of repressive legislation. 'Musicians held ballads in contempt, and great poets rarely wrote in ballad metre.'

Morley, in his 'Plaine and easie introduction to Practicall Musicke,' 1597, says, after speaking of *Vilanelle*, 'there is another kind more light than this which they tearm *Ballete* or daunces, and are songs which being sung to a dittie may likewise be danced, these and other light kinds of musicke are by a general name called *aires*.' Such were the songs to which Bonny Boots, a well-known singer and dancer of Elizabeth's court, both 'tooted it' and 'footed it.' In 1636 Butler published 'The Principles of Musicke,' and in that work spoke of 'the infinite multitude of Ballads set to sundry pleasant and delightful tunes by cunning and witty composers, with *country dances* fitted unto them.' After this the title became common.

The name has been applied to a pastoral song, 'Sumer is icumen in,' preserved in the Harleian MSS., which dates from the 13th century, and furnishes the earliest example known (though it is obvious that so finished a composition cannot have been the first) of part music. The music is in triple measure, and a sort of dance rhythm, but the song can in no sense be called a ballad. [See SUMER IS ICUMEN IN.] The music of many real old ballads has however survived, for which the reader may be referred to Mr. W. Chappell's well-known work. 'Chevy Chase' appears to have been sung to three tunes. [CHEVY CHASE.] One of these, 'The hunt is up,' was a favourite popular air, of which we give the notes—

This old tune was otherwise employed. In 1537 information was sent to the Council against John Hogon, who, 'with a crowd or a fyddyll,' sang a song with a political point to the tune 'The hunt is up.' 'If a man,' says Fletcher of Saltoun, 'were permitted to make all the ballads, he need not care who should make the laws of a nation.' 'Lilliburlero' (beloved of my uncle Toby), is a striking proof of the truth of Saltoun's remark, since it helped to turn James II out of Ireland. The tune and the history of the song will be found under LILLIBURLERO. 'Marlbrouk,' the 'Marseillaise,' and the 'Wacht am Rhein,' are other instances of ballads which have had great political influence.

Ballads have sunk from their ancient high estate. Writing in 1802 Dr. Burney said, 'A ballad is a mean and trifling song such as is generally sung in the streets. In the new French Encyclopédie we are told that we English dance and sing our ballads at the same time. We have often heard ballads sung and seen country dances danced; but never at the same time, if there was a fiddle to be had. The movement of our country dances is too rapid for the utterance of words. The English ballad has long been detached from dancing, and, since the old translation of the Bible, been confined to a lower order of song.' Notwithstanding the opinion of Dr. Burney the fact remains incontrovertible that the majority of our old ballad tunes are dance tunes, and owe their preservation and identification to that circumstance alone—the words of old ballads being generally found without the music but with the name of the tune attached, the latter have thus been traced in various collections of old dance music. The quotation already made from Butler shews that the use of vocal ballads as dance tunes implied in the name had survived as late as the reign of Charles I. One instance of the use of the word where dancing can by no possibility be connected with it is in the title to Goethe's 'Erste Walpurgisnacht,' which is called a Ballad both by him and by Mendelssohn, who set it to music. The same may be said of Schiller's noble poems 'Der Taucher,' 'Ritter Togenburg,' and others, so finely composed by Schubert, though these are more truly 'ballads' than Goethe's 'Walpurgisnacht.' So again Mignon's song 'Kennst du das Land,' though called a 'Lied' in Wilhelm Meister, is placed by Goethe himself at the head of the 'Balladen' in the collected edition of his poetry. In fact both in poetry and music the term is used with the greatest freedom and with no exact definition.

At the present time a ballad in music is generally understood to be a sentimental or romantic composition of a simple and unpretentious character, having two or more verses of poetry, but with the melody or tune complete in the first, and repeated for each succeeding verse. 'Ballad concerts' are ostensibly for the performance of such pieces, but the programmes often contain songs of all kinds, and the name is as inaccurate as was 'Ballad opera' when applied to such pieces as 'The Beggar's Opera,' which were made up of well-known airs with fresh words. [ENGLISH OPERA.] [W. H. C.]

BALLADE, a name adopted by Chopin for four pieces of pianoforte music (op. 23, 38, 47, 52) which, however brilliant or beautiful, have no peculiar form or character of their own, beyond being written in triple time, and to which the name seems to be no more specially applicable than that of 'Sonnet' is to the pieces which Liszt and others have written under that name. Brahms has also published four 'Balladen' (op. 10) and Liszt two.

BALLARD, a family of printers, who for nearly 200 years virtually enjoyed the monopoly of printing music in France. Their types were made by Guillaume le Bé in 1540, and remained in use as late as 1750. The first patent was granted to Robert Ballard by Henri II in 1552, and he and his son-in-law Adrien Leroy printed many tablatures for the lute and other music. They were followed by Pierre, and he again by

his son Robert, under whom the house rose to its greatest height both in privileges and position. He was succeeded by Christophe, T. B. Christophe, and Christophe Jean François, who died in 1765. His son held the patent until it was abolished during the Revolution. One of the earliest specimens of their art of printing is 'The Psalms of Marot,' 1562. Lully's operas were printed by the Ballards—first about 1700, from moveable types, and afterwards from engraved copper plates. [F. G.]

BALLERINA (Ital.), a female ballet-dancer.

BALLET. The ballet is a more modern entertainment even than the opera, with which it has long been intimately connected. The name seems to have been derived from the Italian *ballata*, the parent of our own 'ballad'; and the earliest ballets (Ballets de Cour), which corresponded closely enough to our English masques, were entertainments not of dancing only, but also of vocal and instrumental music. M. Castil Blaze, in an interesting monograph ('La Dance,' etc.; Paris, Paulin), traces back the ballet from France to Italy, from Italy to Greece, and through the Greek stage to festivals in honour of Bacchus. But the ballet as signifying an entertainment exclusively in dancing dates from the foundation of the Académie Royale de Musique, or soon afterwards. In 1671, the year in which Cambert's 'Pomone,' the first French opera heard by the Parisian public, was produced, 'Psyche,' a so-called tragédie-ballet by Molière and Corneille was brought out. Ballets however in the mixed style were known much earlier; and the famous 'Ballet comique de la Royne,' the 'mounting' of which is said to have cost three-and-a-half millions of francs, was first performed at the marriage of the Duke of Joyeuse in 1581. [BALTAZARINI.] The work in question consisted of songs, dances, and spoken dialogue, and seems to have differed in no important respect from the masques of an earlier period. Another celebrated ballet which by its historical significance is better worthy of remembrance than the 'Ballet comique de la Royne,' was one represented on the occasion of Louis XIV's marriage with Marie Thérèse, and entitled 'Il n'y a plus de Pyrénées.' In illustration of this supposed political fact half the dancers were dressed in the French and half in the Spanish costume, while a Spanish nymph and a French nymph joined in a vocal duet. Other ballets of historical renown were the 'Hercule amoureux,' at which more than 700 persons were on the stage, and the 'Triomphe de l'Amour' in 1681. Louis XIV took such a delight in ballets that he frequently appeared as a ballet-dancer, or rather as a figurant, himself. For the most part his majesty contented himself with marching about the stage in preposterous costumes, and reciting verses in celebration of his own greatness. Occasionally, however, he both sang and danced in the court ballets. When in 1669 the 'Great Monarch' assumed, ostensibly for the last time, the part of the Sun in the ballet of 'Flora,' it was thought that His Majesty's theatrical career had really come to an end. He felt, however, as so many great performers have since done under similar circumstances, that he had retired too soon; and the year afterwards he appeared again in 'Les Amants magnifiques,' composed by the king himself, in collaboration with Molière. In this work Louis executed a solo on the guitar—an instrument which he had studied under Francesco Corbetta, who afterwards went to England and obtained great success at the court of Charles II. It is indeed recorded of him that in connection with 'Les Amants magnifiques,' he played the part of author, ballet-master, dancer, mimic, singer, and instrumental performer. As Louis XIV did not think it beneath his dignity to act at court entertainments, he had no objection to his courtiers showing themselves publicly on the stage. In the royal letters patent granted to the Abbé Perrin, the first director of the French Opera, or 'Académie Royale de Musique' as from the beginning it was called, free permission was given to 'all gentlemen and ladies wishing to sing in the said pieces and representations of our royal academy without being considered for that reason to derogate from their titles of nobility, or from their privileges, rights, and immunities.' The right to sing seems to have been interpreted as including the right to dance; and several ladies and gentlemen of good birth profited by the king's liberality to appear in the ballets represented at the Académie Royale. The music of Louis XIV's ballets was for the most part written by Lulli, who also composed the songs and symphonies for the dance-interludes of Molière's comedies. The dramatic ballet or *ballet d'action* is said to have been invented by the Duchesse du Maine, celebrated for her evening entertainments at Sceaux, which the nobles of Louis XIV's court found so exhilarating after the formal festivities of Versailles. With a passion for theatrical representation the Duchess combined a taste for literature; and she formed the project of realising on the stage of her own theatre her idea of the pantomimes of antiquity, as she found them described in the pages of her favourite authors. She went to work precisely as the arranger of a ballet would do in the present day. Thus taking the fourth act of 'Les Horaces' as her libretto (to use the modern term), she had it set to music for orchestra alone, and to the orchestral strains caused the parts of Horace and of Camille to be performed in dumb show by two celebrated dancers who had never attempted pantomime before. Balon and Mademoiselle Prévost, the artists in question, entered with so much feeling into the characters assigned to them, that they drew tears from the spectators.

Mouret, the musical director of the Duchess's 'Nuits de Sceaux,' composed several ballets, on the principle of her ballet of 'Les Horaces,' for the Académie Royale. During the early days of the French opera, and until nearly the end of the 17th century, it was difficult to obtain dancers in any great number, and almost impossible to find female dancers. The company of vocalists

was recruited from the cathedral choirs, but for the ballet there were only the dancing masters of the capital and their pupils of the male sex to select from. There were no dancing mistresses, and ladies would not under any circumstances have consented to dance in public. On this point, however, the fashion was destined soon to change. Nymphs, dryads, and shepherdesses were for a time represented by boys, who equally with the fauns and satyrs wore masks. But at last ladies of the highest position, with Madame la Dauphine and the Princesse de Conti amongst them, appeared by express desire of the king in the ballets at Versailles; and about the same time several ladies of title taking advantage of the royal permission, joined the opera in the character of ballet-dancers. The first professional ballerina of note at the Académie was Mlle. Lafontaine, who with three other danseuses and a befitting number of male dancers, formed the entire ballet company. It is not necessary to relate the stories, more or less scandalous, told of various ballet dancers — of the Demoiselles de Camargo, of Mlle. Pélissier (who, expelled from Paris, visited London, where she was warmly received in 1734); of Mlle. Petit, dismissed from the opera for misconduct, and defended in a pamphlet by the Abbé de la Marre; of Mlle. Mazé, who, ruined by Law's financial scheme, dressed herself in her most brilliant costume, and drowned herself publicly at noon; or of Mlle. Subligny, who came to England with letters of introduction from the Abbé Dubois to Locke. The eminent metaphysician, who had hitherto paid more attention to the operations of the human mind than to the art of dancing, did honour to the abbé's recommendation, and (as Fontenelle declared in a letter on the subject) 'constituted himself her man of business.' We now, however, come to a ballerina, Mlle. Sallé, who besides being distinguished in her own particular art, introduced a general theatrical reform. In the early part of the 18th century—as indeed at a much later period—all sorts of anachronisms and errors of taste were committed in connection with costume. Assyrian, Greek, and Roman warriors appeared and danced *pas seuls* in the ballets of the Académie Royale, wearing laced tunics and powdered wigs with pigtails a yard long. The wigs were surmounted by helmets, and the manly breasts of the much-beribboned warriors were encased in a cuirass. Mlle. Sallé proposed that each character should wear the costume of his country and period; and though this startling innovation was not accepted generally in the drama until nearly a century later, Mlle. Sallé succeeded in causing the principles she advocated to be observed at the opera—at least during her own time, and so far as regarded the ballet. Mlle. Sallé's reform was not maintained even at the Académie; for about half a century later Galatea, in Jean Jacques Rousseau's 'Pygmalion,' wore 'a damask dress made in the Polish style over a basket hoop, and on her head an enormous *pouf* surmounted by three ostrich feathers.' It has been said that Mlle. de Subligny brought to London letters from the Abbé Dubois to Locke. Mlle. Sallé arrived with an introduction from Fontenelle to Montesquieu, who was then Ambassador at the court of St. James's. This artist was, indeed, highly esteemed by the literary society of her time. She enjoyed the acquaintance not only of Fontenelle, Montesquieu, and our own Locke, but also of Voltaire, who wrote a poem in her honour. In London Mlle. Sallé produced a 'Pygmalion' of her own, which, at least as regards the costumes, was very superior to the 'Pygmalion' of Rousseau brought out some forty or fifty years afterwards. In representing the statue about to be animated, she carried out her new principle by wearing not a Polish dress but simple drapery, imitated as closely as possible from the statues of antiquity. A full and interesting account of Mlle. Sallé's performance, written by a correspondent in London, possibly Montesquieu himself, was published on March 15, 1734, in the 'Mercure de France.' 'She ventured to appear,' says the correspondent, 'without skirt, without a dress, in her natural hair, and with no ornament on her head. She wore nothing in addition to her bodice and under petticoat but a simple robe of muslin arranged in drapery after the model of a Greek statue. You cannot doubt, sir,' he adds, 'the prodigious success this ingenious ballet so well executed obtained. At the request of the king, the queen, the royal family, and all the court, it will be performed on the occasion of Mlle. Sallé's benefit, for which all the boxes and places in the theatre and amphitheatre have been taken for a month past.'

Madeleine Guimard, a celebrated *danseuse* at the French opera during the Gluck and Piccinni period, is frequently mentioned in the correspondence of Grimm and of Diderot. Houdon, the sculptor, moulded her foot. Fragonard, the painter, decorated her rooms, until presuming to fall in love with her it was found necessary to replace him by Louis David—afterwards so famous as a historical painter in the classical style; Marie Antoinette consulted her on the subject of dress, and when by an accident on the stage she broke her arm, prayers were said at Notre Dame for Mlle. Guimard's injured limb. Marmontel, referring to her numerous acts of charity, addressed to her a flattering epistle in verse; and a popular divine made her munificence the subject of a sermon. The chronicles of the time laid stress on Guimard's excessive thinness, and she was familiarly known as the 'Spider,' while a wit of the period called her *la squelette des Grâces*. The French Revolution drove numerous French artists out of the country, many of whom visited London. 'Amongst them,' says Lord Mount-Edgecumbe in his Memoirs, 'came the famous Mlle. Guimard, then near sixty years old, but still full of grace and gentility; and she had never possessed more.'

Gaetan Vestris, the founder of the Vestris family, was as remarkable for his prolonged youthfulness as Mlle. Guimard herself — who, however, instead of being 'near sixty,' was not

more than forty-six when she arrived in London). Gaetan Vestris made his début at the French opera in 1748; and M. Castile Blaze, in his 'Histoire de l'Académie Royale de Musique,' tells us that he saw him fifty-two years afterwards, when he danced as well as ever, executing the steps of the minuet 'avec autant de grâce que de noblesse.' The family of Vestris—originally Vestri—came from Florence. Gaetan had three brothers, all dancers; his son Auguste was not less famous than himself ('Auguste had Gaetan Vestris for his father,' the old man would say—'an advantage which nature refused me'); Auguste's nephew was Charles Vestris, and Auguste's favourite pupil was Perrot, who married Carlotta Grisi, and who by his expressive pantomime more even than by his very graceful dancing, enjoyed in London an amount of success which male dancers in this country have but rarely obtained. Innumerable anecdotes are told of the vanity and self-importance of Gaetan Vestris, the head of this family of artists. On one occasion when his son was in disgrace for having refused, on some point of theatrical honour, to dance in the divertissement of Gluck's 'Armide,' and was consequently sent to Fort-l'Evêque, the old man exclaimed to him in presence of an admiring throng: 'Go, Augustus; go to prison! Take my carriage, and ask for the room of my friend the King of Poland.' Another time he reproved Augustus for not having performed his duty by dancing before the King of Sweden, 'when the Queen of France had performed hers by asking him to do so.' The old gentleman added that he would have 'no misunderstanding between the houses of Vestris and of Bourbon, which had hitherto always lived on the best terms.' The ballet never possessed in London anything like the importance which belonged to it in France, from the beginning of the 18th century until a comparatively recent time. For thirty years, however, from 1820 to 1850, the ballet was an attractive feature in the entertainments at the King's (afterwards Her Majesty's) Theatre; and in 1821 the good offices of the British ambassador at the court of the Tuileries were employed in aid of a negociation by which a certain number of the principal dancers were to be temporarily 'ceded' every year by the administration of the Académie Royale de Musique to the manager—at that time Mr. Ebers, of our Italian Opera. Mlles. Noblet and Mercandotti seem to have been the first *danseuses* given, or rather lent, to England by this species of treaty. Mlle. Taglioni, who appeared soon afterwards, was received year after year with enthusiasm. Her name was given to a stage coach, also to a great coat; and—more enduring honour—Thackeray has devoted some lines of praise to her in the 'Newcomes,' assuring the young men of the present generation that they will 'never see anything so graceful as Taglioni in La Sylphide.' Among the celebrated dancers contemporary with Taglioni must be mentioned Fanny Ellsler (a daughter of Haydn's old copyist of the same name) and Cerito, who took the principal part in the once favourite ballet of 'Alma' (music by Costa). Fanny Ellsler and Cerito have on rare occasions danced together at Her Majesty's Theatre the minuet in 'Don Giovanni.' To about the same period as these eminent *ballerine* belonged Carlotta Grisi, perhaps the most charming of them all. One of her most admired characters was that of Esmeralda in the ballet arranged by her husband, the before-mentioned Perrot, on the basis of Victor Hugo's 'Notre Dame de Paris.' Pugni, a composer, who made ballet music his speciality, and who was attached as composer of ballet music to Her Majesty's Theatre, wrote music for Esmeralda full of highly rhythmical and not less graceful melodies. In his passion for the ballet Mr. Lumley once applied to Heinrich Heine for a new work, and the result was that 'Mephistophela,' of which the libretto, written out in great detail, is to be found in Heine's complete works. The temptation of Faust by a female Mephistopheles is the subject of this strange production, which was quite unfitted for the English stage, and which Mr. Lumley, though he duly paid for it, never thought of producing. In one of the principal scenes of 'Mephistophela' the temptress exhibits to her victim the most celebrated danseuses of antiquity, including Salome the daughter of Herodias. King David too dances a *pas seul* before the ark. Probably the most perfect ballet ever produced was 'Giselle,' for which the subject was furnished by Heine, the *scenario* by Theophile Gautier, and the music by Adolphe Adam. Adam's music to 'Giselle' is, as Lord Mount-Edgcumbe said of Madeleine Guimard, 'full of grace and gentility.' The 'Giselle Waltz' will long be remembered: but we must not expect to see another 'Giselle' on the stage until we have another Carlotta Grisi; and it is not every day that a dancer appears for whom a Heine, a Gautier, and an Adam will take the trouble to invent a new work. Beethoven's 'Prometheus' is perhaps the only ballet which has been performed entire in the concert room, for the sake of the music alone. The Airs de Ballet from Auber's 'Gustave' and Rossini's 'William Tell' are occasionally found in concert programmes, and those in Schubert's 'Rosamunde' and Gounod's 'Reine de Saba' have immortalised those operas after their failure on the stage. [H. S. E.]

BALLETS, compositions of a light character, but somewhat in the madrigal style, frequently with a 'Fa la' burden which could be both sung and danced to; these pieces, says Morley (Introduction), were 'commonly called Fa las.' Gastoldi is generally supposed to have invented or at all events first published ballets. His collection appeared in 1597, and was entitled 'Balletti a cinque voci, con li suore versi per cantare, suonare et ballare.' The first piece in the book is a musical 'Introduzione a i Balletto,' with directions for the performers 'Su cacciam man a gli stromenti nostri, e suoniam et cantiam qualche Balletti.' These must therefore have had both instrumental and dancing accompaniments. In 1595 Morley published a collection of 'Ballets for five voices,' professedly in imitation of Gas-

toldi, and was followed three years later by Weelkes, with 'Ballets and Madrigals to 5 voices.' 'Balletto' is used by Bach for an allegro in common time. See Catalogue, Anh. I. Ser. 3. Inv. 2 & 6. [W. H. C.]

BALLO IN MASCHERA, IL. Opera in four acts, libretto by Somma, music by Verdi. Produced at Rome in 1859; at Paris, Théâtre des Italiens, Jan. 13, 1861; and in London, Lyceum, June 15, 61.

BALTAZARINI (or BALTAGERINI), an Italian musician; the best violinist of his day. He was brought from Piedmont in 1577 by Marshal de Brissac to Catherine de' Medicis, who made him intendant of her music and her first valet de chambre, and changed his name to M. de Beaujoyeulx, which he himself adopted. He seems to have been the first to introduce the Italian dances into Paris, and thus to have been the founder of the ballet, and, through the ballet, of the opera. He associated the best musicians of Paris with him in his undertaking. Thus in the entertainment of 'Circe,' produced by him at the marriage of the Duc de Joyeuse and Mlle. de Vaudemont, on Sunday Oct. 15, 1581, known under the title of 'Ballet comique de la royne.' etc. (Paris, 1582), he states in the preface that the music was by Beaulieu and Maistre Salmon. Several numbers from it are given by Burney (Hist. iii. 279–283); and the Ballet in all its details and its connexion with the opera has been made the subject of a work 'Les origines de l'Opéra, etc.; par L. Cellier' (Paris, 1868).[1] The MSS. of others of Baltzarini's ballets are in the Bibliothèque Nationale. [G.]

BALTZAR, THOMAS, born at Lübeck about 1630; the finest violinist of his time, and the first really great performer heard in England. He came to this country in 1656, and stayed for some time with Sir Anthony Cope, of Hanwell, Oxon. Evelyn heard him play March 4, 1656, and has left an account which may be read in his Diary under that date. Anthony Wood met him on July 24, 1658, and 'did then and there to his very great astonishment, heare him play on the violin. He then saw him run up his Fingers to the end of the Fingerboard of the Violin, and run them back insensibly, and all with alacrity, and in very good tune, which he nor any in England saw the like before . . . Wilson thereupon, the public Professor, . . . did, after his humoursome way, stoop downe to Baltzar's Feet, to see whether he had a Huff on; that is to say, to see whether he was a Devill or not, because he acted beyond the parts of a man. . . . . Being much admired by all lovers of musick, his company was therefore desired; and company, especially musicall company, delighting in drinking, made him drink more than ordinary, which brought him to his grave.' At the Restoration Baltzar was appointed leader of the King's celebrated band of twenty-four violins, but died soon after, and was buried in the cloister of Westminster Abbey. He is entered on the Register as 'Mr. Thomas Balsart, one of the violins in the King's Service July 27, 1663.'

Baltzar did much towards placing the violin in England in its present position, at the head of all stringed instruments. He appears from Wood's account to have introduced the practice of the *shift*, till then unknown, and the use of the upper part of the finger-board. Playford's 'Division Violin' contains all that appear to have been printed of his compositions, but Burney speaks in high terms of some MS. solos in his possession; and a set of sonatas for a 'lyra violin, treble violin, and bass viol' were sold at the auction of Thomas Britton the 'musical small-coal man.' [M. C. C.]

BANCHIERI, ADRIANO, born at Bologna, 1567, pupil of Gerami the organist of the cathedral of Lucca and afterwards of S. Marco in Venice. He was first organist at Imola, of S. Maria in Regola; then in 1603 we find him at S. Michele in Bosco near Bologna. Gerber's statement that he was chosen abbot of Bosco is unsupported, and appears to be contradicted by the fact that on his works he is uniformly described as 'Monaco olivetano.' His first work, 'Conclusioni per organo,' appeared at Lucca in 1591; and Zuchelli gives the date of his death as 1634. He was great in all departments, theory, the church, and the theatre. His most important theoretical work is probably his 'L'Organo suonarino' (Amadius, Venice, 1605), which was often reprinted. It contains the first precise rules for accompanying from a figured bass—afterwards published separately by Lomazzo at Milan. In a later work, 'Moderna practica musicale' (Venice, 1613), he treats of the influence of the basso continuo on the ornaments in singing, and the alterations necessary in consequence thereof. At the same time he mentions the changes in harmony and tonality which were at that time beginning to prevail, as incomprehensible. In addition to his many compositions for the church, Banchieri wrote what were then called 'intermedi' for comedies. In his 'La Pazzia senile, raggionamenti vaghi e dilettevole, composti e dati in luce colla musica a tre voci,' published at Venice in 1598 and reprinted at Cologne—itself a kind of imitation of the 'Antiparnasso' of Orazio Vecchi—the transition from the madrigal to the new form of the intermedio is very obvious; the work may be almost called the first comic opera. He afterwards composed a pendant to it under the name of 'La prudenza giovenile,' to which he boldly affixed the title of 'Comedia in musica,' and which was published at Milan by Tini in 1607. Another analogous work is 'La barca di Venezia a Padua' (Venice, 1623), and still more so 'La fida fanciulla, comedia esemplare, con musicali intermedi apparente ed inapparenti,' Bologna, 1628 and 1629. Banchieri was a poet as well as a musician, and wrote comedies under the name of Camillo Scaligeri

[1] The air which of late years has been somewhat in vogue abroad and at home, under the title of 'Gavotte de Louis XIII,' is taken from this Ballet, where the first strain appears as 'Le son de la Clochette auquel Circé sortit de son jardin'—'un son fort gay.' The Trio to the 'Gavotte' has been added by the modern arranger.

della fratta. Lastly, in his 'Cartella musicale' (1614) we find a project for the foundation of an academy of science and art in his monastery at Bologna. [F. G.]

BAND. A combination of various instruments for the performance of music. The old English term was 'noise.' The French word 'bande' was applied to the 'vingt-quatre violins' of Louis XIV. (Littré.) Charles II had his 'four-and-twenty violins,' and the word doubtless accompanied the thing. It first appears in a MS. order (Ld. Chamberlain's Warrt. Bks. May 31, 1661) that the King's band of violins shall take instructions from Hudson and Mell. (See also State Papers, Domestic, lxxvii. No. 40, and lxxix. Aug. 19, 63.) It is not mentioned by Johnson (nor indeed in Latham's Johnson), Richardson, or Webster. The various kinds of bands will be found under their separate heads, viz. HARMONIE-MUSIC; MILITARY BAND; ORCHESTRA; KING'S PRIVATE BAND; WIND BAND. BANDMASTER and BANDSMEN are respectively the leader and members of a Military Band. [G.]

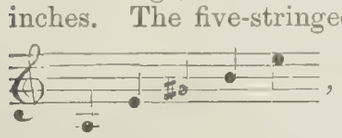
BANDERALI, DAVIDDE, born at Lodi 1780, died in Paris 1849; first appeared as a buffo tenor singer, which part may be said to have been created by him. He soon relinquished the stage, and became professor of singing in the Conservatoire first of Milan, and afterwards—on the recommendation of Rossini—in that of Paris (1828). In both places he trained singers who became celebrated. [M. C. C.]

BANDORA, Ital. *Mandora*, or *Mandola*; Neapolitan dial. *Pandura*; Span. *Bandolon*; Old Eng. *Pandore*, are the Romance names of varieties of the CITHER in the countries designated. Like the lute in size and in the form of the pear-shaped body, they are classed with the cither because they have generally wire strings (tuned in pairs) and are played with a plectrum of tortoiseshell or quill. The mandoline is a small and very beautiful instrument of the kind. These instruments, with their names, were derived from the East. In the heyday of the Renaissance they became very generally used to accompany the voice and support the recitals of improvisatori, as well as for solo performance. Although *πανδοῦρα* appears in Greek, it was not a true Greek instrument, but an exotic. Athenæus states that Pythagoras, writing about the Red Sea, says the Troglodytes made the pandoura of daphne, i. e. laurel, which grew near the seashore. According to Mr. Engel ('Musical Instruments,' 1874) the tambour or tamboura is their Eastern representative. There are several varieties of these pear-shaped instruments used in Turkey and Bulgaria. The large Turkish tamboura has a circular body, the open strings producing four tones: it has thirty-five frets of thin catgut bound round the neck and disposed for the intervals, smaller than halftones, belonging to the Arabic scale. The tamboura is also found in Persia, Egypt, and Hindostan. The ancient Egyptian *nofre*, hieroglyphic for 'good,' was a tamboura; and the Assyrians had an instrument of the kind, also played with a plectrum. The idea of tension would seem to be inherent in the first syllable of names of the bandora or tamboura family of instruments, preserving everywhere so remarkable an identity. (See BANJO, CALASCIONE, CITHER, LUTE, MANDOLINE.) [A. J. H.]

BANISTER, JOHN, born 1630, son of one of the waitts of the parish of St. Giles'-in-the-Fields, London. He received the rudiments of his musical education from his father, and arrived at great proficiency on the violin. He was noticed by Charles II, who sent him to France for improvement; and on his return he was appointed leader of the king's band. The State Papers inform us, '1663, Mr. Banister appointed to be chief of His Majesty's violins.' Pepys, in his Diary, under the date Feb. 20, 1666–7, says:—'They talk how the King's violin, Banister, is mad that a Frenchman is come to be chief of some part of the King's musique.' The Frenchman here alluded to was the impudent pretender Louis Grabu. It is recorded, we know not upon what authority, that Banister was dismissed the King's service for saying, in the hearing of His Majesty, that the English performers on the violin were superior to those of France. This musician is entitled to especial notice as being the first to establish lucrative concerts in London. These concerts were made known through the medium of the 'London Gazette'; and on December 30, 1672, there appeared the following advertisement:—'These are to give notice that at Mr. John Banister's house, now called the Musick-school, over against the George Tavern in White Friars, this present Monday, will be musick performed by excellent masters, beginning precisely at four of the clock in the afternoon, and every afternoon for the future, precisely at the same hour.' Many similar notices may be found in the same paper (1673 to 1678), from which it appears that Banister carried on these concerts till near the period of his decease, which occurred on the third of October, 1679. He was buried in the cloisters of Westminster Abbey. Banister wrote the music to the tragedy of 'Circe,' written by Dr. Charles Davenant, eldest son of Sir William Davenant, performed at the Duke of York's Theatre in 1676. Downes ('Roscius Anglicanus,' 1703) calls it an 'opera,' and says 'All the musick was set by Mr. Banister, and being well performed, it answered the expectation of the company.' One of the songs is printed in the second book of 'Choice Ayres and Songs,' 1676, and a MS. copy of the first act is preserved in the library of the Sacred Harmonic Society. Jointly with Pelham Humphrey he wrote the music to 'The Tempest,' performed in 1676, some of the songs of which were published in the same year. He contributed to Playford's 'Courtly Masquing Ayres,' 1662; and some lessons for 'viols or violins of his are appended to a small volume entitled 'New Ayres and Dialogues,' 1678. (Hawkins; *Notes to North's Memoirs of Musick*,

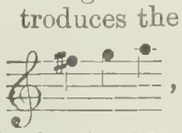
etc.). His son, JOHN, was educated in music under his father, and attained great excellence as a performer on the violin. He was one of the 'musicians' of Charles II, James II, William and Mary and Anne; and, at the beginning of the 18th century, when Italian operas were first introduced in English form into this country, he occupied the post of principal violin. He composed some music for the theatre, and, in conjunction with Godfrey Finger, published a small collection of these pieces. He was also a contributor to Henry Playford's 'Division Violin,' 1685, the first printed book for the violin put forth in this country. He resided for many years in Brownlow Street, Drury Lane, where he died in 1735. There is a fine mezzotint engraving of him by Smith. [E. F. R.]

BANJO (American). An instrument of the guitar kind, played with the fingers, but without the aid of frets to guide the stopping in tune of the strings. The banjo has a long neck, and a body like a drumhead, of parchment, strained upon a hoop to the required writhe or degree of stiffness for resonance. There is no back to it. Banjoes have five, six, seven, or nine catgut strings, the lowest in pitch being often covered with wire. The chanterelle or melody-string is called from its position and use the thumbstring, and is placed not, as in other fingerboard instruments, highest in series, but on the bass side of the lowest-tuned string, the tuning-peg for it being inserted halfway up the neck instead of in the head. The length of the thumb-string is given as sixteen inches from the nut to the bridge, and that of the others twenty-four inches. The five-stringed banjo is tuned either



the last note being the thumbstring, or in G, a note lower. The six-stringed is tuned

. The seven-stringed introduces the middle C in the lowest octave, and the nine has three thumb-strings



but is rarely used. The pitch of the banjo, like that of the guitar, is an octave lower than the notation. 'Barre' designates the false nut made by placing the first finger of the left hand across the whole of the strings at certain lengths from the bridge to effect transposition. [See CAPO TASTO.]

As to the origin of the banjo the existence of instruments of the lute or guitar kind implies a certain grade of knowledge and culture among the people who know how to stretch strings over soundboards, and to determine the required intervals by varying the vibrating lengths of the strings. Such instruments found in use by savage or very uncivilised peoples suggest their introduction through political or religious conquest by a superior race. The Arabs may thus, or by trade, have bestowed a guitar instrument upon the negroes of Western Africa, and the Senegambian 'bania' be, as Mr. Carl Engel suggests ('Musical Instruments,' 1874, p. 151), the parent of the American negro's banjo. Others derive the name from Bandore. [A. J. H.]

BANTI, BRIGITTA GIORGI, said to have been the daughter of a Venetian gondolier, was born at Crema, Lombardy, 1759. She began life as a 'cantante di piazza,' or street-singer; and received some little instruction at the expense of a rich amateur. At the age of 19 she set out for Paris, to seek her fortune, supporting herself by singing at inns and cafés by the way. De Vismes, Director of the Académie, happening to hear a splendid voice on the Boulevard at Paris one evening, stopped at the café where the girl was singing, and slipping a louis into her hand desired her to come to him at the Opera the next day. Here, upon hearing an air of Sacchini twice or thrice, she astonished the Director by singing it perfectly from beginning to end. He engaged her for the Opera, where she made a triumphant *début* in a song between the second and third acts of 'Iphigénie en Aulide.' While singing in Paris, though she never made the slightest mistake in concerted pieces, she sometimes executed her airs after a very strange fashion. For instance: in the allegro of a cavatina she would, in a fit of absence, recommence the air from the very beginning, go on with it to the turning-point at the end of the second part, again recommence, and continue this proceeding until warned by the conductor that she had better think of ending. In the meantime the public, delighted with her voice, is said to have been quite satisfied. Agujari having left London, the managers of the Pantheon gave the young singer — still called Giorgi — an engagement, on condition that £100 a year should be deducted from her salary for the cultivation of her voice. Sacchini was her first master, but he soon gave her up in despair. Piozzi followed, with no better success. Abel was the last. She was at this time, without doubt, a very bad singer with a very beautiful voice; and of so indolent and careless a disposition that she never could be made to learn the first rudiments of music. In 1780 she left England, and sang to enthusiastic audiences at several foreign courts. Lord Mount-Edgcumbe heard her at Reggio in 1785, where, he says, her singing was delightful. In 1799 she returned to London, making her *début* in Bianchi's 'Semiramide,' in which she introduced an air from Guglielmi's 'Debora,' with violin obligato, originally played by Cramer, afterwards by Viotti, Salomon, and Weichsell, the brother of Mrs. Billington. This song, though long and very fatiguing, was always encored, and Banti never failed to repeat it. Genius in her seemed to supply the want of science; and the most correct ear, with the most exquisite taste, enabled her to sing with more effect, expression, and apparent knowledge of her art, than many a better singer. She never was a good musician, nor could sing at sight with ease; but having once learnt a song, and mastered its character, she threw into it deeper pathos and truer feeling

than any of her rivals. Her voice was of most extensive compass, rich and even, and without a fault in its whole range,—a true *voce di petto* throughout. In her youth it extended to the highest pitch, and was so agile that she excelled most singers in the bravura style; but, losing a few of her upper notes, she modified her manner by practising the cantabile, to which she devoted herself, and in which she had no equal. Her acting and recitative were excellent. Her most favourite pieces were the 'Alceste' of Gluck, in which she very greatly excelled, three of her songs in it having to be repeated every night; his 'Ifigenia in Tauride'; Paisiello's 'Elfrida' and 'Nina'; 'Mitridate,' by Nasolini; 'Alzira,' 'Merope,' 'Cinna,' and others composed expressly for her by Bianchi. She also acted in comic operas, and was particularly successful in Paisiello's 'Serva Padrona.' Her spirits never flagged; nor did her admirers ever grow weary of her. They never wished for another singer; but Mrs. Billington had now returned, and astonished the public with her marvellous execution. The manager engaged her for the next season, and allowed Banti, whose health was now failing, to depart. Before the close of her last season (1802), however, an interesting performance took place. Banti prevailed on Mrs. Billington to sing with her on the night of her benefit, leaving her the choice of opera and character. Portogallo's 'Merope' was chosen, Mrs. Billington acting the part of the heroine, and Banti that of Polifonte, though written for a tenor. Banti died at Bologna, February 18, 1806, bequeathing her larynx (of extraordinary size) to the town, the municipality of which caused it to be preserved in spirits. Her husband was the dancer Zaccaria Banti, who was dancing in London as early as 1777 in Sacchini's 'Creso.' She left a daughter, married to Dr. Barbieri, who raised to her memory a monument in the cemetery outside the walls of Bologna, which was afterwards repaired and adorned by her husband, and from which we learn the places and dates of her birth and death ('Harmonicon,' viii.). [J. M.]

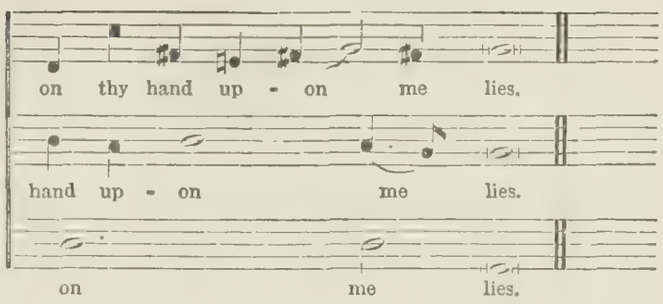
BAPTISTE, a violin-player, whose real name was Baptiste Anet, a pupil of Corelli, and apparently one of the first to introduce the works and style of his great master at Paris, thereby materially influencing the development of violin-playing in France. When French writers of the period speak of him as an extraordinary phenomenon, and as the first of all violinists, we must remember that at that time instrumental music, and especially the art of violin-playing, was still in its infancy in France. Baptiste did not settle in Paris, in spite of his great success, owing probably to the circumstance of Louis XIV's exclusive liking for old French music and for Lully. From Paris he went to Poland, where he spent the rest of his life as conductor of the private band of a nobleman. He published three sets of sonatas for the violin; two suites de pièces pour deux musettes, op. 2; and six duos pour deux musettes, op. 3. [P. D.]

BAPTISTIN, Jean, a violoncellist whose real name was Johann Baptist Struck; of German parentage, born at Florence about 1690. He came to Paris, and he and Labbé were the earliest players of the cello in the orchestra of the Opéra. He had two pensions from the king, fixing him—the first to France, and the second to Paris. He produced 3 operas and 15 ballets, and published 4 books of cantatas. He died 1755.

BAR. A vertical line drawn across the stave to divide a musical composition into portions of equal duration, and to indicate the periodical recurrence of the accent. The word bar is also commonly, though incorrectly, applied to the portion contained between any two such vertical lines, such portion being termed a 'measure.' In the accurately ancient 'measured music' (*musica mensuralis*—that is, music consisting of notes of various and determined length, and so called to distinguish it from the still older *musica choralis* or *plana*, in which all the notes were of the same length) there were no bars, the rhythm—which was always triple—being shown by the value of the notes. But as this value was not constant, being affected by the order in which the longer or shorter notes followed each other, doubtful cases occasionally arose, for the better understanding of which a sign called *punctum divisionis* was introduced, written . or $\surd$, which had the effect of separating the rhythmic periods without affecting the value of the notes, and thus corresponded precisely to the modern bar, of which it was the earliest precursor.

The employment of the bar dates from the beginning of the 16th century, and its object appears to have been in the first place to facilitate the reading of compositions written in score, by keeping the different parts properly under each other, rather than to mark the rhythmic divisions. One of the earliest instances of the use of the bar is found in Agricola's 'Musica Instrumentalis' (1529), in which the examples are written on a single stave of ten lines, the various parts being placed above each other on the same stave (the usual arrangement in the earliest scores), with bars drawn across the whole stave. Morley also in his 'Practical Musick' (1597) makes a similar use of bars in all examples which are given in score; but the introduction of the bar into the separate voice parts used for actual performance is of much later date. The works of Tallis (1575), Byrd (1610), and Gibbons (1612), were all published without bars, while in Ravenscroft's Psalter (1621) the end of each line of the verse is marked by a single bar. This single bar is termed by Butler ('Principles of Musick,' 1636) an imperfect close, which he says is introduced 'at the end of a strain, or any place in a song where all the parts meet and close before the end,' while the perfect close (the end of the whole composition) is to be marked with 'two bars athwart all the Rules.'

Henry Lawes appears to have been the first English musician who regularly employed bars in his compositions. His 'Ayres and Dialogues,' published in 1653, are barred throughout, though the 'Choice Psalmes put into Musick for Three Voices' by Henry and William Lawes, published only five years previously, is still without bars. The part-writing of the 'Choice Psalmes' is in many cases varied and even elaborate, and there must have been considerable difficulty in performing them, or indeed any of the compositions of that date, without the assistance of any signs of rhythmic division, especially as they were not printed in score, but only in separate parts. Their general character may be judged from the following example, which has been translated into modern notation and placed in score for greater convenience of reading. It may be observed that although without bars, the 'Choice Psalmes' are intended to be sung in common time, and that all have the sign C at the commencement; some of the 'Ayres and Dialogues,' on the other hand, are in triple time, and are marked with the figure 3.



In modern music the use of bars is almost universal. Nevertheless there are some cases in which for a short time the designed irregularity of the rhythm requires that they should be dispensed with. An example of this is found in certain more or less extended passages termed cadences (not to be confounded with the harmonic cadence or close), which usually occur near the end of a composition, and serve the purpose of affording variety and displaying the powers of execution of the performer. (See the close of the Largo of Beethoven's Concerto in C minor, op. 37.) Also occasionally in passages in the style of fantasia, which are devoid of any definite rhythm, examples of which may be found in the Prelude of Handel's first Suite in A, in Emanuel Bach's Fantasia in C minor, at the beginning of the last movement of Beethoven's Sonata in B flat, op. 106, and in the third movement of Mendelssohn's Sonata, op. 6.

But even in this kind of unbarred music the relative value of the notes must be approximately if not absolutely preserved, and on this account it is often expedient during the study of such music to divide the passage into imaginary bars, not always necessarily of the same length, by the help of which its musical meaning becomes more readily intelligible. This has indeed been done by Von Bülow in regard to the passage in the Sonata above alluded to, and it is so published in the 'Instructive Edition of Beethoven's Works' (Stuttgart, Cotta, 1871), the result being a considerable gain in point of perspicuity. Similar instances will occur to every student of pianoforte music.

A double bar, consisting of two parallel vertical lines, is always placed at the end of a composition, and sometimes at the close of a section or strain, especially if the strain has to be repeated, in which case the dots indicating repetition are placed on one or both sides of the double bar, according as they may be required. Unlike the single bar, the double bar does not indicate a rhythmic period, as it may occur in the middle or at any part of a measure, but merely signifies the *rhetorical* close of a portion of the composition complete in itself, or of the whole work. [F. T.]

BARBAJA, Domenico, born 1778 at Milan, of poor parentage; was successively waiter at a coffee-house on the Piazza, manager of an English riding-circus, lessee of the Cucagna playhouse at Naples, and director of the San Carlo theatre. While at Naples he made the acquaintance of Count Gallenberg, the Austrian ambassador, followed him to Vienna in 1821, and obtained the direction of both the

'Kärnthner-thor' theatre and that 'auf der Wien,' which he held till 1828. He was the first to introduce a subscription into the Vienna theatres. During his management the company embraced the best talent of the day, including Mesdames Colbran-Rossini, Sontag, Esther Mombelli, Giuditta Grisi, Mainvielle-Fodor, Feron, Canticelli; Signori Donzelli, Cicimarra, Bassi, Tamburini, Rubini, David, Nozzari, Lablache, Ambrogi, Benedetti, and Botticelli. The ballet was sustained by Duport, Salvatore, and Taglioni. Though Barbaja introduced Rossini into Vienna, he by no means neglected German opera, and under his management Weber's 'Euryanthe' was produced Oct. 25, 1825. He was at the same time manager of the two most celebrated opera-houses in Italy, La Scala at Milan, and San Carlo at Naples; not to mention some smaller operatic establishments also under his direction. Bellini's first opera, 'Bianca e Ferdinando,' was written for Barbaja and produced at Naples. His second opera, 'Il Pirata,' was also composed for Barbaja, and brought out at Milan. Several of Donizetti's works, and all Rossini's later works for the Italian stage, were first presented to the public by the famous impresario, who was destined one day himself to figure in an opera. Barbaja is at least introduced by name in 'La Sirène,' by Scribe and Auber. From his retirement till his death, Oct. 16, 1841, he resided on his property at Posilippo. He was very popular, and was followed to his grave by an immense concourse of people. [C. F. P.]

BARBELLA, Emanuele, violinist. Born at Naples in the earlier part of the 18th century. The following short account of his musical education was written by himself at the request of Dr. Burney, who gives it in his History (iii. 570): — 'Emanuele Barbella had the violin placed in his hand when he was only six and a half years old, by his father Francesco Barbella. After his father's decease he took lessons of Angelo Zaga, till the arrival of Pasqualino Bini, a scholar of Tartini, in Naples, under whom he studied for a considerable time, and then worked by himself. His first instructor in counterpoint was Michele Gabbalone; but this master dying, he studied composition under the instructions of Leo, till the time of his death.' He adds, 'Non per questo, Barbella e un vero asino che non sa niente'—'Yet, notwithstanding these advantages, Barbella is a mere ass, who knows nothing.' He wrote six sonatas for violin, and six duos for violin and bass, adhering closely to the principles of Tartini. Burney gives an example of his composition, and says that his tone and manner were 'marvellously sweet and pleasing, even without any other accompaniment than the drone-bass of an open string.' He died at Naples in 1773. [E. H. D.]

BARBER OF SEVILLE, THE. Operas of this name, founded on the celebrated play of Beaumarchais (1775), have been often produced. Two only can be noticed here: (1) that of Paisiello, first performed at St. Petersburg in 1780, and at Paris in 1789—at the 'Théâtre de Monsieur,' in the Tuileries, July 12, and at the Théâtre Feydeau, July 22; (2) that of Rossini—libretto by Sterbini—produced at Rome, Dec. 26, 1816, and at Paris, in the Salle Louvois, Oct. 26, 1819. Rossini hesitated to undertake the subject previously treated by Paisiello, and before doing so obtained his permission. He is said to have completed the opera in 15 days. On its appearance in Paris an attempt was made to crush it by reviving Paisiello's opera, but the attempt proved an entire failure; Paisiello's day was gone for ever. [G.]

BARBERS OF BASSORA, THE. A comic opera in 2 acts; words by Madison Morton; music by John Hullah. Produced at Covent Garden, Nov. 11, 1837.

BARBIERI, a Spanish dramatic composer of the present day, and chief promoter of an association for instituting a Spanish national opera in opposition to the Italian. 'Jugar con fuego' (1851), 'La Hechicera,' 'La Espada de Bernardo,' and 'El Marques de Caravaca,' are the names of some of his operas which have been performed in Madrid with success.

BARBIREAU,[1] Maitre Jacques, a celebrated musician of the 15th century, choir-master and teacher of the boys in the cathedral of Antwerp from 1448 till his death in 1491. Many of the great musicians of the 15th and 16th centuries were his pupils; he maintained a correspondence with Rudolph Agricola, and is constantly quoted by his contemporary Tinctor as one of the greatest authorities on music of his time. Of his compositions, a mass for five voices, 'Virgo parens Christi,' another for four voices, 'Faulx perverse,' and a Kyrie for the same, are in the imperial library at Vienna, and some songs for three and four voices in that of Dijon. Kiesewetter has scored the Kyrie from the first-named mass and a song for three voices, 'Lome (l'homme) bany de sa plaisance.' [M. C. C.]

BARCAROLE (Ital.), i. e. a 'boat-song.' Pieces of music written in imitation or recollection of the songs of Venetian *barcaroli* as they row their gondolas—or as they formerly did; for their songs at present appear to have little in them either agreeable or characteristic. Barcaroles have been often adopted by modern composers; as by Hérold in 'Zampa'; by Auber in 'Masaniello' and 'Fra Diavolo'; by Donizetti in 'Marino Faliero'; by Schubert, 'Auf dem Wasser zu singen' (Op. 72); by Chopin for Piano solo (Op. 60); and by Sterndale Bennett for Piano and Orchestra in his 4th Concerto. Mendelssohn has left several examples. The first 'Song without words' that he composed—published as Op. 19, No. 6—is the 'Venetianisches Gondellied' in G minor, which the autograph shows to have been written at Venice Oct. 16, 1830. Others are Op. 30, No. 6; Op. 62, No. 5; and the beautiful song, Op. 57, No. 5, 'Wenn durch die Piazzetta.' One essential

[1] Pronounced Barbirieau; called also Barbicola, Barbyrianus, and Barbingant.

characteristic in all these is the alternation of a strong and a light beat in the movement of 6-8 time—Chopin's alone being in 12-8—with a triplet figure pervading the entire composition, the object being perhaps to convey the idea of the rise and fall of the boat, or the regular monotonous strokes of the oars. The autograph of Bennett's barcarole is actually marked 'In rowing time.' The *tempo* of the barcaroles quoted above differs somewhat, but is mostly of a tranquil kind. The 'Gondoletta' entitled 'La Biondina,' harmonised by Beethoven, and given in his '12 verschiedene Volkslieder' (Nottebohm's Catalogue, p. 176), though of the same character as the boatmen's songs, is by Pistrucci, an Italian composer. [W. H. C.]

BARCROFTE, THOMAS, said to have been organist of Ely Cathedral circ. 1535. Nothing is known of his biography. A Te Deum and Benedictus (in F), and two anthems are ascribed to him in Tudway's MS. Collection. The former are dated 1532, a date much too early for an English setting of these hymns. It seems much more probable that the author of these compositions was George Barcrofte, A.B., vicar-choral and organist of Ely Cathedral in 1579. The latter died in 1609. The service above mentioned, and one of the anthems, 'O Almighty God,' were printed by the Motett Society. [E. F. R.]

BARDELLA, ANTONIO NALDI, called 'Il Bardello,' chamber-musician to the Duke of Tuscany at the end of the 16th and beginning of the 17th centuries, and, according to Arteaga, inventor of the Theorbo. Caccini states that he was an admirable performer on that instrument.

BARDI, GIOVANNI, Count of Vernio, a Florentine noble, lived in the end of the 16th century, an accomplished scholar and mathematician, member of the academy Della Crusca, and of the Alterati in Florence, maestro di camera to Pope Clement VIII. Doni attributes to him the first idea of the opera, and it is certain that the first performances of the kind were held in his house by his celebrated band of friends, Vicenzo Galilei, Caccini, Strozzi, Corsi, Peri, and Rinuccini, and that he himself composed the words for more than one such piece, e.g. 'L'amico fido,' and 'Il combattimento d'Apollino col serpente.' [M. C. C.]

BARGAGLIA, SCIPIONE, a Neapolitan composer and contrapuntist, mentioned by Cerreto, lived in the second half of the 16th century. According to Burney the word 'Concerto' occurs for the first time in his work 'Trattenimenti ... da suonare' (Venice, 1587).

BARGIEL, WOLDEMAR, son of a teacher of music at Berlin, and step-brother of Mme. Clara Wieck-Schumann (his mother being the divorced wife of Friedrich Wieck), was born at Berlin, Oct. 3, 1828. He was made to play the piano, the violin, and organ at home, and was instructed in counterpoint by Dehn. As a youth of 18, and in accordance with the advice of his brother-in-law, Robert Schumann, he spent two years at the *Conservatorium* of Leipzig, which was then (1846) under Mendelssohn's supervision: and, before leaving it, he attracted general attention by an octet for strings, which was performed at one of the public examinations.

After his return to Berlin, in 1850, he commenced work as a teacher, and increased his reputation as a composer by the publication of various orchestral and chamber works, as well as pianoforte pieces. In 1859 he was called to a professorship at the Conservatorium of Cologne, which, in 1865, he exchanged for the post of Capellmeister, and director of the school of music at Rotterdam. Latterly (1874), he has found a field still more fit for his powers, at the Königliche Hochschule für Musik, which is now flourishing under the leadership of Joachim, at Berlin.

As a composer, Bargiel must be ranked among the foremost disciples of Schumann. He makes up for a certain lack of freshness and spontaneity in his themes by most carefully elaborated treatment. Besides his pianoforte pieces, op. 1-5, and his trios for pianoforte and strings, two overtures for full orchestra, 'Zu einem Trauerspiel,' and 'Medea,' and the 23rd Psalm for female voices should be particularly mentioned. [E. D.]

BARITONE, the name usually applied to the smaller bass saxhorn in B♭ or C. It stands in the same key as the euphonium, but the bore being on a considerably less scale, and the mouthpiece smaller, it gives higher notes and a less volume of tone. It is almost exclusively used in reed and brass bands, to the latter of which it is able to furnish a certain variety of quality. [W. H. S.]

BARKER, CHARLES SPACKMAN, was born at Bath Oct. 10, 1806. Left an orphan at five years old, he was brought up by his godfather, who gave him such an education as would fit him for the medical profession. But Barker, accidentally witnessing the operations of an eminent London organ-builder, who was erecting an organ in his neighbourhood, determined on following that occupation, and placed himself under the builder for instruction in the art. Two years afterwards he returned to Bath and established himself as an organ-builder there. About 1832 the newly-built large organ in York Minster attracted general attention, and Barker, impressed by the immense labour occasioned to the player by the extreme hardness of touch of the keys, turned his thoughts towards devising some means of overcoming the resistance offered by the keys to the fingers. The result was the invention of the pneumatic lever, by which ingenious contrivance the pressure of the wind which occasioned the resistance to the touch was skilfully applied to lessen it. Barker offered his invention to several English organ-builders, but finding them indisposed to adopt it, he went to Paris, where he arrived about the time that Cavaillé-Col was building a large organ for the church of St. Denis. To that eminent builder he addressed himself, and Cavaillé, seeing the importance of the invention, immediately adopted it. Barker afterwards took the direction of the business of Daublaine

and Callinet (afterwards Ducroquet, and later Merklin and Schütz), and built in 1845 a large organ for the church of St. Eustache, which was unfortunately destroyed by fire six months after its erection. He also repaired the fine organ of the church of St. Sulpice. Later the pneumatic lever came gradually into use in England. Barker is also the inventor of the electric action. He has returned to England, and at present (1875) resides in London. [W. H. H.]

BARNARD, Rev. John, a minor canon of St. Paul's cathedral in the time of Charles I, was the first who published a collection of cathedral music. His work appeared in 1641 under the title of 'The First Book of Selected Church Musick, consisting of Services and Anthems, such as are now used in the Cathedrall and Collegiat Churches of this Kingdome. Never before printed. Whereby such Bookes as were heretofore with much difficulty and charges, transcribed for the use of the Quire, are now to the saving of much Labour and expence, publisht for the general good of all such as shall desire them either for publick or private exercise. Collected out of divers approved Authors.' The work was printed, without bars, in a bold type, with diamond headed notes, in ten separate parts—medius, first and second contratenors, tenor and bassus for each side of the choir, Decani and Cantoris. A part for the organ is absolutely necessary for some of the verse anthems in which intermediate symphonies occur, but it is extremely doubtful whether it was ever printed. From many causes – the wear and tear resulting from daily use in choirs, the destruction of service-books during the civil war, and others—it happened that a century ago no perfect copy of this work was known to exist, the least imperfect set being in Hereford cathedral, where eight of the ten vocal parts (some of them mutilated) were to be found, the bassus decani and medius cantoris being wanting. It so remained until January 1862, when the Sacred Harmonic Society acquired by purchase a set consisting also of eight vocal parts, including the two wanting in the Hereford set, and some also being mutilated. A duplicate of the bassus decani which had been with this set was purchased by the Dean and Chapter of Hereford, and a transcript of the imperfect medius cantoris was permitted by the society to be taken for them, so that the Hereford set still retains its pre-eminence. The work does not include the compositions of any then living author, the compiler in his preface declaring his intention of giving such in a future publication.

Its contents are as follows :—

Tallis, 1st Serv. 4 voices, D min.
N. Strogers, 4 v. D min.
E. Bevin, 4 and 5 v. D min.
W. Bird, 4, 5 and 6 v. D min.
O. Gibbons, 4 v. F.
W. Mundy, 4, 5 and 6 v. D min.
R Parsons, 4, 5, 6 and 7 v. F.
T. Morley, 1, 2, 3, 4 and 5 v. D min.
Dr. Gyles, 1, 2, 3, 4, 5 and 6 v. C.
[The above are Mg. and Ev. Services complete, and are each entitled '1st Service'.]
Mr. Ward, Mag. and N. D. 1, 2, 3, 4 and 5 v. G min.
Mr. Woodson, Te Deum, 4 v. D min.
Bird, 2nd Serv. with verses, Mag. and N. D. G min.
Bird, 3rd S., Mag. and N. D. 5 v. C.
Morley, 2nd S., Mag. and N. D. 5 v. G.
O. Gibbons, 2nd S., Mg. and Ev. 1, 2, 3, 4 and 5 v. D minor
Tallis, 1st Preces.
Do. 1st Ps. to do. Wherewithall.
Do. 2nd Ps., O doe well.
Do. 3rd Ps., My soul cleaveth.
Bird's 1st Preces.
Do. 1st Ps. to do. O clap.
Do. 2nd Ps., Save me o God.
Do. 2nd Preces.
Do. 1st Ps. to do. When Israel.
Do. 2nd Ps., Hear my prayer.
Do. 3rd Ps., Teach me o Lord.
O. Gibbons, 1st Preces.
Do. 1's. to do. Thou openest.
Tallis, Responses, Prayer, etc.
Do. Litany.

Full Anthems, 4 parts.

Tallis, O Lord give thy H. Spirit.
E. Hooper, Teach me.
Farrant, Hide not thou.
Do. Call to remembrance.
J. Shepheard, Haste Thee.
Do. (2nd pt.) But let all.
W. Mundy, O Lord the maker.
Do. O Lord the world's Saviour.
O. Gibbons, Deliver us.
Do. (2nd pt.) Blessed be.
O. Gibbons, Almighty & everlasting.
Batten, O praise the Lord.
Do. Hide not Thou.
Do. Lord we beseech Thee.
Do. Haste Thee o God.
Do. (2nd pt.) But let all those.
Do. When the Lord.
Dr. Tye, I will exalt Thee.
Do. (2nd pt.) Sing unto the Lord.
Do. Deus misereatur. [Divided into 3 little anthems.]

Full Anthems of 5 parts.

Tallis, With all our hearts.
Do. Blessed be Thy name.
E. Hooper, O Thou G. Almighty.
Tallis, I call and cry.
Mundy, O Lord, I bow.
Bird, Prevent us.
E. Hooper, Behold it is Christ.
Robt. White, The Lord bless us.
Tallis, Wipe away.
Bird, O God whom our offences.
Do. O Ld. make thy servant Chas.
Dr. Tye, I lift my heart.
Bird, O Lord turn.
Do. (2nd pt.) Bow Thine ear.
Dr. Giles, O give thanks.

Full Anthems for 6, 7, 8 parts.

Bird, Sing joyfully, 6 v.
R. Parsons, Deliver me, 6 v.
O. Gibbons, Hosanna, 6 v.
Do. Lift up your heads, 6 v.
Weelkes, O Lord grant, 6 and 7 v.

Anthems with Verses.

Bird, O Ld. rebuke me not.
Do. Hear my prayer.
W. Mundy, Ah helpless wretch.
Morley, Out of the deep.
O. Gibbons, Behold Thou hast.
Batten, Out of the deep.
Ward, I will praise.
Bird, Thou God.
Do. Christ rising.
Do. (2nd pt.) Christ is risen.
Dr. Bull, Deliver me.
Ward, Let God arise.

From the printed and manuscript parts, aided by other old manuscript organ and voice parts, Mr. John Bishop of Cheltenham has made a score of the work, which, it is to be regretted, remains unpublished. It is now in the British Museum.

Seven separate parts of the MS. collections made by Barnard for his work, comprising upwards of 130 services and anthems besides those included in the published work, are now in the library of the Sacred Harmonic Society. [W. H. H.]

BARNETT, John, born at Bedford July 1, 1802. His mother was a Hungarian, and his father a Prussian, whose name was Bernhard Beer, which was changed to Barnett Barnett on his settlement in this country as a jeweller. In his infancy John shewed a marked predilection for music, and as his childhood advanced proved to have a fine alto voice. At the age of eleven he was articled to S. J. Arnold, proprietor of the Lyceum, Arnold engaging to provide him with musical instruction in return for his services as a singer. The young vocalist accordingly appeared upon the stage at the Lyceum, and continued a successful career until the breaking of his voice During this time he was receiving instruction in music, first from C. E. Horn, and afterwards from Price, the chorus-master of Drury Lane. He wrote, while yet a boy, two masses and many lighter pieces, some of which were published. At the expiration of his term with Arnold he took pianoforte lessons of Perez, organist of the Spanish embassy, and subsequently of Ferdinand Ries. From the latter he received his first real lesson in harmony.

His first essay for the stage was the musical farce of 'Before Breakfast' (Lyceum, 1825), the success of which induced him to continue the line he had commenced. Among the pieces he subsequently wrote may be enumerated 'Monsieur Mallet,' 'Robert the Devil,' 'Country Quarters,' 'Two Secon ls,' 'The Soldier's Widow,' 'The Picturesque,' 'Married Lovers,' 'The Deuce is in her,' 'Charles the Twel th' (which con-

tained the popular ballad 'Rise gentle Moon'), and 'The Carnival of Naples,' the latter performed at Covent Garden in 1830. Meantime he was not unmindful of the higher branches of his art, and in 1829 published his oratorio of 'The Omnipresence of the Deity,' which has never been performed in public. In 31 he brought out at Sadler's Wells 'The Pet of the Petticoats,' subsequently transplanted to the greater theatres. This was his most important dramatic work up to this period. It was deservedly popular, and contained dramatic music then new to the English stage.

In 1832 Barnett was engaged by Madame Vestris as music-director of the Olympic Theatre, for which he wrote a number of popular musical pieces—'The Paphian Bower,' 'Olympic Revels,' 'The Court of Queen's Bench,' 'Blanche of Jersey,' etc. Also for Drury Lane a lyrical version of Mrs. Centlivre's 'Bold stroke for a Wife,' with Braham in the principal character. Under the title of 'Win her and Wear her' this piece was played for a few nights, but failed to obtain the success it merited, partly owing to the inappropriateness of the subject. The music contains many gems introduced by the composer into his later works.

In 1834 he published his 'Lyrical Illustrations of the Modern Poets,' a collection of songs of remarkable beauty and poetic feeling; and shortly afterwards 'Songs of the Minstrels,' and 'Amusement for Leisure Hours.' These productions, the first especially, raised him in the estimation of the musical world.

Barnett's great work 'The Mountain Sylph' was produced at the Lyceum in August 1834 with remarkable success. It was originally designed as a musical drama for one of the minor theatres, and afterwards extended into complete operatic form. It met with some opposition on the first night, but soon became a standard favourite. 'Here then,' says Professor Macfarren, 'was the first English opera constructed in the acknowledged form of its age since Arne's time-honoured Artaxerxes; and it owes its importance as a work of art, not more to the artistic mould in which it is cast than to the artistic, conscientious, emulous feeling that pervades it. Its production opened a new period for music in this country, from which is to be dated the establishment of an English dramatic school, which, if not yet accomplished, has made many notable advances.' Barnett dedicated the work to his old master, Arnold, extolling him as the fosterer of the British Muse; but before the year was out he changed his tone, complaining in the public prints that this same manager had refused to pay him for the composition of a new opera.

He now spent some time in Paris, with the purpose of producing there his opera of 'Fair Rosamond,' but returned, on the invitation of Bunn, to bring out the work at Drury Lane. It was performed in February 1837, with indifferent success, mainly owing to its ill-constructed libretto. It is full of charming music, and, wedded to a new poem, would command attention from an audience of the present day. In this year Barnett married the daughter of Lindley the violoncellist, with whom he went to Frankfort, with the view of studying Vogler's system of harmony and the principles of composition under Snyder von Wartensee. Here he wrote a symphony and two quartets, which are still unpublished. On his return to London in 1838, he produced his opera of 'Farinelli' at Drury Lane, perhaps his best work. In this year, in conjunction with Morris Barnett, the actor, dramatist, and journalist, he opened the St. James's Theatre, with the intention of founding an English opera house; but (owing to unforeseen circumstances) the theatre prematurely closed at the end of the first week.

At the beginning of 1841 Barnett established himself as a singing master at Cheltenham, where he remains (1876) in extensive practice. In the following year he published a pamphlet of sixty pages, entitled 'Systems and Singing Masters: an analytic comment upon the Wilhem System as taught in England'—cleverly and caustically written, but unjustly severe upon Mr. Hullah.

Mr. Barnett has at least three operas which have never been performed. 'Kathleen,' the libretto by Sheridan Knowles, is highly spoken of by those who have heard the music. His single songs are said to number nearly four thousand.

Barnett's music is highly dramatic. His melodies are marked by decided character, and his skill in orchestration is great. It is much to be regretted that he has withheld his later works from the public. (*Imp. Dict. of Univ. Biog.*; *Private sources.*) [E. F. R.]

BARNETT, John Francis, nephew of the preceding, son of Joseph Alfred Barnett, a professor of music, was born Oct. 6, 1838. He began the study of the pianoforte when six years old under the guidance of his mother. When eleven he was placed under Dr. Wylde. The boy progressed rapidly in his studies, and a twelvemonth later became a candidate for the Queen's Scholarship at the Royal Academy of Music. This he gained, and at the expiration of two years, the duration of the scholarship, he competed again, and was again successful. During the first year of his scholarship he was engaged and played (from memory) Mendelssohn's Concerto in D minor at the New Philharmonic Society, under the direction of Spohr (July 4, 1853). The second scholarship coming to an end in 1857, he visited Germany, studied under Hauptmann and Rietz at the Conservatorium at Leipsic, and performed at the Gewandhaus (Mar. 22, 1860). At the expiration of three years he returned to London and played at the Philharmonic, June 10, 1861. The first composition that brought the young composer into notice was a symphony in A minor, produced at the Musical Society of London (June 15, 1864). He has since written several quartets and quintets for string instruments, pianoforte trios, as well as an 'Overture Symphonique' for

the Philharmonic Society (May 11, 1868), a concerto in D minor, and other works. In 1867, at the request of the committee of the Birmingham Festival, he composed his cantata 'The Ancient Mariner,' on Coleridge's poem, which was an acknowledged success. In 1870 he received a second commission from the Birmingham Festival committee to write a cantata, and this time he chose 'Paradise and the Peri,' which was performed the same year with great success. Both these works have been given repeatedly in England and the Colonies. Mr. Barnett next wrote his overture to Shakspeare's 'Winter's Tale' for the British Orchestral Society, which performed it Feb. 6, 1873. In the same year he produced his oratorio 'The Raising of Lazarus,' which may be regarded as his most important work. In the following year he received a commission to compose an instrumental work for the Liverpool Festival, when he chose for his theme Scott's 'Lay of the Last Minstrel.' This was produced on Oct. 1, 1874. Besides the works enumerated, Mr. Barnett has written a number of pianoforte and vocal compositions, including a 'Tantum Ergo' in eight parts. [E. F R.]

BARON, Ernst Theophilus, a famous lute player, born at Breslau Feb. 27, 1696. His first instruction was obtained from Kohatt, a Bohemian, in 1710, next in the Collegium Elizabethanum at Breslau; and he afterwards studied law and philosophy at Leipsic. After residing in Halle, Cöthen, Zeitz, Saalfeld, and Rudolstadt, he appeared in Jena in 1720, whence he made an artistic tour to Cassel, Fulda, Würzburg, Nuremberg, and Regensburg, meeting everywhere with brilliant success. In Nuremberg he made some stay, and there published his 'Historisch-theoretisch und practische Untersuchung des Instruments der Lauten' (J. F. Rüdeger, 1727), to which he afterwards added an appendix in Marpurg's 'Historisch-kritischen Beiträge,' etc. In 1727 Meusel, lutenist at the court of Gotha, died, and Baron obtained the post, which however he quitted in 1732, after the death of the duke, to join the court band at Eisenach; there he remained till 1737, when he undertook a tour by Merseburg and Cöthen to Berlin, and was engaged by King Friedrich Wilhelm I. as theorbist, though he possessed no theorbo, and was compelled to obtain leave to procure one in Dresden. Weiss, the great theorbist, was at that time living in Dresden, and from him, Hofer, Kropfgans, and Belgratzky, a born Circassian, Baron soon learnt the instrument. After this he remained in Berlin till his death, April 20, 1760; and published there a great number of short papers on his instrument and music in general. Many of his compositions for the lute were published by Breitkopfs. [F. G.]

BARONESS, THE, an artist of German origin, as is supposed, who sang in the operas abroad and in London, and was known by no other name. She sang the part of Lavinia, in the opera of 'Camilla,' by Buononcini (Drury Lane, 1706), and that of Eurilla in 'Love's Triumph,' at the Haymarket, some time afterwards. She was a perfect mistress of the grandest method of singing, an art which was even then becoming rare, and she shared that proud pre-eminence with but a few such singers, as Cornelio Galli, Tosi, and Siface. She took a great part, with Sandoni, in the teaching and cultivation of Anastasia Robinson, so far as that singer would submit to receive any instruction at all; being herself, at the same time, engaged at the Opera, and 'greatly caressed,' as Hawkins informs us. Her name must not be confounded with that of Hortensia, the mistress of Stradella, as was done by Humfrey Wanley, the compiler of the Harleian Catalogue, relying on the information of his friend Berenclow; for that unfortunate lady was, according to the best accounts, assassinated at the same time with her lover. [J. M.]

BARRE, Antonio, was of French extraction, but the place and date of his birth are unknown. We find him as a composer of established repute at Rome in 1550. In 1555 he started in that capital a printing-press, which he afterwards removed to Milan, and from which he published a series of six volumes containing pieces by himself and other writers. The titles of these are as follows:—(1) 'Primo Libro delle Muse a 5 voci, Madrigali di diversi Autori.' (2) 'Primo Libro delle Muse a 4 voci, Madrigali ariosi di Antonio Barre ed altri diversi autori.' Both of these volumes were dated 1555, and were dedicated, the first to Onofrio Virgili, the second to the Princess Felice Orsini. (3) 'Secondo Libro delle Muse a quattro voci, Madrigali ariosi di diversi excellentissimi Autori, con due Canzoni di Gianetto, di nuovo raccolti e dati in luce. In Roma appresso Antonio Barre 1558.' (4) 'Madrigali a quattro voci di Francesco Menta novamente da lui composti e dati in luce; in Roma per Antonio Barre 1560.' (5) 'Il Primo Libro di Madrigali a quattro voci di Ollivier Brassart. In Roma per Antonio Barre 1564.' Of this last only the alto part is known to exist, having been actually seen by Fétis. (6) 'Liber Primus Musarum cum quatuor vocibus, seu sacræ cantiones quas vulgo Mottetta appellant. Milan, Antonio Barre, 1588.' Out of these six volumes even the learned and indefatigable Baini had only thoroughly satisfied himself as to the existence of the two first. The last is said to contain no less than twenty-nine pieces by Palestrina, besides specimens of the work of Orlando Lasso, Rore, Animuccia, and other rare masters. [E. H. P.]

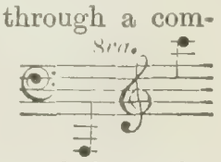
BARRE, Leonard, a native of Limoges, and pupil of Willaert, a singer in the Papal Chapel in 1537, and thus contemporary with Arcadelt. He was one of the musicians sent by the Pope to the Council of Trent in 1545 to give advice on church music. His claims as a composer rest on some motets and madrigals published in a collection at Venice in 1544, and on many MS. compositions preserved in the library of the Papal Chapel. [J. R. S. B.]

BARREL ORGAN. A musical instrument, of all others the most easy of manipulation, as it requires nothing beyond the regular rotary motion of a handle to keep it playing. In some examples even this power is applied mechanically, either by means of clock-work, or by weights. These instruments are of the most various capacities, from the simple street organ —the 'barrel organ' of ordinary parlance—to large and complicated machines representing the full orchestra. But the principle of action is the same in all. A wooden cylinder, or *barrel*, placed horizontally, and armed on its outside circumference with brass *staples* or *pins*, slowly revolves, in the direction from back to front; and in doing so the pins raise certain trigger-shaped keys, which correspond with simple mechanism communicating with valves that on being opened allow wind to enter the required pipes. In this way either melody or harmony is produced. The wind is produced by bellows which are worked by the same motion which turns the barrel. The most simple kind of instrument of this nature is the small 'bird organ,' used, as its name implies, for teaching bulfinches to pipe—which plays the simplest music in melody only.

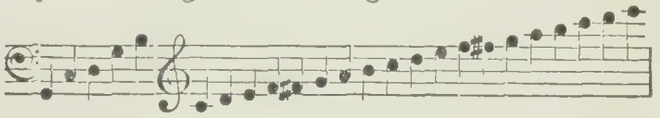
It is not positively known when barrel organs were first made, but they are supposed to date from about the beginning of the last century. An organ-builder of the name of Wright, the great-grandfather of the present firm of Robson, made a barrel organ for Fulham Church, which alone would carry the date a long way back in the last century. Mr. Flight of Exeter Change, the grandfather of the present builder of that name, was also a celebrated maker of barrel organs in his day. The finest and most elaborate specimen of a 'Finger and Barrel' organ that was ever made, was the APOLLONICON, constructed by Flight and Robson at a cost of nearly £10,000, and first exhibited by them about the year 1815. This has been already described under its own head. The firms of Flight and Robson, and of Bryceson, father of the present builder of that name, made perhaps the greatest number of barrel organs, which kind of instrument was in much demand some fifty years ago, for churches and chapels, though now seldom met with there. These were set with psalm and hymn tunes, chants, and occasionally with voluntaries.

A church barrel organ had rarely a *chromatic* compass of notes, but usually only a greater or less approximation thereto. Thus it would generally have either 8, 14, 17, 21, 27, 28, or 31 keys. In the case of one having 14 keys, two *diatonic* scales, of short range, would be presented, namely G and D, into which all the tunes 'marked' upon the barrel would be transposed, and a few pipes at somewhat large intervals apart would be supplied by way of bass, such as D and G. In organs with more keys, the G♯ would be inserted, allowing the scale of A to be used. In organs having a further increased number of keys the D♯ would be introduced, permitting the scale of E to be employed; and so on. Strange to say, scales with flats were never planned unless specially ordered; nor was there much provision for tunes in the minor mode in organs with comparatively but few 'keys.'

Some organs are made having the complete compass and with all the chromatic semitones, and are 'marked' to play overtures, movements of symphonies, selections from operas, sets of waltzes, and other music of that class in the most beautiful manner. The place occupied in the making of these instruments by the late John Robson has been taken by Messrs. Imhof and Mukle of London, who supply a large number of mechanical organs to private houses in the country at prices ranging from £100 to £1500. One of the completest of these instruments contains 8 ordinary stops, ranging through a complete chromatic scale of $5\frac{1}{3}$ octaves, and six solo stops; with a swell of three stops in addition to drums, triangle, cymbals, and castanets—in fact a representation of the entire orchestra. Three machines work the whole of this elaborate apparatus. The barrels can be changed very rapidly, and as each barrel takes $11\frac{1}{2}$ minutes to complete its revolutions there are few movements of the great symphonies and few overtures which cannot be performed, and in fact the best machines contain barrels for such movements as well as for the operatic selections more usually found on them. The mechanical contrivances in these instruments are highly ingenious, the music, as already remarked, is often of the best, and the effect in a suitable space and under proper circumstances is very pleasing. Instruments of this character are occasionally furnished with a manual, and are then known as 'Barrel and Finger Organs.'



The ordinary street organ was first made by a builder named Hicks at the beginning of this century. At present the smallest kind has 24 keys, sounding the following notes:—



In the second size an A is added on the fifth line of the bass stave, and a C♯ in the treble; in the third size an F, F♯, G, and A in alt.; and in the fourth, the largest of all, the scale is continued up to E, and C♯ is added in alt. The effect even of simple modulations with such imperfect means will be easily understood. In fact the 'setting' the barrels of a street organ—like the hearing them—must be a constant struggle with difficulties. There are 2 stops, an open (rarely of metal) and a closed (wood). The barrel is set to play 9 or 10 tunes. These instruments weigh from 40 to 56 lbs., and cost from £18 upwards. The pipes and all other parts are made at the factory of the firm already mentioned, in the Black Forest, but the barrels are 'set'—i.e. the pins are inserted—and the whole put together in London. Street organs are chiefly used in England, but are also largely exported to South America, the West Indies, and other places.

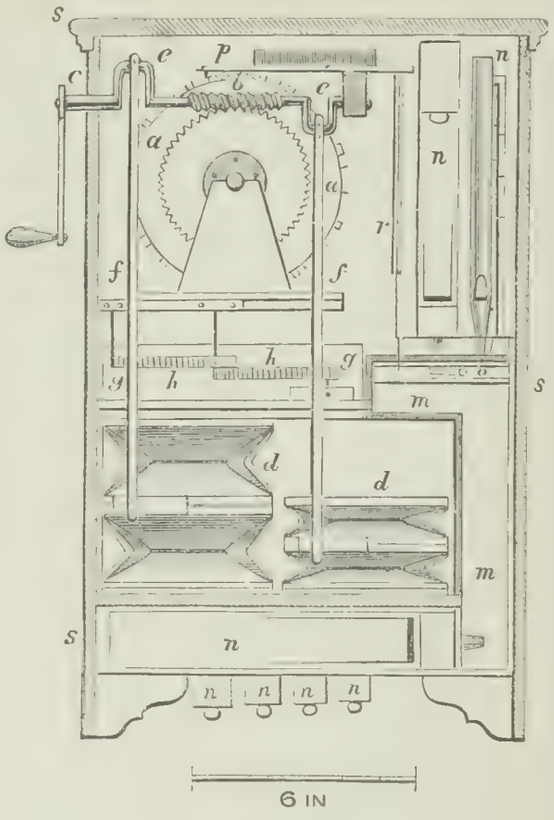
The annexed illustration shows a cross section of an ordinary barrel organ. *a* is the barrel, 'set' round its circumference with 'pins,' at the various intervals, and of the various lengths, necessary for the music, and turned by the worm *b* on the shaft *c*; *d d* are the bellows worked by the cranks *e e* on the shaft and the connecting rods *f f*, and delivering the wind into an air chamber *g*, which runs to the further end of the case, and is kept at a uniform pressure by the spiral springs *h h*. The air vessel again delivers the wind into the wind-chest *m*, which communicates with the pipes *n n*. Each pipe has its valve *o*, which is kept closed by a spring until the corresponding pin on the barrel raises the trigger *p*, and forcing down the connecting wire *r*, opens the valve and admits wind to the pipe. *s s* is the case. Space being very valuable in these instruments the pipes are packed together very closely, and are often bent in shape to fit the demands of the case. In the diagram one is shown lying beneath the floor of the bellows.

The barrel is made of *staves*, about $2\frac{1}{2}$ inches wide, of the best pine wood without knots or sap, and seasoned for many years before being used. At each end of the barrel, and sometimes also in the middle, is a circular piece of hard mahogany called a *barrel-head*, to which the staves are glued and pegged. The barrel is then handed to the turner, who makes it perfectly cylindrical, and it is then covered with cartridge paper and sometimes painted. At one end of the barrel the 'head' is furnished with a circle of teeth for the *worm* connected with the handle to work in when slowly rotating the barrel. Projecting from this 'head' is the *notch-pin*. The number of notches in the pin corresponds to the number of tunes played by the barrel. A *knife* lowered into the notch prevents the barrel from shifting its position. The simplest arrangement is for the barrel to play a tune completely through in the course of a single revolution.

The keys are usually 7-8ths of an inch apart, and the intervening space upon the barrel may be filled either with pins for producing fresh tunes to the number of nine or ten, or with a continuation of the original piece lasting for the same number of revolutions of the barrel. In the latter case the 'notches' are arranged in a spiral so as to allow the barrel to shift horizontally to left or right at the end of each revolution without the intervention of the hand.

It is not within the scope of this article to speak of the players of the street organs, but it may be mentioned that there are some four 'masters' in London, employing from 30 to 50 men each, to whom the organs are let out on hire. The number of organs sold for use in London alone by the house already named is about 30 a year, but the export trade to the West Indies, Brazil, etc., is also considerable.

Barrel organs have been made with three and four barrels in a circular revolving iron frame. The first of the kind, containing four barrels, was made by Mr. Bishop, sen., the father of the present organ-builder of that name, for Northallerton church, Yorkshire, about the year 1820. Many years later Messrs. Gray and Davison



made grinder organs with three barrels in one frame. [E. J. H.]

BARRET, Apollon Marie-Rose, a remarkable oboe player, born in the south of France in 1804, pupil of Vogt at the Conservatoire, solo player at the Odéon and Opéra Comique, and at last permanently attached to the Italian Opera in London till 1874. Barret is the author of the 'Complete Method for the Oboe, comprising all the new fingerings, new tables of shakes, scales, exercises,' etc. (Jullien and Co.). [F. G.]

BARRETT, John, a pupil of Dr. Blow, was music master at Christ's Hospital and organist of the church of St. Mary-at-Hill about 1710. Many songs by him are in the collections of the period, particularly in D'Urfey's 'Wit and Mirth, or, Pills to purge Melancholy,' in which is 'Ianthe the lovely,' which furnished Gay with the tune for his song 'When he holds up his hand' in 'The Beggar's Opera.' Barrett composed overtures and act tunes for 'Love's last shift, or, The Fool in Fashion,' 1696, 'Tunbridge Walks,' 1703, and 'Mary, Queen of Scots,' 1703. [W. H. H.]

BARRINGTON, Daines, the Hon., born in London 1727, died there 1800, Recorder of Bristol and puisne judge in Wales, is mentioned here as the author of an account of Mozart during his visit to London in 1764, at eight years of age, in the 'Philosophical Transactions' for 1780 (vol. xi.). Barrington also published 'Miscellanies' (London, 1781), in which the foregoing account is repeated, and a similar account is given of the early powers of four other children, William Crotch, Charles and Samuel Wesley, and Lord Mornington. [M. C. C.]

BARNBY, Joseph, born at York Aug. 12, 1838, a chorister in York Minster, and student at the Royal Academy of Music: was for nine years organist of St. Andrew's, Wells Street, London, and contributed much to the excellence of the services at that church. Conductor of 'Barnby's Choir,' of the 'Oratorio Concerts,' and of the Royal Albert Hall Choral Society; and appointed to the important post of succentor and director of musical instruction at Eton College, 1875. Mr. Barnby has published an oratorio, 'Rebekah,' which contains some charming modern music, and many other compositions, both sacred and secular. He edited the 'Hymnary' for Messrs. Novello, to which he contributed many tunes, justly admired for beauty of melody and harmony. [E. F. R.]

BARSANTI, Francesco, born at Lucca about 1690. In 1714 he accompanied Geminiani to England, which country henceforth became his own. He played both the flute and oboe, the latter for many years in the opera band. He held a lucrative situation in Scotland, and while there made and published 'A Collection of Old Scots' Tunes, with the Bass for Violoncello or Harpsichord,' etc. (Edinburgh, 1742). After his return to England about 1750, he played the viola at the opera in winter and Vauxhall in summer. At the close of his life he was dependent upon the exertions of his wife and his daughter, a singer and actress of considerable ability. His other publications include 'Twelve concertos for violins,' and Six 'Antifone' in the style of Palestrina. [M. C. C.]

BARTEI, Girolamo, general of the Augustin order of monks at Rome in the beginning of the 17th century. From two somewhat obscure passages in Baini's 'Memorie' we gather that he published at Rome in 1618 some masses for eight voices, some ricercari for two voices, and two books of concerti for two voices. To these Fétis adds some 'Responsoria' for four equal voices, printed at Venice in 1607.

BARTHEL, Johann Christian, born at Plauen 1776, a musician from a very early age, in 1789 played at the house of Doles before Mozart, who praised him highly, and soon after entered the school of St. Thomas at Leipsic as a pupil of J. A. Hiller. At sixteen, on Hiller's recommendation, he was appointed concert-conductor to the court of Schöneburg, and some time afterwards occupied a similar post at Greitz. In 1806, on the death of J. G. Krebs, was appointed organist to the court of Altenburg, where he remained till his death in 1831. [M. C. C.]

BARTHELEMON, François Hippolite, born at Bourdeaux July 27, 1741, was the son of a French government officer and an Irish lady. He commenced life as an officer in the Irish brigade, but being induced by the Earl of Kelly, a well-known amateur composer, to change his profession for that of music, he became one of the most distinguished violinists of his time. In 1765 he came to England, and was engaged as leader of the opera band. In 1766 he produced at the King's Theatre a serious opera called 'Pelopida,' and in the same year married Miss Mary Young, a niece of Mrs. Arne and Mrs. Lampe, and a favourite singer. In 1768 Garrick engaged him to compose the music for the burletta of 'Orpheus,' introduced in his farce 'A Peep behind the Curtain,' the great success of which led to his composing the music for other pieces brought out at the same theatre. In 1768 he went to Paris, and produced there a pastoral opera called 'Le fleuve Scamandre.' In 1770 Barthélémon became leader at Vauxhall Gardens. In 1776 he left England with his wife for a professional tour through Germany, Italy, and France. At Florence Barthélémon, at the request of the Grand Duke of Tuscany, set to music the Abate Semplici's oratorio 'Jefte in Masfa.' He returned to England late in 1777. An acquaintance with the Rev. Jacob Duché, chaplain to the Female Orphan Asylum, led to his composing, about 1780, the well-known tune for the morning hymn 'Awake, my soul.' In 1784 Barthélémon and his wife made a professional visit to Dublin. In 1791–9 he contracted an intimacy with Haydn, then in London. On Sept. 20, 1799, Mrs. Barthélémon died. Besides the compositions above named Barthélémon wrote the music for the following dramatic pieces:—'The Enchanted Girdle'; 'The Judgment of Paris,' 1768; 'The Election,' 1774; 'The Maid of the Oaks,' 1774; 'Belphegor,' 1778; and several quartets for stringed instruments, concertos and duos for the violin, lessons for the pianoforte, and preludes for the organ. As a player he was distinguished by the firmness of his hand, the purity of his tone, and his admirable manner of executing an adagio. He died July 20, 1808. [W. H. H.]

BARTHOLDY, Jacob Salomon, of a Jewish family, born at Berlin 1779, died in Rome 1825, a Prussian diplomatist, and author of an important article in the Berlin 'Musikalischer Zeitung' for 1805, 'Ueber den Volksgesang der Sicilianer.' [M. C. C.]

BARTHOLOMEW, William, born in London 1793; died Aug. 18, 1867. A man of many accomplishments—chemist, violin-player, and excellent flower-painter; but to the English public familiar as the translator or adapter of the words of most of Mendelssohn's vocal works. 'St. Paul' and the 'Lobgesang' were adapted by others, but 'Antigone' (for which he received the gold medal of merit from the King of Prussia), 'Athalie,' 'Œdipus,' 'Lauda Sion,' the 'Walpurgisnight,' the Finale to 'Loreley,' 'Elijah,' and the fragments of 'Christus,' with most of Mendelssohn's songs, were Mr. Bartholomew's work—not, as any one familiar with Mendelssohn's habits will believe, without constant suggestion and supervision from the composer. 'Hear my Prayer' was composed at Mr. Bartholomew's request for the concerts of Miss Mounsey, a lady whom he married in 1853. Besides the above, Mr.

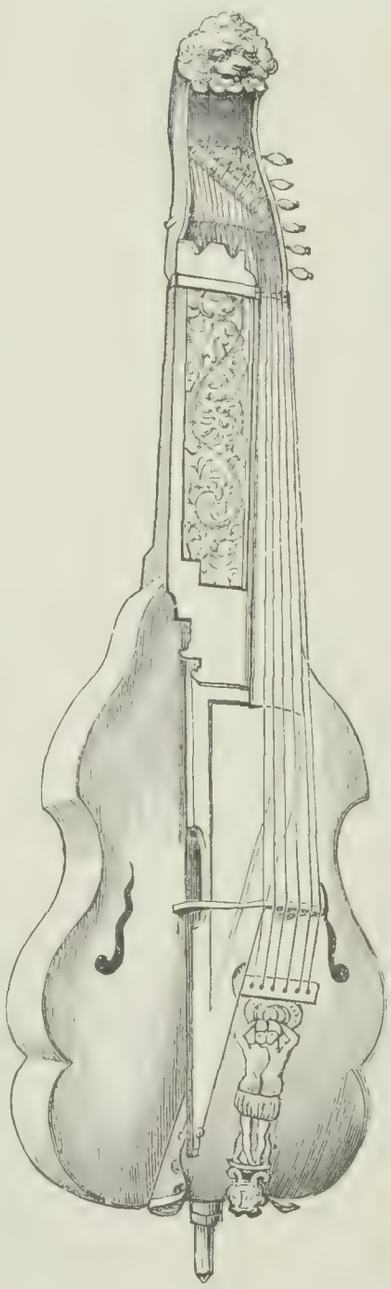
Bartholomew wrote English words for Méhul's 'Joseph' (by command of the Queen); Spohr's 'Jessonda'; Costa's 'Eli,' 'Naaman,' and 'The Dream'; and Mrs. Bartholomew's 'The Nativity,' etc. For the last few years of his life he was confined to his room by paralysis of the lower limbs. [G.]

BARTLEMAN, JAMES, was born Sept. 19, 1769, probably at Westminster, and educated under Dr. Cooke in the choristers' school of Westminster Abbey. He soon showed voice and capacity far beyond his fellow pupils, and became a great favourite with his master. His voice while it remained a soprano was remarkable for strength and fine quality of tone. He distinguished himself as a boy-singer by his refined and expressive rendering of Dr. Greene's solo anthem, 'Acquaint thyself with God.' He was greatly patronised by Sir John Hawkins, in whose family he was a frequent visitor (see Miss Hawkins's 'Anecdotes'). In 1788 his name appears for the first time as a bass chorister, at the Concerts of Ancient Music, where he remained till 1791, when he quitted it to assume the post of first solo bass at the newly established Vocal Concerts. In 1795 he returned to the Ancient Concerts, and immediately took the station which, till compelled by ill health, he never quitted, of principal bass singer in the first concert of the metropolis. Before Bartleman's time only one bass solo of Purcell's had been heard at these concerts—that of the Cold Genius in the 'Frost Scene' of 'King Arthur.' It is to him we are indebted for making us acquainted with those magnificent monuments of the giant of English composers, 'Let the dreadful Engines,' 'Thy Genius, lo!' 'Ye twice ten hundred Deities,' 'Hark, my Daridcar.' In the short course of one season he revived them all, and continued to sing them with unabated applause until he sang no more. Bartleman's execution was that of his time and school, and confined chiefly to written divisions; his own ornaments were few, simple, and chaste, and always in strict keeping with the feeling of the air in which they were introduced. The latter years of his life were embittered by disease which he vainly struggled against. He died April 15, 1821, and was buried in the cloisters of Westminster. His epitaph is by Dean Ireland. He formed a large and valuable musical library, which was sold by auction by White of Storey's Gate, shortly after his death. (*Harmonicon*, 1830; *Books of Ancient Concerts; Private Sources.*) [E. F. R]

BARTLETT, JOHN, an English musician of the early part of the 17th century. He published a work entitled 'A Book of Ayres, with a Triplicitie of Musicke, whereof the First Part is for the Lute or Orpharion, and Viole de Gamba, and 4 Parts to Sing: the Second Part is for 2 Trebles, to sing to the Lute and Viole: The Third Part is for the Lute and one Voyce, and the Viole di Gamba,' 1606. It is dedicated to the 'Right Honourable his singular good Lord and Maister, Sir Edward Seymore.' Bartlett took his degree as Mus. Bac. at Oxford in 1610. (Wood, *Athenæ Oxon.*; Rimbault, *Bib. Mad.*) [E. F. R.]

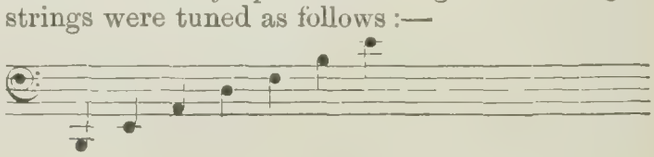
BARTOLINI, VINCENZIO, a very good second soprano, appeared in London, 1782, in 'Il Convito,' a comic opera by Bertoni. In the next season he took part in 'L'Olimpiade,' a pasticcio; and in 1784 he sang in Anfossi's 'Issipile' and 'Due Gemelle,' and the 'Demofoonte' of Bertoni. He sang also in the Commemoration of Handel in Westminster Abbey that year, and in 1786 we find him still in London, performing in Tarchi's 'Virginia.' He was singing with success at Cassel in 1792. [J. M.]

BARYTON, also VIOLA DI BARDONE or BORDONE. *Bordone* is the Italian for 'drone,' and



Leopold Mozart, in his 'Violin-School,' contends that the tone of this instrument, owing probably to the vibration of the sympathetic metal-strings, was suggestive of the hum of the bee.

The Baryton, a stringed instrument not unlike the viola da gamba, played with a bow, was in use up to the end of the 18th century, but owing probably to its complicated mechanism and to the weakness of its tone, which rendered it unfit for use in orchestral playing, is now entirely obsolete. Its neck was very broad, hollowed out, and open at the back. It was usually mounted with six or seven catgut strings, stretched over the fingerboard, and played on with the bow; while the metal strings, varying in number from nine to twenty-four, and running underneath the fingerboard, were pinched with the thumb of the left hand, and acted at the same time as sympathetic strings. The catgut strings were tuned as follows:—



Leopold Mozart considered it one of the loveliest of instruments; and when we hear that Haydn for a considerable time tried hard to learn to play it, we must regret its being now so entirely neglected.

C. F. Pohl, in his Biography of Haydn (Berlin, 1875), gives us the following notices concerning the baryton.

1. Makers:—M. Feldlen (1656), H. Kramer (1714), D. A. Stadlmann (1732), J. Stadlmann (1750), all of Vienna; Joachim Tielke at Hamburg (1686), maker of the fine specimen in the S. Kensington Museum, from which our cut is taken; and Andreas Stainer, of Absom in the Tyrol (1660).

2. Performers:—M. A. Berti, Vienna (1721–1740); Signor Farrant, London (1744); Abell, London (1759–87). Anton Kraft, Karl Franz and Andreas Lidl, members of Prince Esterhazy's private band under Haydn (Lidl played in concerts in England in 1776); Friedel, member of the royal band at Berlin at the end of the last and beginning of the present century. Fauner (1794) and V. Hauschka (1795–1823) are named as accomplished amateur-performers.

3. Composers:—Niemecz, L. Tomasini and A. Kraft of Esterhaz, Wenzl Pichl, Ferd. Paër, Weigl and Eybler, all of Vienna; and last, but not least, Haydn. Pohl enumerates no less than 175 compositions of Haydn's for the instrument; viz. 6 Duets for two barytons, 12 Sonatas for baryton and violoncello, 12 Divertimenti for two barytons and bass, 125 Divertimenti for baryton, viola and violoncello; 17 so-called Cassations; 3 Concertos for baryton with accompaniment of two violins and bass. [P. D.]

BARYTON (Ital. *Baryton*; Fr. *Basse-Taille, Concordant*). The male voice intermediate to the bass and the tenor. The compound *βαρύτονος* signifies 'of heavy *timbre*,'—in this instance, *in relation to the tenor*. It is therefore a misnomer; for, however close their approximation in compass, the quality of what is now understood by the baryton voice unmistakeably marks it as a high bass, not a low tenor. The recognition of this important fact is manifest in the works of the majority of modern composers. One instance out of many will suffice. The principal part in Mendelssohn's oratorio 'Elijah' ranges from the C in the bass stave to the F above it, very rarely descending below the former note. Sung, as it might be with perfect—or too much—ease, by a low tenor, it would obviously lose all its dignity and breadth. Since the production of Mozart's 'Nozze di Figaro' and 'Don Giovanni' the baryton voice has found much favour with composers, and been cultivated with unprecedented success. Innumerable principal parts have been written for it; and not to speak of artists of this class still before the public, the names of Bartleman in England, of Ambrogetti in Italy, and of Martin in France, are historical. [Bass]. [J. H.]

BASEVI, Abramo, a learned Florentine musician, founder and proprietor of the musical periodical 'Armonia' and of its continuation 'Boccherini,' and one of the originators of the Società del Quartetto,' which has done much to introduce German music into Italy. Basevi is the composer of two operas, 'Romilda ed Ezzelino,' produced at the Teatro Alfieri in March 1840, and 'Enrico Odoardo' at the Pergola in 1847; the author of theoretical works on music, of a treatise 'Sulla divinazione,' and a 'Studio delle opere di G. Verdi, 1859.' [F. G.]

BASILI, or BASILY, Domenico Andrea, chapel-master at Loreto in the middle of last century. He died in 1775. Santini's collection contained works by him; and a set of twenty-four studies of his for the clavier, entitled 'Musica universale,' etc. was printed by Alessandri of Venice, and is not without merit. His son Francesco was born in 1766, and on the death of his father the boy was sent to Rome and became a scholar of Jannaconi. While still young he was made chapel-master at Foligno. His first appearance in opera was at Milan, in 'La bella incognita,' when he was twenty-two. For Rome he wrote 'La Locandiera' (1789); for Florence 'Achille nell' assedio di Troja' (1798) and the 'Ritorno d'Ulysse' (1799), and for Venice 'Antigono.' Later he became chapel-master at Macerata, and wrote a large number of comic operas for Venice, not all equally successful. He then made a rich marriage, which enabled him to give up work, but the marriage turned out unhappy, and after a separation, in 1816, he returned to his former post at Loreto. For the San Carlo at Naples Basili composed an oratorio, 'Sansone,' in which Lablache sang the chief part. A requiem which he had written for Jannaconi was performed on March 23, 1816, at the Apostles' Church in Rome. In 1827 he was appointed director of the Conservatorio at Milan, where it was his fortune to refuse admission to Verdi. In August 1837 he was called to Rome to take the place of chapel-master at St. Peter's, vacant by the death of Fioravanti, and remained there till his own death on March 25, 1850. While at Rome he was made very unhappy by his inability with the means at his disposal to perform the great masterpieces of old Italian church music. If supported in his wish a great revival might have been accomplished, but with Basili the last hope of a resurrection of Italian church music has perished, a doom which neither Rossini nor Verdi—whose style the rigid Basili would hardly have approved—have done much to avert. In addition to many operas, besides those already named, and much church music, Basili composed symphonies in the style of Haydn, one of which used often to be played at Brussels under Fétis' conducting, and always with great applause. [F. G.]

BASS. (Ger. *Bass*; Fr. *Basse*; Ital. *Basso*.) The lower or grave part of the musical system, as contradistinguished from the treble, which is the high or acute part. The limits of the two

are generally rather vague, but middle C is the practical division between them. Attempts have been made to spell the word 'base'; but this proceeds from a mistake. 'Bass' derives its form from the French or Italian, though ultimately from the Greek *βάσις* in its sense of foundation or support, the bass being that which supports the harmony. In former times this was much more obvious than it is now, when a single bass line represented a whole piece, and an accompanyist was satisfied with the addition of figures, from which he deciphered the rest of the harmony without having it written out in full. The importance of melody, which is a development of more modern styles, has somewhat obliterated this impression, and music seems to most people now-a-days to depend more upon the upper part than to rest upon the lower. [C. H. H. P.]

BASS is also the lowest or deepest of male voices.

By the old masters those notes of the bass voice only were employed which could be placed on the bass stave, eleven in number. By the moderns this compass has been largely extended, chiefly upwards. For whereas even the employment of the lower E is now exceptional, and that of the D below it most rare, its double octave, and even the F and F♯ above it, are not unfrequently called into requisition, even in choral music. Examples dating even as far back as the end of the 17th century point to the existence of bass voices of extraordinary extent. The Services (intended for *choral* performance) of Blow and his contemporaries abound in deep notes; and in a solo Anthem, 'They that go down to the sea in ships,' composed no doubt for an exceptional performer, Mr. Gostling, of His Majesty's Chapel Royal, as well as for a special occasion—the escape of King Charles II and the Duke of York from shipwreck—Purcell has employed repeatedly both the lower D and the E two octaves and a tone above it. Handel however has employed a still more extended compass. In a song for Polifemo, 'Nel Africano selve,' from his early Acis and Galatea, is the following passage, quoted by Chrysander (Händel, i. 244):—

A contemporary singer, Boschi, might by all accounts have sung these passages—the groups of high notes in the third or falsetto register.

No theory resting on difference of pitch will account for such passages. If the church-pitch of the 17th century was lower than that of our own time, the lower notes employed in them become still more astonishing to us than they are already; if (as is probable if not certain) that pitch was higher than our own, the higher notes will stand in the same predicament. The unquestionably greater compass of the basses, and even tenors, of former times, is however explained by the fact, that judicious training, while it increases the intensity and flexibility, and improves the quality and equality of a voice, diminishes its compass. Voices of extensive range are rarely homogeneous; and their *timbre* or quality is generally found to be in inverse ratio to their extent. More than one passage in Milton, beyond doubt a competent judge, indicates the existence, at any rate in Italy, of considerable vocal skill even in the 17th century; and if half that has come down to us respecting the accomplishments of Balthazar Ferri be true, one singer at least flourished in the first half of that century of extraordinary skill. But prior to the end of it, when the first Italian schools were opened at Bologna under Pistocchi, singing, in the full sense of the word, was an art, skill in which was confined to a small number of persons, and instruction in which had not extended beyond the land of its origin. It is not extraordinary therefore that in the North of Europe very extensive—in other words, untrained—voices existed in the 17th century in greater number than now.

The intensity or power of the bass voice is due to the same causes as that of the tenor, the contralto, the soprano, or indeed of any other wind-instrument—the capacity and free action of the apparatus by which it collects and ejects air—in the human body, the lungs. Its 'volume' depends on the capacity of the pharynx, the cavity at the back of the mouth, between the root of the tongue and the veil of the palate, the part of the vocal mechanism most easily open to inspection. As with all well-endowed vocalists, the jaw of the bass is generally wide, the tongue large, the teeth small, and the mouth capable of easy expansion. The bass singer is generally above, as the tenor is generally below, the middle height.

The bass voice is of three kinds; the *Basso profondo*, the *Basso cantante*, and the *Baryton*. To these may be added the altogether exceptional *Contra-Basso*, standing in the same relation to the *Basso profondo* as the instrument so called does to the violoncello. This voice, found or at least cultivated only in Russia, is by special training made to descend with facility to C below the bass stave, , and even two, three, and four notes lower.

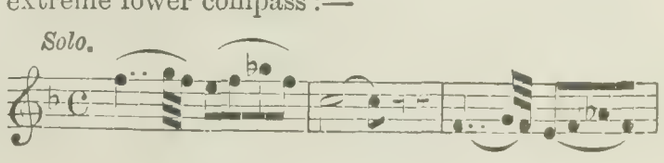
The *Basso profondo* and the *Basso cantante* are distinguished rather by their quality than their compass; that of both extending occasionally from the E flat below the bass stave to the F above it. This possible compass is frequently increased by a third register, or falsetto, of a quality wholly distinct from that of the first or second. The English male counter-tenor is in general a bass whose second and third registers have been cultivated exclusively, always to the deterioration, sometimes to the destruction, of the first.

The employment of basses and barytons in

principal characters on the operatic stage, though frequent only since the latter part of the last century, dates from a much earlier epoch. Instances of it may be found in the operas of Lully and his imitators, native and foreign. Its subsequently increased frequency may still be attributed to the French, with whom dramatic propriety, in opera, has always taken precedence of musical effect. Gluck and his contemporary Piccinni, whose laurels were chiefly gathered on the French stage, both employ this class of voice largely; but it first assumed its still greater importance in the operas of Mozart, who would seem to have been the first composer to recognise the fact that the baryton or higher bass is the average and therefore typical, voice of man. To the prominence given both to the bass and the baryton voice in his later operas he was doubtless urged by a variety of causes, not the least being a paucity of competent tenors in the companies for which he had to write. To this however must be added the decline, in number, excellence, and popularity, of the class of vocalists of which Farinelli may be regarded as the type; and (closely connected with this) to an increased craving for dramatic effect, only attainable by the employment of basses and barytons, among whom as a rule—liable however to splendid exceptions—singing *actors* have always been found in the greatest excellence and number. This change in the once established order of things has not been brought about without protest. A distinguished amateur, the Earl of Mount-Edgecumbe, whose 'Musical Reminiscences' embody an account of the Italian Opera in England from 1773 to 1834, says, in reference to it:—'The generality of voices are (now) basses, which, for want of better, are thrust up into serious operas where they used only to occupy the last place, to the manifest injury of melody, and total subversion of harmony, in which the lowest part is their peculiar province. These new singers are called by the novel appellation of *basso cantante* (which by-the-bye is a kind of apology, and an acknowledgment that they ought not to sing), and take the lead in operas with as much propriety as if the double-bass were to do so in the orchestra, and play the part of the first fiddle. A bass voice is too unbending and deficient in sweetness for single songs, and fit only for those of inferior character, or of the buffo style. In duettos it does not coalesce so well with a female voice, on account of the too great distance between them, and in fuller pieces the ear cannot be satisfied without some good intermediate voices to fill up the interval, and complete the harmony.' And he adds in a note, 'It has always surprised me that the principal characters in two of Mozart's operas should have been written for basses, namely, Count Almaviva and Don Giovanni, both of which seem particularly to want the more lively tones of a tenor; and I can account for it in no other wise than by supposing they were written for some particular singer who had a bass voice, for he has done so in no other instance.' In making this last assertion the venerable writer forgot or ignored Mozart's 'Così fan tutte,' 'Die Zauberflöte,' and 'Die Entführung aus dem Serail,' in all of which basses are employed for principal characters. His argument, however, though ingenious, is based on an assumption unjustified and unjustifiable by either theory or practice — that melody inevitably occupies, or is only effective in, an upper part. The example of Mozart, which he so severely denounces, has been followed largely by Rossini and all the operatic composers of later times. In the majority of their operas *bassi cantanti* appear in large numbers, without any 'kind of apology,' and persons who 'ought not to sing' do so, greatly to the enhancement of dramatic effect and the pleasure of their hearers. [BARYTON.] [J. H.]

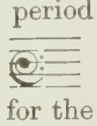
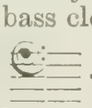
BASS-BAR, an oblong piece of wood, fixed lengthwise inside the belly of the various instruments belonging to the violin-tribe, running in the same direction with the strings, below the G string, and acting as a beam or girder to strengthen the belly against the pressure of the left foot of the bridge, as the sound-post does against that of the right foot. It is the only essential part of the instrument which, owing to the gradual elevation of the pitch, has had to undergo an alteration since Stradivari's time. Tartini states, in the year 1734, that the tension of the strings on a violin was equal to a weight of 63 lbs., while now-a-days it is calculated at more than 80 lbs. This enormous increase of pressure requires for the belly a proportionate addition of bearing-power, and this could only be given by strengthening the bass-bar, which has been done by giving it a slight additional depth at the centre, and adding considerably to its length. In consequence of this we hardly ever find in an old instrument the original bass-bar of the maker, just as rarely as the original sound-post or bridge, all of which, however, can be made as well by any experienced living violin-maker as by the original Stradivari or Amati. [P. D.]

BASS CLARINET, an instrument of the same construction as the ordinary clarinet, but speaking an octave lower. The one most generally used is that in B♭, but Wagner writes for one in A, and a third in C has been employed. They are all slow-speaking hollow-toned instruments, rather wanting in power. The clarinet quality is less marked than in the acuter forms of the instrument, insomuch that they more resemble an organ pipe of bourdon tone. Meyerbeer, from his friendship with Sax, who paid particular attention to this instrument, has introduced it in his operas and other works. In the fifth act of 'The Huguenots' there is a fine declamatory passage for it in B♭, exhibiting its extreme lower compass:—



In the Coronation March of the 'Prophète' it takes the melody, and in Auber's Exhibition March two such instruments are employed. It is written in the treble or tenor clef, the latter being better, as assimilating its part to that for the bassoon. Although occasionally of value for producing exceptional effects, it does not present any great advantages for orchestral use. [W. H. S.]

BASS CLEF. The well-known mark of the bass clef, is a modification of the letter *F*, which has in the course of centuries arrived at its present shape, in the same way that the *G* and *C* have altered their forms.

The early sub-division of the graver male voices is attested by the variety of positions on the stave occupied by the bass or F clef. Since the beginning of the 18th century this clef (for whatever variety of bass voice) has occupied the fourth line exclusively. Up to that period its occasional position on the *third* line  indicated that the music following it was for the baryton voice; the stave so initiated being called the baryton stave. At a still earlier epoch the bass clef was sometimes placed on the *fifth* line,  . This *basso profondo* stave, which makes room for two more notes below than can be placed on the bass stave proper, is used (among others) by L. Lossius in his 'Psalmodia' (Wittenbach, 1579), and more recently by Praetorius in his 'Cantiones Sacrae' (Hamburg, 1622). It does not seem however at any time to have met with general favour. On the other hand, the baryton stave was much employed, not only for choral music, but for solos, up to the beginning of the last century. Some of Purcell's songs (e. g. 'Let the dreadful engines') in the 'Orpheus Britannicus' are written upon it, and with reason, for it takes in, with the aid of a single leger-line, the entire compass employed, from the lower A to the upper F. [Clef.] [J. H.]

BASS-DRUM. This is the largest of all drums, and is used in military bands and modern orchestras. [Drum, 3.] [V. de P.]

BASS FLUTE. There were in former times four forms of the flute à bec or flageolet, the lowest being the bass flute, and the others respectively tenor, alto, and descant flutes. These are now all but disused. A bass flute still exists, though it is rarely heard, and is not written for by any composer of eminence. Its compass is from upwards. In older forms of the Bass-flute, to bring the mouthpiece within reach of the finger holes the tube was bent, and returned upon itself, as in the Bassoon; but as made by Boehm it resembles an ordinary flute of large size—32 inches long, and one inch diameter. The Bass-flute requires a great deal of breath, and the tone is not strong, but it is of very fine quality. [W. H. S.]

BASS TRUMPET. [Trombone.]

BASS TUBA. The lowest of the saxhorns. [Bombardon.]

BASSANI, Giovanni Battista, an eminent violin-player and composer, was born at Padua about 1657. He lived for some years at Bologna as conductor of the cathedral-music, and from 1685 in a similar position at Ferrara, where he was a member of the 'Accademia della Morte.' He was also made a member, and in 1682 'principe' of the 'Accademia dei Filarmonici' of Bologna. From 1680 to 1710 he published six operas and thirty-one vocal and instrumental works, viz. masses, cantatas for one, two, or three voices with instruments, and two sets of sonatas for two violins with bass—a complete list is given by Fétis. These works, copies of which are now very rare, are said to be written in a noble pathetic style, and to be marked by good and correct workmanship. Kent borrowed from them largely. Amongst others the chorus 'Thy righteousness,' in his anthem 'Lord what love,' is taken from Bassani's Magnificat in G minor with very slight alteration. The 'Hallelujahs' in 'Hearken unto this' are transcribed note for note from Bassani's 'Alma Mater.' But Kent was a sad appropriator.

Bassani died at Ferrara in 1716. It is generally believed, though not absolutely proved, that Corelli was his pupil. [P. D.]

BASSET-HORN (Fr. *Cor de Bassette*; Ital. *Corno di Bassetto*; Germ. *Bassethorn*). A tenor clarinet standing in F, furnished with additional low keys and a prolonged bore, enabling it to reach the octave C, which is equivalent to F below the bass clef . With the exception of the last four semitones thus added, the instrument is in all respects a clarinet, and the necessary transposition will be found under that heading. These four notes are obtained by means of long keys worked by the thumb of the right hand, which, in the ordinary clarinet, has no other function besides that of supporting the instrument. For convenience of handling, the instrument has been made in various curved shapes; with a bend either between the right and left hands, or in the upper part just below the mouthpiece. Occasion-

ally it has been made with a bore abruptly bent on itself like that of the bassoon. Its compass is more extensive than even the clarinet, and its tone fuller and more reedy.

Mozart is the composer who has written most for this instrument. In one great work, his 'Requiem,' it replaces the clarinet, there being independent parts for two players. Perhaps the finest instance of its use is in the opening of the 'Recordare.' In his opera 'Clemenza di Tito' it is also employed, and a fine obbligato is allotted to it in the song 'Non piu di fiori.' In his chamber music there are often parts for two or even three bassethorns.

Mendelssohn has also written for it, especially two concert-pieces for clarinet and bassethorn, op. 113 and 114, intended to be played by the Bärmanns, father and son, with pianoforte accompaniment. Other composers have occasionally employed it, but it is to be regretted that it has never taken so prominent a place in orchestral music as its fine tone and facility of execution entitle it to hold. It is often confused with the COR ANGLAIS, or English horn, which is an oboe of similar pitch to the Basset-horn. [W. H. S.]

BASSI, LUIGI, born at Pesaro 1766, died at Dresden 1825. An eminent baritone singer, first appeared on the stage in women's parts at the age of thirteen; a pupil of Laschi at Florence. In 1784 he went to Prague, where he made a great reputation, especially in Paisiello's 'Re Teodoro,' and 'Barbiere di Siviglia,' and Martini's 'Cosa rara.' Mozart wrote the part of Don Juan for him.[1] He is said to have asked Mozart to write him another air in place of 'Fin c'han dal vino' in Don Juan, but Mozart replied 'Wait till the performance: if the air is not applauded, I will then write you another.' A hearty encore settled the question. He is also said to have induced Mozart to re-write 'La ci darem' five times to suit him. But these stories are probably mere legends of Mozart's good humour. In 1806 Bassi left Prague in consequence of the war. For some years he was in the pay of Prince Lobkowitz, Beethoven's friend, appearing occasionally in public in Vienna; but in 1814 he returned to Prague, when Weber had the direction of the opera, and in 1815 was called to Dresden as a member of the Italian company there, but shortly afterwards became manager of the opera instead, and died there in 1825. Bassi was gifted with a fine voice, even throughout the register, a prepossessing appearance, and considerable dramatic ability. He is not to be confounded with Nicolo or Vincenzo Bassi. [M. C. C.]

BASSIRON, PHILIPPE, a native of the Netherlands, living in the 15th century, and contemporary with Josquin des Pres. Some of his masses were printed by Petrucci of Fossombrone in 1508. [J. R. S. B.]

[1] Bassi is usually said to have been also the original Almaviva in Figaro; but this is incorrect, Mandini was the first. See Jahn's 'Mozart' (2nd ed.) ii. 243.

BASSO CONTINUO, BASSE CONTINUE, or simply CONTINUO, is the same thing as our English term Thorough-Bass in its original and proper signification, as may be seen by comparison of English with foreign works where these terms occur. For instance, in the score of the 'Matthäus Passion' of Bach the lowest line in the accompaniments of the choruses is for the violoncellos and basses and 'organ e continuo,' for the two latter of which figures are added; while in the recitative a single line and figures is given for the 'continuo' alone. The edition of Purcell's 'Orpheus Britannicus,' published in 1698-1702, has the title 'A collection of choicest songs for 1, 2, and 3 voices, with symphonies for violin and flutes and a *thorough-bass* to each song figured for the Organ, Harpsichord, or Theorbo-Lute.' The origin of the name is the same in both cases, as it is the bass which *continues* or goes *through* the whole piece, from which with the aid of figures the accompaniment used to be played. (For complete discussion of the subject see THOROUGH-BASS.) [C. H. H. P.]

BASSO DI CAMERA, Italian for a chamber-bass; that is, a small double-bass, such as is generally used by double-bass players for solo performances.

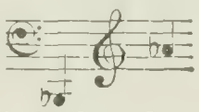
BASSO OSTINATO is the same as the English GROUND-BASS, which see. It means the continual repetition of a phrase in the bass part through the whole or a portion of a movement, upon which a variety of harmonies and figures are successively built. [C. H. H. P.]

BASSOON (Fr. *Basson*, Ital. *Fagotto*, Ger. *Fagott*). A wooden double-reed instrument of eight-foot tone. The English and French names are derived from its pitch, which is the natural bass to the oboe and other reed instruments; the Italian and German names come from its resemblance to a faggot or bundle of sticks.

It is probably, in one form or another, of great antiquity, although there exists circumstantial evidence of its discovery by Afranio, a Canon of Ferrara. This occurs in a work by the inventor's nephew, entitled 'Introductio in Chaldaicam linguam, mystica et cabalistica, a Theseo Albonesio utriusque juris doctori,' etc. (Pavia, 1539). It is illustrated by two rough woodcuts, and is termed 'Descriptio ac simulacrum Phagoti Afranii,' from which it would appear that the author, although an Italian, did not realise the etymological origin of the name. A class of instruments named bombards, pommers, or brummers, which were made in many keys, seems to have been the immediate predecessor of the bassoon. Some of the older forms are well described, with representations of their shape, in the 'Metodo completo di Fagotto' of Willent. They possess a contrivance which does not exist at the present day on any reed, though it somewhat anticipates the 'crooks' and 'transposing slides' of brass instruments. Besides the holes to be stopped by the fingers, there are other intermediate apertures stopped by pegs, and only to be opened in certain keys. No doubt

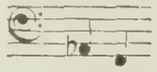
in the older style of music this mechanism may have been useful; but it would hardly adapt itself to the rapid modulations of later composers.

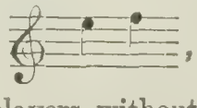
The Bassoon is an instrument which has evidently originated in a fortuitous manner, developed by successive improvements rather of an empirical than of a theoretical nature; hence its general arrangement has not materially altered since the earliest examples. Various attempts have been made to give greater accuracy and completeness to its singularly capricious scale; but up to the present time all these seem either to have diminished the flexibility of the instrument in florid passages, or to have impaired its peculiar but telling and characteristic tone. Almenräder in Germany is credited with certain improvements, but one of the best of these efforts at reconstruction was shown in the Exhibition of 1851 by Cornelius Ward, and it has already fallen entirely into disuse. Hence bassoons by the older makers are generally preferred to newer specimens, and they therein alone resemble stringed among wind-instruments. Those of Savary especially are in great request, and command high prices. The copies of these made by Samme in this country are not far inferior to them, though they lack the particular sweetness and singing tone of the French maker.

The compass is from sixteen-foot B♭ to A♭ in the treble 

The upper limit has been greatly raised in modern instruments by additional mechanism, so that the C, and even the F above the A♭ referred to, can be reached. The natural scale is however that named, the notes above A♭ being uncertain and somewhat different in quality from those below.

Like the oboe, of which it is the bass, the bassoon gives the consecutive harmonics of an open pipe, a fact which Helmholtz has shown mathematically to depend on its conical bore.

It consists of five pieces, named respectively the crook, wing, butt, long joints, and bell. These, when fitted together, form a hollow cone about eight feet long, tapering from $\frac{3}{16}$ of an inch at the reed to $1\frac{3}{4}$ inches at the bell end. In the butt joint this bore is bent abruptly back upon itself, both sections being pierced in the same block of wood, and united at the lower end; the prolongation of the double tube being in general stopped by means of a flattened oval cork. The whole length of the instrument, by internal measurement, being ninety-three inches, about twelve are in the crook, thirty-two in the downward branch, and the remaining forty-nine in the ascending joints. The height is thus reduced to a little over four feet, and the various holes are brought within reach of the fingers. They would still be situated too far apart for an ordinary hand if they were not pierced obliquely; the upper hole for each forefinger passing upwards in the substance of the wood, and those for the third or ring-fingers passing downwards in a similar way. There are three holes in the wing joint—so named from a projecting wing of wood intended to contain them; three others on the front of the butt joint—to be closed by the first three fingers of the left and right hands respectively; a single hole on the back of the butt joint, for the thumb of the right hand; and a series of interlocking keys on the long joint, producing the lowest notes of the scale by means of the left thumb. It will thus be seen that the instrument is held in the hollow of the two hands, with the left uppermost, at the level of the player's breast, the right hand being somewhat below and behind the right thigh. A strap round the neck supports the bulk of the weight. The little finger of the right hand touches two keys which produce A♭ and F  . With this latter note the real fundamental scale ends, exactly as it does in the oboe; all the mechanism of the long joint and bell only strengthening the tone and producing the seven lowest semitones upwards from B♭. In comparing the bassoon with its kindred treble instrument, the oboe, it must be remembered that it has this supplementary prolongation of its compass downwards, which the other lacks. The seven lowest holes and keys therefore produce only one sound apiece; but the case is totally different with those following next above them, from the little finger of the right hand to the forefinger of the left. These eight holes and keys can each be made to give two sounds at an interval of an octave by varying the pressure of the lip. After the double register thus obtained has been run through, there still remain a few notes to be got by cross-fingerings at the interval of a twelfth, namely the F♯, G♮, and A♭, with which the natural scale has been stated to end. In modern instruments two or even three keys are added at the top of the wing-joint, to be worked by the thumb of the left hand stretched across from the other side. They open small harmonic holes close to the crook, and enable seven semitones to be added, from A to E♭ inclusive

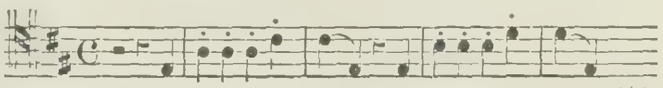
Even above this there are two outlying notes, E♮ and F  , to be obtained by exceptional players without mechanism; and it is not improbable that still higher, although

useless, harmonics might by assiduous study be exacted from this remarkable instrument.

It will thus be seen—what indeed was affirmed in the outset—that the scale of the bassoon is complicated and capricious. To this it must be added that it is variable in different patterns, and that even a fine player cannot play upon an unfamiliar instrument. Each has to be learned independently; and although the theoretical imperfection of such a course is obvious, it has a certain compensation in the fact that a bassoon-player must necessarily rely upon his ear alone for correct intonation, and that he thus more nearly approximates to the manipulation of stringed instruments than any member of the orchestra, except the trombones. In some of the most important and delicate notes there are two, three, or even four alternatives of fingering open to the performer; as these produce sounds slightly differing in pitch and quality, they may be employed by a judicious musician for obtaining accurate consonance and for facilitating difficult passages. But it must be admitted that the scale of the bassoon is a sort of compromise, for the construction of which no precise formula can be given.

Whatever its theoretical imperfections, it cannot be denied that the musical value of the bassoon is very great, and it has for about two centuries been largely used by composers. Its position in the orchestra has somewhat changed in the course of time. Originally introduced—probably first in Cambert's 'Pomone' (Paris, 1671)—as a purely bass instrument, it has gradually risen to the position of tenor, or even alto, frequently doubling the high notes of the violoncello or the lower register of the viola. The cause of the change is evidently the greater use of bass instruments such as trombones and ophicleides in modern orchestral scores, on the one hand, and the improvements in the upper register of the bassoon itself on the other. There is a peculiar sweetness and telling quality in these extreme sounds which has led to their being named vox-humana notes. We have good evidence that even in Haydn's time they were appreciated, for in the graceful minuet of his 'Military Symphony' we find a melody reaching to the treble A♮. The passage affords an excellent specimen of good solo writing for the instrument, though requiring a first-rate player to do it justice.

Indeed it is between the time of Handel and Haydn that the above-mentioned change seems to have taken place. Handel's scores contain few bassoon parts, and those—with one remarkable exception, the Witch music in the oratorio of Saul—mostly of a ripieno character; Haydn on the other hand uses it as one of the most prominent voices of his orchestra. Boieldieu also, who dates a little later, has assigned to the bassoon the principal melody in the overture to the 'Dame Blanche,' repeating it afterwards with increased elaboration in the form of a variation.



etc.

Variation.

etc.

Bach uses it frequently, sometimes merely to reinforce the basses, but often with an independent and characteristic part. The 'Quoniam' in the Mass in B minor has two bassoons obligato throughout, and other instances of its use will be found in the cantatas 'Am Abend aber' (No. 42), and 'Ich hatte viel Bekümmerniss' (No. 21), in the volumes of the Bach-Gesellschaft. In the Score of the Matthew Passion the bassoon does not appear. Boyce, a writer who can hardly have known much of foreign music, gives it a fine part in the song 'Softly rise thou southern breeze,' in his 'Solomon' (1743).

Cherubini has given it a fine solo in his opera of 'Médée,' which is remarkable for its difficulty, and also for its extraordinary compass, ending on the extreme high notes.

Mozart, besides a concerto with orchestra which is hardly[1] known, constantly employs the bassoon in his scores. It figures prominently in his symphonies, even when other wind-parts are deficient; most of his masses contain fine phrases for it; in the Requiem, of which the instrumentation is peculiar, it fills a leading place, contrasting with three trombones and two corni di bassetto. All his operas moreover assign it great prominence; he seems fully aware of its beauty as an accompaniment to the voice, which it supports and intensifies without the risk of overpowering the singer.

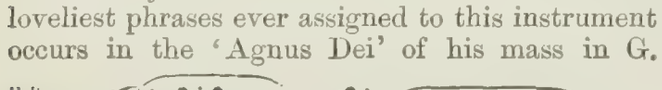
Beethoven never fails to employ it largely, reinforcing it in some works by the contrafagotto. The First Symphony is remarkable for the assignment of subject as well as counter-subject in the slow movement to first and second bassoons working independently; both afterwards joining with the two clarinets in the curious dialogue of the trio between strings and reeds. The Second Symphony opens with a prominent passage in unison with bass strings; in the Adagio of the Fourth is an effective figure exhibiting the great power of staccato playing possessed by the bassoon; in the first movement of the Eighth it is employed with exquisite humour, and in the minuet of the same symphony it is entrusted with a melody of considerable length. Perhaps the most remarkable passage in Beethoven's writing for this instrument, certainly the least known, occurs in the opening of the Finale of the Ninth or Choral Symphony, where the theme of the movement, played by cellos and violas in unison, is accompanied by the first bassoon in a

[1] In B flat, composed 1774. Kochel, No. 191.

long independent melody of the greatest ingenuity and interest.

Mendelssohn shows some peculiarity in dealing with the bassoon. He was evidently struck, not only with the power of its lower register, a fact abundantly illustrated by his use of it in the opening of the Scotch Symphony and, with the trombones, in the grand chords of the overture to 'Ruy Blas'; but he evidently felt, with Beethoven, the comic and rustic character of its tone. This is abundantly shown in the music to the 'Midsummer Night's Dream,' where the two bassoons lead the quaint clowns' march in thirds; and still further on in the funeral march, which is obviously an imitation of a small country band consisting of clarinet and bassoon, the latter ending unexpectedly and humorously on a solitary low C. In the Overture the same instrument also suggests the braying of Bottom. It is worth notice how the acute ear of the musician has caught the exact interval used by the animal without any violation of artistic propriety. As if in return for these vile uses, the same composer has compensated the instrument in numberless fine figures, of which it is unnecessary to specify more than the quartett of horns and bassoons in the trio of the Italian Symphony, the majestic opening phrases of the so-called 'Pilgrim's March,' and the flowing cantabile in octaves with the oboe which forms the second movement of the introductory symphony to the 'Hymn of Praise.'

Weber exhibits the same knowledge of its powers as his predecessors. Although the French horn, and after it the clarinet, are obviously his favourite instruments, the bassoon comes very little behind them. One of the loveliest phrases ever assigned to this instrument occurs in the 'Agnus Dei' of his mass in G.



It is absolutely alone on the telling G of the upper register; the voice following in imitation and the bassoon then repeating the passage. In the Concert-Stück, for piano and orchestra, there is a difficult but beautiful point for bassoon alone, which leads into the march for the clarinets. His two symphonies are marked by the same character, especially the first, in which the bassoon leads throughout, with some effective organ points. The overtures, and indeed all his operas, are very fully scored for bassoons. His bassoon concerto in F and his Hungarian rondo are grand works, scored for full orchestra.

Meyerbeer has somewhat neglected the bassoon for the bass clarinet—in the Prophète March for instance; but he has given it many passages of importance, and some of a grotesque character, as in the incantation scene of 'Robert le Diable.' He frequently employs four instead of two instruments.

The Italian writers use it freely. Donizetti assigns it an obbligato in the air 'Una furtiva lagrima.' Rossini opens the 'Stabat Mater' with the effective phrases—

for bassoons and cellos in unison, which again occur at the end of the work. In his latest composition, the 'Messe Solennelle' it is almost too heavily written for, and is at times comic and ineffective.

Auber writes but little for the bassoon, using it chiefly in sustaining high notes at the very top of its register. There is however a melodious passage for the two, with the horns, in the overture to the 'Sirène.'

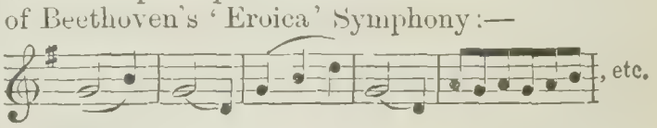
The following list of music for bassoon, solo and concertante, may be found useful. The writer desires to acknowledge the valuable aid he has received in its compilation and elsewhere from Mr. Charles Evans of the British Museum.

Mozart, concerto in B♭; Ferdinand David, concertino in B♭, op. 12; Kalliwoda, var. and rondeau in B♭, op. 57; Weber, andante and rondo ongarese in C. op. 55, concerto in F, op. 75; Kummer, concerto in C, op. 25; Neukirchner, fantasia with orchestra; Jacobi, potpourri with orchestra; Dotzauer, quatuor, op. 36, with violin, viola, and cello; twelve pieces for three bassoons, by G. H. Kummer, op. 11; twelve trios for three bassoons, by G. H. Kummer, op. 13; forty-two caprices for bassoon, by E. Ozi; six duos concertants for two bassoons, by E. Ozi; Lindpaintner, op. 24, rondeau in B♭.

Other works will be found under CLARINET, OBOE, etc. [W. H. S.]

BASTARDELLA, or BASTARDINA. See AGUJARI.

BASTIEN ET BASTIENNE, a German operetta or pastoral in one act (15 Nos.), words by Schachtner from the French, the music by Mozart 'in his 12th year,' 1768; performed in a Garden-house at Vienna belonging to his friends the Messmers. (Köchel, No. 50; Jahn, 1st ed. i. 122). The subject of the Intrade (in G) is by a curious coincidence all but identical with the principal theme of the first movement of Beethoven's 'Eroica' Symphony:—



BASTON, JOSQUIN, a Flemish composer of the first half of the 16th century, and still living in 1566. Unlike most of his contemporaries, he does not seem to have visited Italy, as his published works, consisting of motets and chansons, form part of collections printed either at Louvain or Antwerp. [J. R. S. B.]

BATES, JOAH, was born in 1740 at Halifax, where he received his early education under Dr. Ogden, and learned music from Hartley, organist of Rochdale. He subsequently removed to Manchester, where he studied organ-playing

under Robert Wainwright, organist of the collegiate church, now the cathedral. He next removed to Eton and thence to Cambridge, where he became fellow and tutor of King's College. He then became private secretary to the Earl of Sandwich, first Lord of the Admiralty, and a well known musical amateur. About that time he conceived the plan of the Concert of Ancient Music which was established in 1776, Bates being appointed conductor. In 1780 he was appointed a commissioner of the Victualling Office, and married Miss Sarah Harrop, a pupil of Sacchini, and a favourite concert singer, who had studied under him the music of Handel and the elder masters. He next, in 1783, in conjunction with Viscount Fitzwilliam and Sir Watkin Williams Wynne, projected the Commemoration of Handel, which was carried into effect the following year, Bates officiating as conductor. He was afterwards appointed a commissioner of the Customs and a director of Greenwich Hospital. Having projected the Albion Mills, of the success of which he was so sanguine as to invest the whole of his own and his wife's fortunes in them, he was nearly ruined by their destruction by fire in 1791. In 1793 he resigned the conductorship of the Concert of Ancient Music. He died June 8, 1799. A fine painting of Joah Bates and his wife, by F. Coates, R. A., is in the possession of the Sacred Harmonic Society. [W. H. H.]

BATES, William, a composer of the 18th century, produced music for the following dramatic pieces:—'The Jovial Crew,' comic opera, 1760; 'Pharnaces,' opera, 1765; 'The Ladies' Frolick,' an alteration of 'The Jovial Crew' (jointly with Dr. Arne), 1770; 'The Theatrical Candidates,' musical prelude, 1775. He was also the composer of 'Songs sung at Marybon Gardens, 1768,' and of several glees, catches, and canons, eleven of which are included in Warren's collections. It has been conjectured that he was a member of one of the theatrical orchestras. [See Catley, Anne.] [W. H. H.]

BATESON, Thomas, one of the great English madrigalian composers of the Elizabethan period. The dates of his birth and decease are unknown; but we may infer that he was a young 'practitioner in the art' when he produced his 'First Set of Madrigals' in 1604, wherein he compares his compositions to 'young birds feared out of their nest before they be well feathered,' and hopes they will be 'so shrouded' in 'the leaves of his patron's good liking,' so that neither any 'ravenous kite nor craftie fowler, any open mouthed Momus or mere shy detractor may devour or harm them that cannot succour or shift for themselves.' At the back of the dedication to his 'honourable and most respected good friend Sir William Norres,' is the madrigal 'When Oriana walkt to take the ayre,' with the following note. 'This song was sent too late, and should have been printed in the set of Orianas' (a set of madrigals in praise of Queen Elizabeth, published in 1601). In 1599, five years prior to the date of his first publication, he was appointed organist of Chester Cathedral, which situation he held till 1611. Shortly after this date he went to reside in Ireland, under the patronage of Lord Chichester, and in 1618 published his 'Second Set of Madrigals.' On the title-page of this work he styles himself 'Bachelor of Musick, Organist, and Master of the Children of the Cathedral Church of the Blessed Trinity, Dublin.' In the university of the latter city he is supposed to have taken his degree. Bateson's first set of Madrigals was reprinted by the Musical Antiquarian Society, and specimens of his church music are in the same society's 'Anthems by Composers of the Madrigalian Era.' (*The composer's works*; *Private Sources.*) [E. F. R.]

BATON, Charles, called 'le jeune' to distinguish him from his elder brother Henri, who performed on the musette. Was a player on the Vielle or hurdy-gurdy in Paris in the middle of the 18th century. He published an 'Examen de la lettre de M. Rousseau sur la musique Française' (Paris, 1754), and a 'Memoire sur la Vielle' in the 'Mercure' for 1757. He improved his instrument, and composed much for it—Suites for two vielles, musettes, etc. Baton died at Paris in 1758.

BATON (Fr. *Bâton*), the stick with which the conductor of an orchestra beats the time. Hence the expression 'under Mr. —'s baton,' *i.e.* under his direction. The first baton employed in England was probably the 'Taktirstäbchen' used by Spohr at the Philharmonic in 1820 (Selbstbiog. ii. 87). Batons are usually turned out of maple-wood for lightness, 21 or 22 inches long, and tapering from 3-4ths to 3-8ths of an inch in diameter. They are occasionally given as 'testimonials,' in which case they are made of metal or of ivory ornamented with silver or gold.

When Berlioz and Mendelssohn met at Leipsic in 1841 they exchanged batons, and Berlioz accompanied his with the following letter, in the vein of Fenimore Cooper:—'Au chef Mendelssohn. Grand chef! nous nous sommes promis d'échanger nos tomahawcks; voici le mien! Il est grossier, le tien est simple; les squaws seules et les visages pâles aiment les armes ornées. Sois mon frère! et quand le Grand Esprit nous aura envoyés chasser dans les pays des âmes, que nos guerriers suspendent nos tomawcks à la porte du con eil.' Mendelssohn's reply is not extant, but no doubt it was quite *à propos*. [G.]

BATTEN, Adrian, the date of whose birth is not known, was brought up in the Cathedral Choir of Winchester, under John Holmes the organist, and in 1614 appointed vicar-choral of Westminster Abbey. In 1624 he removed to St. Paul's Cathedral, where he held the same office in addition to that of organist. Batten's name is well known in our cathedral choirs from his short full anthem 'Deliver us, O Lord.' Burney says of him: 'He was a good harmonist of the old school, without adding anything to the common stock of ideas in melody or modulation with which the art was furnished long

before he was born. Nor did he correct any of the errors in accent with which former times abounded.' This criticism is hardly just. Batten's anthem, 'Hear my prayer,' is, in point of construction and effect, equal to any composition of his time. He composed a Morning, Communion, and Evening Service in the Dorian Mode, and a large number of anthems; the words of thirty-four may be found in Clifford. Six are printed in Barnard, two more in Boyce, and 18 others are comprised in Barnard's MS. collection in the library of the Sacred Harmonic Society.

The date of Batten's death is uncertain. He was living in 1635, when he made a transcript of some anthem music, to which the following note is appended:—'All these songs of Mr. John Holmes was prickt from his own pricking in the year 1635, by Adrian Batten, one of the vickers of St. Paul's in London, who sometime was his scholar.' He is supposed to have died in 1640. (Burney, *Hist.; MS. Accounts of Westminster and St. Paul's.*) [E. F. R.]

BATTISHILL, Jonathan, the son of Jonathan Battishill, a solicitor, and grandson of the Rev. Jonathan Battishill, rector of Sheepwash, Devon, was born in London in May 1738. In 1747 he became a chorister of St. Paul's Cathedral under William Savage, and on the breaking of his voice his articled pupil. On the expiration of his articles he officiated for Dr. Boyce at the organ of the Chapel Royal, and composed some songs for Sadler's Wells Theatre. Soon afterwards he was engaged to play the harpsichord at Covent Garden Theatre, an early result of which engagement was his marriage in 1763 to Miss Davies, a singing-actress at that theatre, and the original performer of Madge in 'Love in a Village.' On her marriage Mrs. Battishill retired from the exercise of her profession. In 1764 Battishill composed, in conjunction with Michael Arne, the music for the opera of 'Almena.' The piece, owing to the poverty of the dialogue, was soon withdrawn, but for proof that want of merit in the music had nothing to do with the withdrawal it is only necessary to refer to Battishill's songs 'Thus when young Ammon march'd along' and 'Poised in Heaven's eternal scale,' written to display the fine bass voice of Samuel Champness. In the same year Battishill composed the music for the pantomime 'The Rites of Hecate.' At a later period he abandoned the theatre and devoted his attention to the composition of church music, and produced several anthems (including that beautiful one 'Call to remembrance'), in which melody and skilful treatment of the parts are admirably combined. In 1771 he gained the Catch Club prize for his fine Anacreontic glee 'Come bind my hair.' About this time he was appointed organist of the united parishes of St. Clement, Eastcheap, and St. Martin, Orgar, and soon afterwards of Christ Church, Newgate Street. In 1775 he lost his wife, and her death so affected him that he desisted from composition, and devoted much of his time to his books, of which he had collected between six and seven thousand volumes, chiefly classical works. He died at Islington Dec. 10, 1801, aged sixty-three years, and was buried, pursuant to his dying wish, in St. Paul's Cathedral, near the grave of Dr. Boyce. Battishill published two collections of songs for three and four voices, and a collection of favourite songs sung at the public gardens and theatres. Several of his glees and catches are printed in Warren's and other collections. Four of his anthems are included in Page's 'Harmonia Sacra.' In 1804 Page edited 'Six Anthems and Ten Chants,' with a finely engraved portrait of the composer prefixed. In the same year Page also inserted in a collection of hymns twelve psalm tunes and an ode composed by Battishill. The popular song 'Kate of Aberdeen' was composed by Battishill for Ranelagh Gardens. Battishill's compositions are distinguished by an uncommon combination of energy and vigour with grace and elegance. [W. H. H.]

BATTLE OF PRAGUE, THE. A piece of military programme-music describing the engagement between the Prussians and Austrians before Prague, in 1757. It was composed by Kotzwara—a native of Prague—for Piano, with Violin and Cello *ad libitum*, and was published at Hamburg and Berlin (according to Fétis) about 1792, and in London in 1793. The piece had an immense success at the time and for a quarter of a century after, and was the precursor of the 'Siege of Valenciennes,' and many others of the same kind—culminating in Beethoven's 'Battle of Vittoria.' The English editions contain 'God save the King,' as the Hymn of triumph after the victory, and a drum-call 'Go to bed Tom.' Now as 'Heil dir in Siegerkranz,' which has become a kind of Prussian national hymn, to the tune of 'God save the King,' was not produced till 1799, it seems probable that the tune and the name have been put into the English editions for the English market, and that if the German edition could be seen (which the writer has not been able to do) it would be found that some Prussian air and call were there instead of those named. [G.]

BATTLE SYMPHONY. The ordinary English name for Beethoven's 'Wellingtons Sieg, oder die Schlacht bei Vittoria.' It was first performed in London, under the direction of Sir George Smart, at Drury Lane Theatre on Feb. 10, 1815.

BATTON, Désiré Alexandre, born in Paris 1797, died there 1855; the son of an artificial flower maker. Was a pupil at the Conservatoire (including counterpoint under Cherubini) from 1806 to 1817, in which year he won the 'Grand Prix' for his cantata 'La mort d'Adonis,' entitling him to travel for five years in Italy and Germany at government expense, and he accordingly started in 1818, after the performance of his comic opera 'La Fenêtre secrète' at the Théâtre Feydeau. During his tour he composed

several works, chiefly sacred music, in Rome, and a symphony performed in Munich. After his return to Paris in 1823 he brought out three operas, the failure of which drove him to adopt his father's trade. 'La Marquise de Brinvilliers,' composed in 1832 in conjunction with Auber, Hérold, and Carafa, was however better received. Batton's failure as a dramatic composer may in great part be attributed to the poverty of his libretti. [M. C. C.]

BATTUTA (Ital. beat, or measure). 'A battuta,' like 'a tempo,' means a return to the strict beat. Beethoven uses the word in the Scherzo of the Choral Symphony—'Ritmo di tre battute,' 'Ritmo di quattro battute,' to signify that the rhythm in those places goes in groups of three bars or four bars respectively. In the Presto of his E flat Quartett (Op. 74), where the time changes to 'Più presto, quasi prestissimo,' he adds the direction 'Si ha s'immaginar la battuta di 6-8'—the movement being written in 3-4.

BAULDUIN, or BAUDOUIN, Noel, a native of the Netherlands, contemporary with Josquin des Prés, and from 1513 to 1518 chapel-master of the church of Notre Dame at Antwerp, where he died in 1529. Two of his motets were printed by Petrucci of Fossombrone in 1519, which suggests that he visited Italy, and proves in any case that his fame had reached that country during his lifetime. The rest of his works, many of which are preserved in the Papal Chapel, are included in collections published some time after his death. [J. R. S. B.]

BAUMGARTEN, C. F., a native of Germany, and pupil of the famous organist J. P. Kunzen; came early to London and never left it; was organist at the Lutheran Chapel in the Savoy, and leader of the band of the English opera, Covent Garden. He was also composer and leader of the Duke of Cumberland's private band, which contained Blake, Waterhouse, Shield, Parke, and the elder Cramer. Baumgarten wrote much for the 'Professional Concerts' of 1783 and later, various operas and pantomimes—amongst others, Blue Beard, 1792. As an organist he had great skill in modulation and a thorough knowledge of his instrument, but as a violin-player, both in concerted music and as a leader, he was languid and wanting in energy—'a sleepy orchestra,' says Haydn in his diary. His theoretical knowledge was acknowledged by Haydn and Gyrowetz. 'He was the man to mix learning with effect, and therefore to write captivations that are felt by all' ('The World,' 1787). When he made Haydn's acquaintance in 1792 he had almost forgotten his mother tongue. In 1794 he lost his position at Covent Garden, and was succeeded by Mountain ('The Oracle,' Sept. 19). After this nothing is known of him. Baumgarten was a man of much ability and culture; his pupils were numerous and distinguished. He wrote an admirable treatise on music, and was a keen student of astronomy, mathematics, and history; but he does not seem to have possessed the art of making use of his advantages, and was quickly forgotten. A song of his, 'Her image ever rose to view,' from 'Netley Abbey,' is preserved in Ayrton's 'Musical Library.' [C. F. P.]

BAYADERES, dancing girls attached to the Hindoo temples. The nature of their profession may be inferred from Goethe's Ballad 'Der Gott und die Bajadere,' which forms the groundwork of Catel's opera 'Les Bayadères,'[1] and of Auber's opera-ballet 'Le Dieu et la Bayadère.' They are a prominent feature in Spohr's 'Jessonda.'

BAYLY, Rev. Anselm, D.C.L, son of Anselm Bayly of Haresfield, Gloucestershire, was born in the year 1719. He matriculated at Exeter College, Oxford, Nov. 4, 1740. On Jan. 22, 1741, he was appointed lay vicar of Westminster Abbey, and on the 29th of the same month was admitted a gentleman of the Chapel Royal, both places being vacant by the death of John Church. On March 13, 1744, having resigned his place as gentleman, he was admitted priest of the Chapel Royal. He graduated as B.C.L. June 12, 1749, and D.C.L. July 10, 1764. In the latter year, on the death of the Rev. Dr. Fifield Allen, Bayly was appointed his successor as sub-dean of the Chapel Royal. He died in 1792. He was author of 'A Practical Treatise on Singing and Playing,' 1771, and 'The Alliance of Musick, Poetry, and Oratory,' 1789, and of several theological and grammatical works. In 1769 he edited a collection of the words of Anthems, to which he contributed an interesting preface on cathedral music. [W. H. H.]

BAZZINI, Antonio, eminent violinist, was born in 1818 at Brescia. From 1840 he has played with great success in most of the principal towns of Italy, Germany, France, and Belgium. As a performer he belongs to the school of Paganini, his playing, although not free from mannerism and a certain sentimentality, being distinguished by a most brilliant technique of the left hand and the bow, and by great vivacity of style. As a composer for his instrument Bazzini shews more earnest artistic feeling than most modern Italians. Having published in earlier years a number of operatic fantasias, many *pièces de salon*, a concertino and and an allegro de concert, he has of late come forward with works for the chamber and church, which have met with great success at Milan and other Italian places. Bazzini is now (1876) Professor of Composition at the Milan Conservatorio. [P. D.]

BEALE, John, a pianist, born in London about 1796, was a pupil of John Baptist Cramer. In 1820 he was elected a member of the Philharmonic Society, and in 1821 was an active promoter of a concert given to celebrate the birthday of Mozart. On the establishment of the Royal Academy of Music he was

[1] For an amusing anecdote connected with this opera and with the dislike of Napoleon I to loud music see Clement, 'Dictionnaire Lyrique,' p. 92*b*.

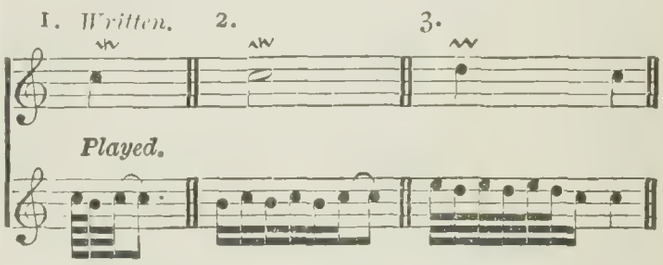
named one of the professors of the pianoforte there. [W.H.H.]

BEALE, WILLIAM, was born at Landrake Jan. 1, 1784, and brought up as a chorister of Westminster Abbey under Dr. Arnold and Robert Cooke. In 1813 he gained by his madrigal, 'Awake, sweet muse,' the prize cup given by the Madrigal Society. He published in 1820 a collection of his glees and madrigals. On the title-page of his madrigal 'What ho! what ho!' published in 1816, he is styled 'Gent^{n}. of His Majesty's Chapels Royal.' It is certain, however, that he never held such an appointment. He died in London on the 3rd of May, 1854. [W.H.H.]

BEARD, JOHN, one of the most eminent of English tenor singers, born about 1717, was in his boyhood a chorister of the Chapel Royal under Bernard Gates. He first appeared as a tenor singer in Handel's performances at Covent Garden Theatre in 1736, singing in 'Alexander's Feast,' 'Acis and Galatea,' and 'Atalanta.' On Aug. 30, 1737, he appeared at Drury Lane Theatre as Sir John Loverule in Coffey's ballad opera 'The Devil to Pay,' and in the following season was regularly engaged there. In 1739 he married Lady Henrietta, the young widow of Lord Edward Herbert, and daughter of the Earl of Waldegrave, on which he retired for a short time from professional life. After fourteen years uninterrupted happiness, Lady Henrietta died in 1753, aged thirty-six. Beard performed at Drury Lane until 1743, after which he was engaged at Covent Garden until 1748; he then returned to Drury Lane, where he continued until 1759, in which year he married Charlotte, daughter of John Rich, proprietor of Covent Garden Theatre, and was again engaged at that house. Rich dying in 1761, Beard became, in right of his wife, proprietor and manager of the theatre, and so continued until an increasing deafness determined him to dispose of his interest in it and quit the stage. He took his leave of the public as Hawthorn in 'Love in a Village' May 23, 1767. After his retirement he resided at Hampton, where he died, Feb. 4, 1791, in his seventy-fourth year. His wife survived him until August 26, 1818, when she died at Hampton at the great age of ninety-two. Beard throughout life bore the reputation of being a highly honourable and upright man. To form an estimate of his abilities as a singer it is only necessary to remember that Handel composed for him the great tenor parts in 'Israel in Egypt,' 'Messiah,' 'Samson,' 'Judas Maccabeus,' and 'Jephthah.' [W. H. H.]

BEAT. The name given in English to a melodic grace or ornament, but with considerable uncertainty as to which particular ornament it denotes, the word having been very variously applied by different writers.

With some authors it signifies the ACCIACATURA, but it appears to be most generally understood to mean the MORDENT (Ger. *Beisser*) (Ex. 1), in which connection it seems not impossible that its English name may have been originally 'bite.' Dr. Callcott however, in his Grammar of Music, speaks of the beat as a reversed shake, and derives its name from *Battement*, giving an example as in Ex. 2. *Battement* again, according to Rousseau (Dictionnaire de Musique), is a shake beginning on the upper instead of the principal note (Ex. 3)



It is doubtless owing to this uncertainty that the word has now almost fallen into disuse. [F.T.]

BEAT. The movement of the hand or baton by which the rhythm of a piece of music is indicated, and by which a conductor ensures perfect agreement in tempo and accent on the part of the orchestra or chorus; also, by analogy, the different divisions of a bar or measure with respect to their relative accent.

Among the ancients the ordinary method of beating time was by striking the foot upon the ground. The person who exercised this function, corresponding to our modern conductor, was called by the Greeks *Coryphaeus* (principal), and by the Romans *Pedarius* or *Pedicularius*, from the custom of employing the foot to beat with, and it was usual for him to wear sandals of wood or metal, called *pedicula* or *scabella*, in order by their percussion to render the rhythm more evident. Sometimes the measure was marked by clapping the hands—in which case the time-beater was called *Manuductor*; and sometimes by the striking together of oyster-shells, bones, etc.

To our ears this incessant and noisy percussion would be unendurable, and a modern conductor would be severely criticised who could not keep his performers in time by the noiseless movements of his baton; nevertheless, the improvement is of comparatively recent date, for we find Rousseau in 1768 complaining that the listener at the Paris opera should be 'shocked by the continual and disagreeable noise made by him who beats the measure.'

The method of beating now commonly in use in England, France, and Germany is as follows:—the first note of each bar (which has always the strongest accent) is indicated by a downward movement of the hand or baton, and this part of the bar is therefore usually known as the 'down-beat'; in triple time this is followed by two unaccented beats, which are shown by a movement first to the right and then upwards, unless in scherzos or other movements in rapid time, where it is usual to give merely a down beat at the beginning of the bar. In common time there may be either one or three non-accents, in the first case the simple up-beat suffices, in the latter the beats following the down-beat are to the left, to the right, and then upwards. In all cases

the movement immediately preceding the down-beat is an up-beat.

In beating compound time (that is, time in which each beat is made up of three parts) it is customary to give each beat three times in succession, thus in 12-8 time there would be three down, three left, three right, and three up-beats, except in rapid tempo, when the ordinary number of beats will suffice, one beat being equivalent to three notes.

In the greater part of Italy a somewhat different method of beating is adopted, there being no beats to the right or left; when therefore there are more than two beats in a bar, two down-beats are given in succession, followed in triple time by one and in common time by two up-beats.

In theoretical works, the down-beat or accent, and the up-beat or non-accent, are usually spoken of by their Greek names of *thesis* and *arsis*. [F. T.]

BEATRICE DI TENDA. Italian opera, the libretto by F. Romani, the music by Bellini; produced at Venice in 1833, and at the Théâtre des Italiens, Paris, Feb. 8, 1841, and in London, at the King's Theatre, March 22, 1836.

BEATS are a wavy throbbing effect produced by the sounding together of certain notes, and most noticeable in unisons and consonances, when not perfectly tuned to one another.

To explain their origin reference must be made to elementary facts in the science of sound. Sound is conveyed to our ears by the waves into which the air, or other medium, is thrown by the vibration of what is called the sounding body. These waves are proportionally relative to the rapidity of the vibrations of the note sounding, and therefore also to its pitch; they consist of alternate condensation and rarefaction, each vibration being considered (in England and Germany) to comprise both the compression and distension of the particles of the air analogous to the crest and trough of a wave of water. These are, as it were, opposite forces, and can be made to counteract each other if two waves be simultaneously produced which start at such a distance from each other that the condensation of one exactly corresponds to the rarefaction of the other. A very simple proof of this may be obtained by striking a large tuning-fork and holding it close to the ear, and turning it slowly round; when a particular point will be found on either side of the fork at which the sound ceases, although the fork continues to vibrate, because the two prongs are in such a position relative to the ear that their sound-waves in that direction mutually counterbalance one another.

Beats are produced by sound-waves which have such relations in size and rapidity, that at certain intervals they cross one another and, condensation and rarefaction being simultaneous for the moment, produce silence. For instance, if two notes which vibrate respectively 100 and 101 times in a second be sounded together, it is clear that the sound-waves of the latter will gain $\frac{1}{100}$ on the former at each vibration, and half-way through the second will have gained so much that its condensation will exactly correspond with the rarefaction of the other note (or vice versâ), and for the moment silence will result; and so for each second of time.

If the notes be further apart, as 100 to 102, the latter will gain twice as much in every vibration, and there will be two places where the waves counteract each other, and therefore two beats in each second. Hence the rule that the *number of beats per second is equal to the difference between the rates of vibration of the notes.*

It is found practically that it is not necessary for the waves to be exactly in opposition; for in the case of one note with 100 vibrations in a second and another with 103, though the three beats will be heard according to the rule above given, it is proved mathematically that there will be only one point at which the condensation and rarefaction are exactly simultaneous, and the other two extremes of opposition are not exact, though within $\frac{1}{10300}$ of a second of coincidence.

In point of fact the sound will be lessened to a minimum up to the extreme of opposition in the position of the waves, and increased to the full power of the two sounds up to the perfect coincidence of the vibrations.

It will have been observed that the beats increase in number as the notes become more wide apart. According to Helmholtz they are most disagreeable when they number about 33 in a second, which is nearly the number produced by the sounding together of treble C and D♭. From that point they become less and less harsh till with such an interval as treble C and E, which produces 128 beats in a second, there is no unpleasant sensation remaining.

Beats are of three kinds. The first and most commonly known is produced by the sounding together of two notes nearly in unison—to which the above description applies simply. They are associated with the name of the great violinist Tartini, for reasons concerning which a controversy has arisen, and which are too long to be here set down.

The second kind arises from the imperfect tuning of consonances—such as the third, fourth, fifth, sixth, or octave. Here the notes are too wide apart for the primary beats as described above to be noticeable But the primary beats are in this case thrown into groups or cycles, which produce the effect of beats. These were first investigated by Dr. Robert Smith, Master of Trinity Coll. Cambridge (died 1768), and are called after him.

The third kind, also due to the imperfect tuning of consonances, is that which has been most carefully investigated by Helmholtz, and is called by him the *over-tone beat.* It is produced exactly in the manner first described between the harmonics of one note and another fundamental note which is not in tune with the first, or between the harmonics of two fundamentals which are out of tune.

For instance, if bass C be sounded with middle C, and the latter be slightly out of tune, middle C and the first harmonic of the lower C will be in the position of imperfectly tuned unisons, and beats will be produced. If C and G be sounded together, and the latter be out of tune, the second harmonic of the former and the first of the latter will clash in a similar manner, and beats will be produced between them. And so with other consonances.

The value of beats to organ-tuners is well known, as their disappearance when the notes are in tune is a much safer criterion of exactness than the musical sense unaided. Moreover it is possible to discover, by simple calculation of the number of beats in a second relative to the number of vibrations, the exact amount any note is out of tune with another.

For more complete discussion of this subject, see an article by W. Pole, Mus. Doc., F.R.S., in 'Nature' for 1876, Nos. 324, 325. [C. H. H. P.]

BEAULIEU, Marie Désiré, whose family name was Martin, son of an artillery officer of Niort, born in Paris 1791. He studied under Rodolph Kreutzer, Benincori, and Méhul, and obtained the 'Grand Prix' at the Conservatoire in 1810. He did not accept the five years' tour to which the prize entitled him, and settled at Niort. Here he founded quartet meetings, and in 1829 a Philharmonic Society, which was afterwards expanded into the 'Association musicale de l'Ouest' (1835). This society was the first of its kind in provincial France, and through the untiring zeal of its founder has attained a high pitch of excellence. Yearly festivals are held in turn at Niort, Poitiers, La Rochelle, Angoulême, Limoges, and Rochefort; and Mendelssohn's 'St. Paul' and 'Elijah' were performed at Rochelle by this society long before they were heard in Paris. Beaulieu wrote in all styles, but excelled in church music. His principal work was a requiem on the death of Méhul, composed 1819, performed 1840. He also wrote much on music. A complete list of his compositions is given by Fétis. [M. C. C.]

BEAUMAVIELLE, a baritone singer, brought from Toulouse by Perrin to sing in 'Pomone,' the first French opera by Cambert, produced in 1671. After Lulli had obtained the transference of Perrin's monopoly to himself, Beaumavielle was one of the best singers at his opera-house. He died in 1688, soon after Lulli, and was succeeded by Thévenard. [M. C. C.]

BEBUNG (Ger.; Fr. *Balancement*; Ital. *Tremolo*), a certain pulsation or trembling effect given to a sustained note in either vocal or instrumental music, for the sake of expression. On stringed instruments it is effected by giving an oscillating movement to the finger while pressing the string; on wind instruments and in singing by the management of the breath.

The word Bebung refers, however, more particularly to an effect peculiar to the old clavichord, but not possible on the modern pianoforte, in which the continuous and uninterrupted repetition of a note was produced not by a fresh blow, but by a movement of the tip of the finger without leaving the key. This effect was formerly held in high estimation as a means of expression, and Emanuel Bach in the introduction to his 'Versuch über die wahre Art das Clavier zu spielen,' says, comparing the then newly-invented pianoforte with the clavichord, 'I believe, nevertheless, that a good clavichord possesses—with the exception that its tone is weaker—all the beauties of the former (the pianoforte), and in addition the *Bebung* and the power of sustaining the tone, inasmuch as after striking each note I can give a fresh pressure.'

The Bebung was not often marked, except sometimes by the word *tremolo*. Marpurg, however ('Principes du Clavecin'), gives the following as the sign of its employment, using as many dots over the note as there were to be repetitions of the sound— . [F. T.]

BECHER, Alfred Julius, born of German parents at Manchester, 1803; educated at Heidelberg, Göttingen, and Berlin. His life was one of perpetual movement and adventure. Before he was 40 he had lived in Elberfeld, Cologne, Düsseldorf, the Hague, and London, had practised as an advocate, edited a mercantile newspaper, and twice filled the post of Professor of Composition. But whatever else he did he was always faithful to music. In 1841 his wanderings came to an end in Vienna, and at the instance of Mendelssohn he took up musical criticism, in which he was very successful, associating himself with the 'Wiener Musik-Zeitung' and the 'Sontagsblättern.' He was equally enthusiastic for the old masters and for Berlioz. In 1848 he threw himself into politics as a violent democrat, became editor of the 'Radikale,' was tried by court martial and shot on Nov. 23, 1848, in the Stadtgraben of Vienna. Becher published songs, sonatas, and pianoforte pieces, many of which became favourites. He composed a symphony, a violoncello fantasia (performed at a concert at which he had the aid of Jenny Lind), and string quartets. But these, though full of ability and intelligence, never made any impression on the public. Becher's literary works were almost entirely fugitive, but he published a biography of Jenny Lind (1846). [C. F. P.]

BECHSTEIN, Friedrich Wilhelm Karl. The first half of this century was not marked by any noteworthy progress in North German pianoforte-making, the instruments made being far behind the Viennese. But this reproach cannot now be applied either to Berlin or Leipsic. Herr Bechstein established his workshops in the former city in 1855. By the adoption of the American system of iron framing and of an action based upon the English, he has raised a reputation for his concert instruments reaching beyond Prussian limits. Herr Bechstein is a native of Gotha. [A. J. H.]

BECK, Franz, born at Mannheim 1731, died at Bourdeaux 1809, violinist and composer. When quite young he took refuge in Paris from the effects of a duel, and thence removed to Bourdeaux. Here he became director of a series of concerts (1780), and trained many eminent musicians; among others Blanchard and Bochsa. His compositions are excellent, though comparatively few in number. They comprise 24 Symphonies (1776); a 'Stabat Mater,' performed at the Concerts Spirituels in 1783; 'Pandore,' a melodrama (1789); a 'Gloria' and 'Credo'; MS. Sonatas for Pianoforte, and Quartets for Strings. [M. C. C.]

BECKER. In Russia the pianoforte-makers have been Germans. The leading Russian house at the present time owes its origin to Jacob Becker, a native of the Bavarian Palatinate, who founded it in 1841. Although pianoforte-making had early in this century been introduced in St. Petersburg, until about 1850 pianists had imported their instruments for public performance. From that time however Becker succeeded in making concert instruments, and since 1871 Mr. Paul Peterssen, the present head of the house, by adopting modern principles of framing, has made an effectual stand against this—to Russian interests—disadvantageous competition, and it has now become as much a matter of course to hear the Russian pianofortes of Becker in the concerts of Petersburg and Moscow as it is to hear the Russian language in polite society. [A. J. H.]

BECKER, Carl Ferdinand, organist and professor at the Conservatorium of Leipsic, born in 1804, studied the piano, harmony, and composition, under Schicht and Schneider. Played the piano in public at fourteen years old, but afterwards paid more attention to the organ, and rose by degrees to be organist of the Nicolai-Kirche in Leipsic. On the foundation of the Conservatorium at Leipsic he was invited by Mendelssohn to join the new enterprise. The estimation which Becker enjoyed in Germany was due less to his compositions than to his productions in musical literature. Prominent amongst these are his 'Systematisch-chronologische Darstellung der musik-Literatur,' etc. (1836), with a supplement (1839), in which Becker is said to have been assisted by Anton Schmid, custos of the Hofbibliothek at Vienna. He also wrote 'Hausmusik in Deutschland in 16ten, 17ten, 18ten Jahrh.' (1840); also 'Die Tonwerke des 16ten und 17ten Jahrh.'—a catalogue of the music printed during that period (1847); and a catalogue of his own collection—'Alphabetisch und chronologisch geordnetes Verzeichniss,' etc. (Breitkopf, 1847). The collection itself, containing works of the greatest rarity, he bequeathed to the city of Leipsic at his death Oct. 26, 1877. [F. G.]

BECKER, Constantin Julius, born at Freiberg Feb. 3, 1811. Showed an early talent for music, which was well developed by his master Anacker. In 1835 he came to Leipsic and assisted Schumann in editing the 'Neue Zeitschrift für Musik'; but in 1843 removed to Dresden and occupied himself in teaching singing. In 1846 he returned to Oberlössnitz, and lived there in solitude till his death, Feb. 26, 1859. A symphony of his was performed with great applause at the Gewandhaus in 1843, and his opera 'Die Belagerung von Belgrad' was produced at Leipsic on May 21, 1848. But the work by which he will be remembered is his 'Männergesang-Schule,' 1845. He was the author of 'Die Neuromantiker,' a romance (1840), and of a translation of Berlioz's 'Voyage Musicale.' [F. G.]

BECKER, Dietrich, violinist and composer to the Hamburg senate towards the middle of the 17th century; one of the earliest German instrumental composers; published sonatas on chorales for violin, viol di gamba, and bass (Hamburg, 1668), as well as 'Die musikalischen Frühlingsfruchte,' consisting of pieces for instruments in four and five parts, with basso continuo. [F. G.]

BECKER, Jean, eminent violin-player, born at Mannheim in 1836. His first teacher was Kettenus, then leader of the Mannheim orchestra, and he afterwards learned from Alard in Paris. He began to perform in public when only eleven, and was still very young when he became the successor of Kettenus. In 1859 he played with great success in Paris, and thence went to London, where he appeared at the Monday Popular Concerts, and was for one season leader of the Philharmonic Concerts. After travelling for some years through most parts of Europe, he settled in 1866 at Florence, and associated himself with two Italian musicians, Masi and Chiostri, and the German violoncellist Hilpert. These artists, well known under the name of the 'Florentiner Quartett,' have earned, by their careful and spirited performances of the classical masterpieces of quartet literature, a great and well-deserved reputation in most musical centres of the continent. Becker's style as a solo-player appears to be a compromise between the severe style of the German school and the lighter and more brilliant one of the French. [P. D.]

BECKWITH, John Christmas, Mus. Doc., was born Dec. 25, 1759, and studied music under Dr. Philip Hayes. He succeeded Garland as organist of the cathedral and St. Peter's Mancroft, Norwich, about 1780. On July 5, 1803, he took his degrees as Mus. Bac. and Mus. Doc. at Oxford. He composed many anthems—six of them published by Clementi—and a few vocal pieces, some of which became popular. He was considered a good singing-master, and was the instructor of Thomas Vaughan. In 1808 he published a set of chants under the following title:—'The First Verse of every Psalm of David, with an Ancient or Modern Chant, in Score, adapted as much as possible to the Sentiment of each Psalm.' The preface to this work contains 'a short history of chanting,' which displays learning and research, and contains the

first suggestion of marked psalters. Dr. Buck, who was his pupil and successor at Norwich Cathedral, describes his master as being almost as proficient in painting as in music. He died June 3, 1809. [E. F. R.]

BEDOS DE CELLES, Dom François, a learned Benedictine, born at Caux in the diocese of Bezières in 1706, entered the order at Toulouse in 1726, and died at St. Maur on Nov. 25, 1779. Author of 'L'art du facteur d'orgues' (Paris, 1766–78), an admirable work for the time, written at the request of the Académie des Sciences; also of an account of the new organ at St. Martin of Tours, in the 'Mercure de France' for Jan. 1762, of which a German translation by J. F. Agricola will be found in Adelung's 'Musica mechanica organœdi.' De Celles was a member of the Académie des Sciences of Bourdeaux, and corresponding member of that of Paris. [F. G.]

BEER, Jacob Meyer, the original name of Giacomo Meyerbeer.

BEER, Joseph (sometimes written BOER), a remarkable clarinet-player; born 1744 at Grünwald in Bohemia, served as trumpeter first in the Austrian and then in the French army during the Seven Years' War. In 1771 he went to Paris, and there took up the clarinet, on which he rap dly became the first performer of his time. In 1782 he left Paris, and travelled through Holland, Italy, Russia, and Hungary, exciting everywhere the greatest possible enthusiasm. He died at Potsdam in 1811. As a performer Beer united a masterly execution to great power of expression, and indeed effected a complete revolution in the clarinet, which he greatly improved by the addition of a fifth key. Till nearly fifty years old he had heard only French players, and had insensibly acquired their loud harsh tone; but having heard in Brussels a German performer, Schwartz, he discovered what the instrument was capable of, and finally became as celebrated for the softness and purity of his tone, for the delicacy of his nuances, and especially his decrescendo, as he was for his execution. In fact he marks an epoch in the history of the instrument. His compositions comprise three concertos for two clarinets, variations, and duets. [M. C. C.]

BEETHOVEN, Ludwig van[1], born at Bonn, probably Dec. 16, 1770.[2] The earliest form of the name is that with which we are familiar, but it takes many other shapes in the uncertain spelling of the time, such as Biethoffen, Biethofen, Biethoven, Bethoven, Betthoven, and Bethof. He himself appears to have always spelt it as we know it.[3] The family belonged originally to a village near Louvain; thence in 1650 they moved to Antwerp, where in 1685 the name appears in the registers. His father Johann or Jean, and his grandfather Ludwig, were both musicians in the Court band of the Elector of Cologne, at Bonn—the latter a bass-singer, and afterwards Capellmeister, appointed March 1733, the former a tenor singer, March 27, 1756. The grandfather lived till Dec. 24, 1773, when the little Ludwig had just completed his third year. He was a small lively person with extraordinarily bright eyes, much respected and esteemed as a musician, and made an indelible impression on his grandson. His portrait was the only one which Beethoven took from Bonn to Vienna, and he often spoke of it to the end of his life. Beethoven's mother—daughter of the chief cook at Ehrenbreitstein—was married to Johann on Nov. 12, 1767. She was twelve years younger than her husband; her original name had been Keverich, but at the time of the marriage she was a widow—Maria Magdalena Leym or Laym. She died after a long illness on July 17, 1787, a woman of soft heart and easy ways, much beloved by her son. The father, on the other hand, was a severe hard man of irregular habits, who evidently saw his son's ability, gave him the best instruction that his poverty would allow, and kept him to his music with a stern, strict, perhaps cruel, hand. It is perhaps fortunate he did so. The first house they occupied in Bonn, that in which the great composer was born, was 515 in the Bonngasse, now designated by a tablet erected in 1870. Besides their eldest, Ludwig Maria, who was born April 1, 1769, and lived but six days, the Beethovens had three other sons—Caspar Anton Carl, April 7, 1774; Nikolaus Johann, Oct. 1, 1776; and August Franz Georg, Jan. 16, 1781, died Aug. 16, 1783; a daughter, Feb. 23, 1779, who lived only four days, and a second girl, Maria Margaretha Josepha, May 4, 1786. The first of these was the father of the ill-fated youth who gave his uncle so much distress, and was probably the ultimate cause of his death. He died at Vienna, Nov. 5, 1815. The second, Johann, was an apothecary, at Linz and Vienna, the 'Gutsbesitzer' of the well-known anecdote, his brother's *bête noire*, and the subject of many a complaint and many a nickname. He died at Vienna Jan. 12, 1848. From the Bonngasse the family migrated to 7 or 8 on the Dreieck, and thence to the Rheingasse, No. 934. To the latter they came in 1775 or 76, and there they remained for a few years. Johann Beethoven's income from the Chapel was 300 florins a year (£25)—a miserable pittance, but that of most musicians of the chapel; and this appears to have been his sole means of subsistence, for his voice was nearly gone, and there is no sign of his having had other employment.[4]

According to Beethoven's own statement in the dedication to his earliest publication—the 3 Sonatas for Pianoforte (1781 or 82)—he began music in his fourth year. The few traits preserved of that early period show that, like other children, he did not acquire it without tears. His father was his first teacher, and from him he learned both violin and clavier; reading, writing, arithmetic, and a little Latin he obtained in one of

[1] *Van* in Dutch is not, like *von* or *de*, a sign of nobility.

[2] The baptism is registered on the 17th, and it was the custom to baptise on the day following birth. Beethoven's own belief was that he was born in 1772, which accounts for an occasional mistake in his estimate of the age at which he wrote his early works.

[3] In his letters; but in an advertisement of his, 31 March, 1804, it is Bethofen (Nottebohm, *Beethoveniana*, p. 4).

[4] See the register in Thayer, *Ludwig van Beethovens Leben*, i. 147.

the common public schools, and even this ceased when he was thirteen. At school he was shy and uncommunicative, and cared for none of the ordinary games of boys. Before he was nine his music had advanced so far that his father had no longer anything to teach him, and in 1779 he was handed over to Pfeiffer, a tenor singer who had recently joined the opera in Bonn, and seems to have lodged with the Beethovens, and by whom he was taught, irregularly enough, but apparently with good and lasting effect, for a year. At the same time he fell in with a certain Zambona, who taught him Latin, French, and Italian, and otherwise assisted his neglected education. The organ he learned from Van den Eeden, organist to the Court Chapel, and an old friend of his grandfather's. About this time, 1780, 81, there is reason to believe that the Beethovens found a friend in Mr. Cressener, the English *chargé d'affaires*, long time resident at Bonn, and that he assisted them with a sum of 400 florins. He died on Jan. 17, 1781, and Beethoven (then just past ten) is said to have written a Funeral Cantata to his memory,[1] which was performed. The Cantata, if it ever existed, has hitherto been lost sight of. One composition of this year we have in 9 Variations on Dressler's March in C minor,[2] which though published in 1783, are stated on the title to be 'composées .... par un jeune amateur L. v. B. agé de dix ans. 1780.' In Feb. 1781 Neefe succeeded Van den Eeden as Organist at the Court, and Beethoven became his scholar. This was a great step for the boy, since Neefe, though somewhat over conservative as a musician, was a sensible man, and became a real friend to his pupil.

There is ground for supposing[3] that during the winter of 1781 Ludwig and his mother made a journey in Holland, during which he played at private houses, and that the tour was a pecuniary success. On June 29, 1782, old Van den Eeden was buried, and on the next day the Elector's band followed him to Münster, where as Bishop he had a palace, Neefe leaving Ludwig, then 11½ years old, behind him as his regularly appointed deputy at the chapel organ, a post which, though unpaid, was no sinecure, and required both skill and judgment. This shows Neefe's confidence in his pupil, and agrees with his account of him, written a few months later, as 'playing with force and finish, reading well at sight, and, to sum up all, playing the greater part of Bach's Well-tempered Clavier, a feat which will be understood by the initiated. This young genius,' continues he, 'deserves some assistance that he may travel. If he goes on as he has begun, he will certainly become a second Mozart.'

On the 26th April 1783, Neefe was promoted to the direction of both sacred and secular music, and at the same time Beethoven (then 12 years and 4 months old), was appointed 'Cembalist im Orchester,' with the duty of accompanying the rehearsals in the theatre; in other words of conducting the opera-band, with all the responsibilities and advantages of practice and experience which belong to such a position. No pay accompanied the appointment at first, but the duties ceased when the Elector was absent, so that there was leisure for composition. The pieces published in this year are a song, 'Schilderung eines [4] Mädchens,' and 3 Sonatas for Piano solo,[5] composed, according to the statement of the dedication, in 1781. On Aug. 16, 1783, the youngest boy, August Franz, died, the father's voice began still further to fail, and things generally to go from bad to worse.

The work at the theatre was now rather on the increase. From Oct. 83 to Oct. 85, 2 operas of Gluck, 4 of Salieri, 2 of Sarti, 5 of Paisiello, with a dozen others, were studied and performed; but Ludwig had no pay. In Feb. 84 he made an application for a salary, but the consideration was postponed, and it was probably as a set-off that he was shortly afterwards appointed second Court-organist. Meantime, however, on April 15, 84, the Elector Max Friedrich died, and this postponed still farther the prospect of emolument. The theatrical company was dismissed, and Neefe having only his organ to attend to, no longer required a deputy. The Beethovens were now living at No. 476 in the Wenzelgasse, whither they appear to have moved in 83, and Ludwig played the organ in the Minorite church at the six o'clock mass every morning.

The music of 84 consists of a Rondo for the Piano in A,[6] published early in the year, and a song 'An einen [7] Säugling': a Concerto for Piano and a piece in 3-part harmony, both in MS., are mentioned as probably belonging to this year.[8]

One of the first acts of the new Elector Max Franz, was to examine his establishment, and on June 27, 84, he issued a list of names and salaries of his band,[9] among which Beethoven's father appears with a salary of 300 florins, and Beethoven himself, as second organist, with 150 florins, equivalent to £25 and £13 respectively. A memorandum of the same date[10] shows that an idea was entertained of dismissing Neefe and putting Beethoven into his place as chief organist. In fact Neefe's pay was reduced from 400 to 200 florins, so that 50 florins a year was saved by the appointment of Beethoven. An economical Elector! In the Holy Week of 1785 the incident occurred (made too much of in the books) of Beethoven's throwing out the solo singer in Chapel by a modulation in the accompaniment, which is chiefly interesting as showing how early his love of a joke showed itself.[11] During this year he studied the violin with Franz Ries—father of Ferdinand. The music of 1785 is 3 Quartets for Piano and Strings,[12] a Minuet for Piano in E♭,[13] and a song 'Wenn jemand eine Reise thut' (Op. 52, No. 1).

In 1786 nothing appears to have been either composed or published, and the only incident of this year that has survived, is the birth of a

[1] Thayer, i. 115.
[2] B. & H. Complete Edition, No. 166.
[3] Thayer, i. 116.
[4] B. & H. No. 228.
[5] Ibid. 156-158.
[6] Ibid. 196.
[7] Ibid. 229.
[8] Thayer, i. 128.
[9] Ibid. i. 154.
[10] Ibid. i. 152.
[11] Schindler, *Biographie*, i. 7; Thayer, i. 161.
[12] B. & H. 75-77.
[13] Ibid. 193.

second girl to the Beethovens — Marie Margaretha Josepha, May 4.

In 1787 occurred the first real event in Beethoven's life—his first journey to Vienna. Concerning this there is an absolute want of dates and details. Some one must have been found to supply the means for so expensive a journey, but no name is preserved. As to date, his duties as organist would probably prevent his leaving Bonn before the work of Holy Week and Easter was over. The two persons who were indelibly impressed on his recollection by the visit[1] were Mozart and the Emperor Joseph. From the former he had a few lessons, and carried away a distinct—and not very appreciative[2]—recollection of his playing; but Mozart must have been so much occupied by the death of his father (May 28) and the approaching production of 'Don Giovanni' (Oct. 29) that it is probable they had not much intercourse. The well-known story of Beethoven's introduction to him, when divested of the ornaments[3] of Seyfried and others, stands as follows:—Mozart asked him to play, but thinking that his performance was a prepared piece, paid little attention to it. Beethoven seeing this entreated Mozart to give him a subject, which he did; and the boy, getting excited with the occasion, played so finely that Mozart, stepping softly into the next room, said to his friends there, 'Pay attention to him; he will make a noise in the world some day or other.' His visit seems not to have lasted more than three months, but, as we have said, all certain information is wanting. He returned by Augsburg, where he had to borrow three Carolins (£3) from Dr. von Schaden. His return was hastened by the illness of his mother, who died of consumption July 17, 1787, and his account of himself in a letter[4] to Von Schaden, written seven weeks after that date, is not encouraging. A short time more and the little Margaretha followed her mother, on Nov. 25, so that 1787 must have closed in very darkly. The only compositions known to belong to that year are a Trio in E♭,[5] and a Prelude in F minor for Piano solo.[6] However, matters began to mend; he made the acquaintance of the von Breuning family—his first permanent friends—a mother, three boys, and a girl. He gave lessons to the girl and the youngest boy, and soon became an inmate of the house, a far better one than he had before frequented, and on terms of close intimacy with them all. The family was a cultivated and intellectual one, the mother—the widow of a man of some distinction—a woman of remarkable sense and refinement; the children, more or less of his own age. Here he seems to have been first initiated into the literature of his country, and to have acquired the love of English authors which remained with him through life. The intimacy rapidly became strong. He often passed whole days and nights with his friends, and accompanied them on excursions of several weeks duration to their uncle's house at Kerpen, and elsewhere. At the same time he made the acquaintance of Count Waldstein, a young nobleman eight years his senior, an amateur musician, whose acquaintance was peculiarly useful in encouraging and developing Beethoven's talent at a time when it naturally wanted support. On Waldstein Beethoven exercised the same charm that he did later on the proud aristocracy of Vienna. The Count used to visit him in his poor room, gave him a piano, got him pecuniary help under the guise of allowances from the Elector, and in other ways sympathised with him. Either now or shortly afterwards, Beethoven composed a set of variations for 4 hands on a theme of the Count's,[7] and in 1805 made him immortal by dedicating to him the grand sonata (op. 53), which is usually known by his name. Another acquaintance was the Countess of Hatzfeld, to whom he dedicated a set of Variations, which were for long his showpiece.

In the summer of 1788, when Beethoven was 17½ years old, the Elector altered the plan[8] of his music, and formed a national theatre on the model of that of his brother the Emperor Joseph. Reicha was made director, and Neefe pianist and stage-manager. The band was 31 strong, and contains names such as Ries, the two Rombergs, Simrock, Stumpff—which often recur in Beethoven's life. He himself played second viola, both in the opera and the chapel, and was still assistant Hof-organist. In this position he remained for four years; the opera *répertoire* was large, good, and various, the singers were of the best, and the experience must have been of great practical use to him. Among the operas played in 89 and 90 were Mozart's 'Entführung,' 'Figaro,' and 'Don Giovanni'—the two first apparently often. Meantime Johann Beethoven was going from bad to worse. Stephen Breuning once saw Ludwig take his drunken father out of the hands of the police, and this could hardly have been the only occasion. At length, on Nov. 20, 1789, a decree was issued ordering a portion of the father's salary to be paid over to the son, who thus, before he was nineteen, became the head of the family.

The compositions of 1789 and 90 are 2 Preludes for the Piano (op. 39), 24 Variations on Righini's 'Venni[9] Amore,' a Song 'Der[10] freie Mann,' and probably a Cantata on the death of the Emperor Joseph II, still in MS.[11] The only extra musical event of this year was the visit of Haydn and Salomon on their road to London. They arrived on Christmas Day. One of Haydn's Masses was performed; he was complimented by the Elector, and entertained the chief musicians at dinner at his lodgings. 1791 opened well for Beethoven with a 'Ritter Ballet,' a kind of masked ball, in antique style. Count Waldstein appears to have arranged the plan, and Beethoven composed the music; but his name does not seem to have been connected with it at the time, and it remained unpublished till 1872, when it appeared arranged for piano. In the autumn the *troupe* accompanied the Elector to Mergentheim, near Aschaffenburg,

[1] Schindler, i. 15. [2] Thayer, ii. 363. [3] See Jahn, in Thayer, i. 164. [4] Nohl, *Briefe*, No. 2. [5] B. & H. 86. [6] Ibid. 135.

[7] B. & H. 122. [8] Thayer, i. 182. [9] B. & H. 178. [10] Ibid. 232. [11] Thayer, i. 232. He died Feb. 20, 1790.

to a conclave of the *Deutschen Orden*; the journey was by water along the Rhine and Main, the weather was splendid,—there was ample leisure, and the time long remained in Beethoven's recollection 'a fruitful source of charming images.' At Aschaffenburg he heard a fine player—the Abbé Sterkel, and showed his instant appreciation of the Abbé's graceful finished style by imitating it in extemporising. In Mergentheim the company remained for a month (18 Sept.—20 Oct.). An interesting account of the daily musical proceedings is given by Junker, the Chaplain at Kirchberg,[1] including an account of Beethoven's extempore playing. He compares it with that of Vogler, whom he knew well, and pronounces it to have displayed all Vogler's execution, with much more force, feeling, and expression, and to have been in the highest degree original.

The Beethovens were still living in the Wenzelgasse, Carl learning music, and Johann under the Court Apothecary. Ludwig took his meals at the Zehrgarten[2]—a great resort of the University professors, artists, and literary men of Bonn, and where the lovely Babette Koch, daughter of the proprietress, was doubtless an attraction to him.[3] His intimacy with the Breunings continued and increased; Madame von Breuning was one of the very few people who could manage him, and even she could not always make him go to his lessons in time: when he proved too obstinate she would give up the endeavour with the remark 'he is again in his *raptus*,' an expression which Beethoven never forgot. Music was their great bond, and Beethoven's improvisations were the delight of the family. His duties at the organ and in the orchestra at this time were not very great; the Elector's absences were frequent, and gave him much time to himself, which he spent partly in lessons, partly in the open air, of which he was already very fond, and partly in assiduous practice and composition. The sketch-books of that time are crammed with ideas, and confirm his statement, made many years later,[4] that he began thus early the method of working which so emphatically distinguishes him.

In July 1792 Haydn again passed through Bonn on his return from London. The Elector's Band gave him a dinner at Godesberg, and Beethoven submitted a cantata to him, 'which Haydn greatly praised, warmly encouraging the composer to proceed with his studies.' What the cantata was is not known, though it is conjectured to have been on the death of the Emperor Leopold II.[5]

The compositions which can be fixed to the years 1791 and 92 consist of Songs (portions of op. 52), a Rondino[6] for Wind instruments, the Trio for Strings, op. 3, an Allegro and Minuet for 2 Flutes (Aug. 23, MS.), and perhaps a set of 14 Variations[7] for Pianoforte, Violin, and Cello, in Eb, published in 1804 as op. 44; 12 Variations[8] for Piano and Violin on 'Se vuol ballare'; 13 ditto for Piano[9] on 'Es war einmal'; and 12 ditto[10] for Piano, 4 hands, on an air of Count Waldstein's.

Hitherto the Elector seems to have taken no notice of the most remarkable member of his orchestra. But in the course of this year—whether prompted by Neefe or Waldstein or by his own observation, or possibly by Haydn's approbation—he determined that Beethoven should visit Vienna in a more permanent manner than before, for the purpose of studying at his expense. Haydn was communicated with, and in the very beginning of November Beethoven left Bonn, as it proved, never to return to it again. His parting words to Neefe are preserved:[11]—'Thank you for the counsel you have so often given me on my progress in my divine art. Should I ever become a great man you will certainly have assisted in it, which will be all the more gratifying to you, since you may be convinced that' etc. The Album in which his friends—Waldstein, the Breunings, the Kochs, Degenhart, and others—inscribed their farewells is still existing,[12] and the latest date is Nov. 1. E. Breuning's lines contain allusions to 'Albion,' as if Beethoven were preparing to visit England—possibly with Haydn? Waldstein's entry is as follows:—'Dear Beethoven, you are travelling to Vienna in fulfilment of your long-cherished wish. The genius of Mozart is still weeping and bewailing the death of her favourite. With the inexhaustible Haydn she found a refuge, but no occupation, and is now waiting to leave him and join herself to some one else. Labour assiduously, and receive Mozart's spirit from the hands of Haydn. Your true friend Waldstein. Bonn, October 29, 1792.'

What provision the Elector made for him beyond his modest pay of 150 florins is not known. An entry of 25 ducats (£12 10*s*.) is found in his notebook shortly after he reached Vienna, but there is nothing to show what length of time that moderate sum represented, or even that it came from the Elector at all.

Thus ended the first period of Beethoven's life. He was now virtually twenty-two. The list of his known compositions to this time has been given year by year. If we add the Bagatelles (op. 33), the 2 easy Sonatas (op. 49), the 2 Violin Rondos (op. 51), the Serenade Trio (op. 8), and a lost Trio for Piano, Flute, and Bassoon,[13]—all probably composed at Bonn—and compare them with those of other composers of the first rank, such as Mozart, Schubert, or Mendelssohn, it must be admitted that they are singularly few and unimportant. For the orchestra the Ritterballet already referred to is the single composition known, while Mozart—to mention him only—had in the same period written 36 Symphonies, including so mature a masterpiece as the 'Parisian' in D. Against Mozart's 28 Operas, Cantatas, and Masses, for voices and full orchestra, composed

[1] Thayer, i. 209-215. [2] Ibid. i. 218.
[3] He wrote twice to her within a year after he left Bonn. See his letter to Eleonore Breuning, Nov. 2, 1793.
[4] Letter to Archd. Rodolph, July 23, 1815. Sketches of the Bonn date are in the British Museum.
[5] Thayer, i. 232. He died March 1, 1792. [6] B. & H. No. 60.
[7] Nottebohm, *Beethoveniana*, III. [8] B. & H. No. 103.
[9] Ibid. No. 175. [10] Ibid. No. 122. [11] Thayer, i. 227.
[12] Nottebohm, *Beethoveniana*, XXVII.
[13] Thayer, *Verzeichniss*, No. 22.

before he was 23, Beethoven has absolutely nothing to show. And the same in other departments. That he meditated great works, though they did not come to paper, is evident in at least one case. A resident in Bonn, writing to Schiller's sister Charlotte, on Jan. 26, 1793,[1] says:—'I enclose a setting of the *Feuer-farbe* on which I should like your opinion. It is by a young man of this place whose talent is widely esteemed, and whom the Elector has now sent to Vienna to Haydn. He intends to compose Schiller's *Freude*, and that verse by verse. I expect something perfect; for, as far as I know him, he is all for the grand and sublime. Haydn informs us that he shall set him to great operas, as he himself will shortly leave off composing. He does not usually occupy himself with such trifles as the enclosed, which indeed he composed only at the request of a lady.' This letter, which shows how early Schiller's 'Hymn to Joy' had taken possession of Beethoven—there to remain till it formed the finale to the Ninth Symphony thirty years later—is equally interesting for the light it throws on the impression which Beethoven had already made on those who knew him, and who credited him with the intention and the ability to produce great works, although he had not yet produced even small ones. This impression was doubtless due mainly to the force and originality of his extempore playing, which even at this early age was prodigious, and justified his friends in speaking of him[2] as one of the finest pianoforte-players of the day.

By the middle of November Beethoven was settled at Vienna. His first lodging was a garret at a printer's in the 'Alservorstadt'[3] outside the walls, in the direction of the present Votive-Church; but this was soon exchanged for one 'on the ground floor,'[4] of which we have no nearer description. On the journey from Bonn we find him for the first time making notes of little occurrences and expenses—a habit which never left him. In the entries made during his first few weeks in Vienna we can trace the purchase of a wig, silk stockings, boots, shoes, overcoat, writing-desk, seal, and hire of piano. From the same source we can infer the beginning of his lessons. The first payment to Haydn is 8 groschen (say 9½*d.*, we may surely presume for one hour) on Dec. 12. The lessons took place in Haydn's house[5] (Hamberger Haus, No. 992) now destroyed. They were lessons in 'strict counterpoint,' and the text-book was Fux's 'Gradus ad Parnassum.' Of Beethoven's exercises 245 have been preserved,[6] of which Haydn has corrected 42. Haydn was naturally much occupied, and it is not surprising that Beethoven should have been dissatisfied with his slow progress, and with the cursory way in which his exercises were corrected, and have secretly accepted the offer of additional instruction from Schenk, a well-known Vienna composer. But no open rupture as yet took place. Beethoven accompanied Haydn to Eisenstadt some time in 1793, and it was not until Haydn's departure for England on Jan. 19, 94, that he openly transferred himself to another master. He then took lessons from Albrechtsberger in counterpoint, and from Schuppanzigh on the violin, three times a week each. In the former the text-book was Albrechtsberger's own 'Anweisung zur Composition,' and the subject was taken up where Haydn had left it, and pursued much farther. No less than 263 exercises are in existence under the following heads—Simple strict counterpoint; Free composition in simple counterpoint; Imitation; Simple fugue; Fugued chorale; Double fugue, with triple counterpoint in the 8th, 10th, and 12th; Triple counterpoint and Triple fugue; Canon. Nottebohm has pointed out the accuracy and pains which Albrechtsberger bestowed on his pupil, as well as[7] the care with which Beethoven wrote his exercises, and the characteristic way in which he neglected them in practice. He also gives his reasons for believing that the lessons did not last longer than March 1795. The impression they left on Albrechtsberger was not flattering: 'Have nothing to do with him,' said the old contrapuntist to an enquiring lad, 'he has learnt nothing, and will never do anything in decent style.'[8] In fact what was a contrapuntist to do with a pupil who regarded everything in music—even consecutive fifths[9]—as an open question, and also thought it a good thing to 'learn occasionally what is according to rule, that one may hereafter come to what is contrary to rule?'[10] Besides the lessons with Haydn and Albrechtsberger, some exercises exist in Italian vocal composition, dating from 1793 to 1802, and showing that Beethoven availed himself of Salieri's well-known kindness to needy musicians, to submit his pieces to him. Salieri's corrections are chiefly in the division of the Italian syllables. Another musician whom he consulted, especially in his early attempts at quartet writing, was Aloys Förster, to whom he remained long and greatly attached.[11]

Meantime Beethoven kept up communication with Bonn. On Dec. 18, 92, his poor father died, and the 100 thalers applied to the support of his brothers naturally stopped. On Beethoven's application, however, the grant was allowed to go on, in addition to his own pay. Ries drew and transmitted the money for him.[12] The Breunings still held their place in his heart; two letters to Eleonore, full of affection, are preserved, and he mentions having also written twice to one resident of Bonn, and three times to another, in the course of the first twelvemonth. In January 1794 the Elector visited Vienna, and with the March quarter-day Beethoven's allowance ceased. In the following October the Emperor declared war with France, Bonn was taken possession of by the republican army, and the Elector fled.

[1] Thayer, *Leben*, i. 237. [2] Ibid. i. 227 and 213. [3] Ibid. ii. 103.
[4] Ibid. i. 255, 'auf der Erd.' [5] Ibid. i. 259.
[6] For all the exercises here mentioned and an able faithful commentary, see Nottebohm's invaluable edition of *Beethoven's Studien*, vol. i. 1873.
[7] Nottebohm, *Beethoven's Studien*, p. 196.
[8] Dolezalek, in Thayer, ii. 117.
[9] Ries, *Biographische Notizen*, p. 87.
[10] Czerny, quoted in note to Lady Wallace's edition of the *Letters*, ii. 12. [11] Thayer, i. 281. [12] Ibid. 255, 257.

Now that Beethoven is landed in Vienna—as it turns out, never again to leave it—and is left to his own resources, it may be convenient to pause in the narrative of his life, and sketch his character and person as briefly as possible. He had already a large acquaintance among the aristocracy of Vienna. Among his kindest friends and most devoted admirers were the Prince and Princess Karl Lichnowsky. They devoured his music, gave him a quartet of valuable instruments [1] for the performance of it, put up with his caprices and eccentricities, gave him an annuity of £60, and made him an inmate of their house for years. He was also frequently at the houses of Baron van Swieten, Prince Lobkowitz, Count Fries, and other noblemen, at once leaders of fashion and devoted amateurs. At these houses he was in the constant habit of playing, and in many of them no doubt he taught, but as to the solid results of this no record remains—nor do we know the prices which he obtained for his published works, or the value of the dedications, at this period of his career. Musical public, like that which supported the numerous concerts flourishing in London at this date,[2] and enabled Salomon to risk the expense of bringing Haydn to England, there was none; musicians were almost directly dependent on the appreciation of the wealthy.

That Beethoven should have been so much treasured by the aristocracy of Vienna notwithstanding his personal drawbacks, and notwithstanding the gap which separated the nobleman from the *roturier*, shows what an immense power there must have been in his genius, and in the absolute simplicity of his mind, to overcome the abruptness of his manners. If we are to believe the anecdotes of his contemporaries his sensitiveness was extreme, his temper ungovernable, and his mode of expression often quite unjustifiable. At the house of Count Browne, when playing a duet with Ries, a young nobleman at the other end of the room persisted in talking to a lady: several attempts to quiet him having failed, Beethoven suddenly lifted Ries's hands from the keys, saying in a loud voice 'I play no longer for such hogs'; nor would he touch another note nor allow Ries to do so, though entreated by all.[3] On another occasion, when living in the house and on the bounty of the Lichnowskys, the prince, knowing how sensitive Beethoven was to neglect, ordered his servants whenever they heard Beethoven's bell and his at the same time to attend to Beethoven's first. No sooner however did Beethoven discover that such an order had been given than he engaged a servant of his own to answer his bell.[4] During one of the rehearsals of 'Leonora,' the third bassoon was absent, at which Beethoven was furious. Prince Lobkowitz, one of his best friends, tried to laugh off the matter, saying that as the first and second were there the absence of the third could not be of any great consequence. But so implacable was Beethoven that in crossing the Platz after the rehearsal he could not resist running to the great gate of the Lobkowitz Palace and shouting up the entrance,[5] 'Lobkowitzscher Esel'—'ass of a Lobkowitz.' Any attempt to deceive him, even in the most obvious pleasantry, he could never forgive. When he composed the well-known 'Andante in F' he played it to Ries and Krumpholz. It delighted them, and with difficulty they induced him to repeat it. From Beethoven's house Ries went to that of Prince Lichnowsky, and not being able to contain himself played what he could recollect of the new piece, and the Prince being equally delighted, it was repeated and repeated till he too could play a portion of it. The next day the Prince by way of a joke asked Beethoven to hear something which he had been composing, and thereupon played a large portion of his own 'Andante.' Beethoven was furious; and the result was that Ries was never again allowed to hear him play in private. In fact it led in the end to Beethoven's ceasing to play to the Prince's circle of friends.[6] And on the other hand, no length of friendship or depth of tried devotion prevented him from treating those whom he suspected, however unjustly, and on however insufficient grounds, in the most scornful manner. Ries has [7] described one such painful occurrence in his own case à propos to the Westphalian negotiations; but all his friends suffered in turn. Even poor Schindler, whose devotion in spite of every drawback was so constant, and who has been taunted with having 'delivered himself body and soul to Beethoven,' had to suffer the most shameful reproaches behind his back, the injustice of which is most surely proved by the fact that they are dropped as suddenly as they were adopted.[8] When Moritz Lichnowsky, Schuppanzigh, and Schindler were doing their utmost to get over the difficulties of arranging a concert for the performance of the Choral Symphony and the Mass in D, he suddenly suspected them of some ulterior purpose, and dismissed them with the three following notes:[9]—'To Count Lichnowsky. Falsehoods I despise. Visit me no more. There will be no concert. Beethoven.' 'To Herr Schindler. Visit me no more till I send for you. No concert. Beethoven.' 'To Herr Schuppanzigh. Visit me (*besuche er mich*) no more. I give no concert. Beethoven.'

The style of the last of these three precious productions—the third person singular—in which the very lowest rank only is addressed, seems to open us a little door into Beethoven's feeling towards musicians. When Hummel died, two notes from Beethoven [10] were found among his papers, which tell the story of some sudden violent outbreak on Beethoven's part. 'Komme er (the same scornful style as before) nicht mehr zu mir! er ist ein falscher Hund, und falsche Hunde hole der Schinder. Beethoven.' And though this was followed by an apology couched in the most ultra-affectionate and coaxing terms—

[1] These were in his possession for more than 20 years, and are now in the Bibliothek at Berlin. Pohl, *Jahresbericht d. s Conservatoriums* &c. p. 16. [2] See Pohl, *Haydn in London*, 7—53. [3] Ries, p. 92.

[4] See also the Letter to Zmeskall on the Countess Erdödy's influence over her servant; Nohl, *Briefe Beethovens*, No. 54.

[5] Thayer, ii. 288. [6] Ries, p. 102. [7] Ibid. p. 95. [8] Schindler, ii. 68.

[9] See *Briefe*, Nos. 278, 280, 284. [10] Thayer, ii. 54.

'Herzens Natzerl,' 'Dich küsst dein Beethoven,' and so on—yet the impression must have remained on Hummel's mind. There can be no doubt that he was on bad terms with most of the musicians of Vienna. With Haydn he seems never to have been really cordial. The old man's neglect of his lessons embittered him, and when after hearing his first three Trios, Haydn, no doubt in sincerity, advised him not to publish the third, which Beethoven knew to be the best, it was difficult to take the advice in any other light than as prompted by jealousy. True he dedicated his three Pianoforte Sonatas (op. 2) to Haydn, and they met in the concert-room, but there are no signs of cordial intercourse between them after Beethoven's first twelve months in Vienna. In fact they were thoroughly antagonistic. Haydn, though at the head of living composers, and as original a genius as Beethoven himself, had always been punctilious, submissive, subservient to etiquette. Beethoven was eminently independent and impatient of restraint. It was the old world and the new—De Brézé and Mirabeau[1]—and it was impossible for them to agree. They probably had no open quarrel, Haydn's tact would prevent that, but Haydn nick-named him 'the Great Mogul,' and Beethoven retorted by refusing to announce himself as 'Haydn's[2] scholar,' and when they met in the street their remarks were unfortunate, and the antagonism was but too evident.

For Salieri, Eybler, Gyrowetz, and Weigl, able men and respectable contrapuntists, he had a sincere esteem, though little more intimate feeling. Though he would not allow the term as regarded Haydn, he himself left his characteristic visiting card on Salieri's table as his 'scholar'—'Der Schuler Beethoven war da.'[3] But with the other musicians of Vienna, and the players of his own standing, Beethoven felt no restraint on open war.[4] They laughed at his eccentricities, his looks and his Bonn dialect,[5] made game of his music, and even trampled[6] on it, and he retorted both with speech and hands. The pianoforte-players were Hummel, Woelffl, Lipawsky, Gelinek, Steibelt. Steibelt had distinctly challenged him,[7] had been as thoroughly beaten as a man could wish, and from that day forward would never again meet him. Gelinek, though equally vanquished, compensated himself by listening to Beethoven on all occasions, and stealing his phrases[8] and harmonies, while Beethoven retorted by engaging his next lodging where Gelinek could not possibly come within the sound of his piano. Woelffl and Hummel were openly pitted against him, and no doubt there were people to be found in Vienna in 1795, as there are in London in 1876, to stimulate such rivalry and thus divide artists whom a little care might have united. Hummel is said to have excelled him in clearness, elegance, and purity, and Woelffl's proficiency in counterpoint was great, and his huge hands gave him extraordinary command of the keys; but for fire, and imagination, and feeling, and wealth of ideas in extempore playing, none of them can have approached Beethoven. 'His improvisation,' says Czerny,[9] 'was most brilliant and striking; in whatever company he might chance to be, he knew how to produce such an effect upon every hearer, that frequently not an eye remained dry, while many would break out into loud sobs; for there was something wonderful in his expression, in addition to the beauty and originality of his ideas, and his spirited style of rendering them.' He extemporised in regular 'form,' and his variations—when he treated a theme in that way—were not mere alterations of figure, but real developments and elaborations of the subject.[10] 'No artist,' says Ries,[11] 'that I ever heard came at all near the height which Beethoven attained in this branch of playing. The wealth of ideas which forced themselves on him, the caprices to which he surrendered himself, the variety of treatment, the difficulties, were inexhaustible.' Even the Abbé Vogler's admirers were compelled to admit as much.[12] He required much pressing, often actual force, to get him to the piano, and he would make a grimace or strike the keys with the back of his hand[13] as he sat down; but when there he would extemporise for two hours and even more at a time, and after ending one of his great improvisations, he would burst into a roar of laughter, and banter his hearers on their emotions. 'We artists,' he would say, 'don't want tears, we want applause.'[14] At other times he would behave as if insulted by such indications of sympathy, and call his admirers fools, and spoiled children.

And yet no outbursts of this kind seem to have made any breach in the regard with which he was treated by the nobility—the only unprofessional musical society of Vienna. Certainly Beethoven was the first musician who had ever ventured on such independence, and there was possibly something piquant in the mere novelty; but the real secret of his lasting influence must have been the charm of his personality—his entire simplicity, joined to his prodigious genius. And he enjoyed good society. 'It is good,' said he, 'to be with the aristocracy; but one must be able to impress them.'[15]

This personal fascination acted most strongly on his immediate friends—on Krumpholz (who seems to have played the part of Coleridge's humble follower John Chester[16]), on the somewhat cold and self-possessed Breuning, as well as on Ries, Zmeskall, Schindler, Holz, and others, who had not, like Haslinger or Streicher, anything to gain from him, but who suffered his

[1] Carlyle's *French Revolution*, bk. v. ch. 2. [2] Ries, p. 86.
[3] *Aus Moscheles' Leben*, i. 10.
[4] He calls them his 'deadly enemies.' Letter to Eleanore von Breuning, Nov. 2, 93. [5] Thayer, ii. 55.
[6] Kozeluch, see Thayer, ii. 108. Romberg did the same thing some years later; and see Spohr's curious story of him, *Selbstbiog*, i. 85.
[7] See the story in Ries, p. 81.
[8] Letter to Eleonore v. Breuning, Nov. 2, 1793, with Wegeler's remarks, *B. Notizen*, p. 59.
[9] Thayer, ii. 10.
[10] Czerny gives the various forms of his improvisations. Thayer, ii. 347. [11] *Notizen*, p. 100. [12] Thayer, ii. 236. [13] Ibid. ii. 349, 312.
[14] Conversation with Bettina. Thayer, ii. 13. [15] Ibid. ii. 313.
[16] 'One of those who were attracted to Coleridge as flies to honey, or bees to the sound of a brass pan.' Hazlitt, in *The Liberal*.

roughest words and most scurvy treatment, and returned again and again to their worship with astonishing constancy. Excepting Breuning none of these seem really to have had his confidence, or to have known anything of the inner man which lay behind the rough husk of his exterior, and yet they all clung to him as if they had.

Of his *tours de force* in performance too much is perhaps made in the books. His transposing the Concerto in C into C♯ at rehearsal was exactly repeated by Woelffl[1]; while his playing the piano parts of his Horn Sonata, his Kreutzer Sonata, or his C minor Concerto without book, or difficult pieces of Bach at first sight, is no more than has been done by Mozart, Mendelssohn, Sterndale Bennett, and many inferior artists. No, it was no quality of this kind that got him the name of the 'giant among players'; but the loftiness and elevation of his style, and his great power of expression in slow movements, which when exercised on his own noble music fixed his hearers and made them insensible to any faults of polish or mere mechanism.

It was not men alone who were attracted by him, he was an equal favourite with the ladies of the Court. The Princess Lichnowsky watched over him—as Madame von Breuning had done—like a mother.[2] The Countesses Gallenberg and Erdödy, the Princess Odescalchi, the Baroness Ertmann, the sisters of the Count of Brunswick, and many more of the reigning beauties of Vienna adored him, and would bear any rudeness from him. These young ladies went to his lodgings or received him at their palaces as it suited him. He would storm at the least inattention during their lessons, and would tear up the music and throw it about.[3] He may have used the snuffers as a toothpick in Madame Ertmann's drawing-room; but when she lost her child he was admitted to console her; and when Mendelssohn saw her[4] fifteen years later she doted on his memory and recalled the smallest traits of his character and behaviour. He was constantly in love, and though his taste was very promiscuous,[5] yet it is probably quite true that the majority of his attachments was for women of rank, and that they were returned or suffered. Unlike poor Schubert, whose love for the Countess Marie Esterhazy was so carefully concealed, Beethoven made no secret of his attachments. Many of them are perpetuated in the dedications of his sonatas. That in E♭ (op. 7), dedicated to the Countess Babette de Keglevics, was called in allusion to him and to her, 'die verliebte.' To other ladies he writes in the most intimate, nay affectionate style. He addresses the Baroness Ertmann by her Christian name as 'Liebe, werthe, Dorothea Cäcilia,' and the Countess Erdödy—whom he called his confessor—as 'Liebe, liebe, liebe, liebe, liebe, Gräfin.'[6] Thayer's investigations[7] have destroyed the romance of his impending marriage with Giulietta Guicciardi (afterwards Countess Gallenberg); yet the fact that the story has been so long believed shows its abstract probability. One thing is certain, that his attachments were all honourable, and that he had no taste for immorality. 'Oh God! let me at last find her who is destined to be mine, *and who shall strengthen me in virtue.*' Those were his sentiments as to wedded love.

His dedications have been mentioned. The practice seems virtually to have begun with him,[8] to have sprung from the equal and intimate relation in which he—earliest among musicians—stood to his distinguished friends; and when one looks down the list,[9] from op. 1 to op. 135—unsurpassed even by any later composer—and remembers that the majority were inspired by private friendship,[10] and that only a minority speak of remuneration, it is impossible not to be astonished.

Formal religion he apparently had none; his religious observances were on a par with his manners. It is strange that the Bible does not appear to have been one of his favourite bo ks. He once says to a friend,[11] 'It happens to be Sunday, and I will quote you something out of the Gospel—Love one another'; but such references are very rare. But that he was really and deeply religious, 'striving sacredly to fulfil all the duties imposed[12] on him by humanity, God, and nature,' and full of trust in God, love to man, and real humility, is shown by many and many a sentence in his letters. And that in moments of emotion his thoughts turned upwards is touchingly shewn by a fragment of a hymn—'Gott allein ist unser Herr'—which Mr. Nottebohm[13] has unearthed from a sketch-book of the year 1818, and which Beethoven has himself noted to have been written, 'Auf dem Wege Abends zwischen den und auf den Bergen.' The following passages, which he copied out himself and kept constantly before him, served him as a kind of Creed, and sum up his theology:—

I am that which is.

I am all that is, that was, and that shall be. No mortal man hath lifted my veil.

He is alone by Himself, and to Him alone do all things owe their being.

How he turned his theology into practice is well exemplified in his alteration of Moscheles' pious inscription. At the end of his arrangement of Fidelio Moscheles had written 'Fine. With God's help.' To this Beethoven added, 'O man, help thyself.'[14]

In his early Vienna days he attempted to dress

[1] Thayer, ii. 26.

[2] 'She would have put me under a glass case if she could,' said Beethoven. [3] Countess Gallenberg, in Thayer, ii. 172.

[4] Letter of July 14, 1831.

[5] See the anecdote in Thayer, ii. 104: and Ries's remark about the tailor's daughters, *Notizen*, p. 119.

[6] Nohl, *Neue Briefe*, No. 150. [7] See vol. ii. 166. etc.

[8] Mozart's six quartets are dedicated to Haydn, but this is quite an exception. Haydn dedicated a Sonata or two in London, but it was not his practice.

[9] As given in Nottebohm's *Thematisches Verzeichniss*, Anhang iv. c.

[10] In dedicating opus 90 to Prince Moritz Lichnowsky he says, that 'anything approaching a gift in return would only distress him, and that he should decidedly refuse it.' See also the letter to Zmeskall (Dec. 16. 1816) dedicating op. 95.

[11] Frau Streicher, *Briefe*, No. 200.

[12] Letter to Archd. Rodolph, July 18, 1821.

[13] *Neue Beethoveniana*, No. VII.

[14] Moscheles, *Leben*, i. 18.

in the fashion, wore silk stockings, perruque, long boots, and sword, carried a double eye-glass and a seal-ring. But dress must have been as unbearable to him[1] as etiquette, and it did not last; 'he was meanly dressed,' says one of his adorers, 'and very ugly to look at, but full of nobility and fine feeling, and highly cultivated.'[2] Czerny first saw him in his own room, and there his beard was nearly half an inch long, his black hair stood up in a thick shock, his ears were filled with wool which had apparently been soaked in some yellow substance, and his clothes were made of a loose hairy stuff, which gave him the look of Robinson Crusoe. But we know that he never wore his good clothes at home;[3] at any rate the impression he usually made was not so questionable as this. Those who saw him for the first time were often charmed by the eager cordiality of his address, and by the absence of the bearishness and gloom[4] which even then were attributed to him. His face may have been ugly, but all admit that it was remarkably expressive. When lost in thought and abstracted his look would naturally be gloomy, and at such times it was useless to expect attention from him; but on recognising a friend his smile was peculiarly genial and winning.[5] He had the breadth of jaw which distinguishes so many men of great intellect; the mouth firm and determined, the lips protruded with a look almost of fierceness: but his eyes were the special feature of the face, and it was in them that the earnestness and sincerity of his character beamed forth. They were black, not large but bright, and when under the influence of inspiration—the *raptus* of Madame von Breuning—they dilated in a peculiar way. His head was large, the forehead both high and broad, and the hair[6] abundant. It was originally black, but in the last years of his life, though as thick as ever, became quite white, and formed a strong contrast to the red colour[6] of his complexion. Beard or moustache he never wore. His teeth were very white and regular, and good up to his death;[7] in laughing he shewed them much. The portraits and busts of Beethoven are with few exceptions more or less to blame; they either idealise him into a sort of Jupiter Olympus, or they rob him of all expression. It must have been a difficult face to take, because of the constant variety in its expression, as well as the impatience of the sitter. The most trustworthy[8] likenesses are (1) the miniature by Hornemann, taken in 1802, and photographed in Breuning's 'Schwarzspanierhaus' (Vienna, 1874); (2) the head by Letronne, engraved by Höfel, and (badly) by Riedel for the A. M. Z., 1817; (3) the little full length sketch by Lyser, to the accuracy of which Breuning expressly testifies, except that the hat should be straight on the head, not at all on one side.

He was below the middle height—not more than 5 feet 5 inches; but broad across the shoulders and very firmly built—'the image of strength.'[9] His hands were much covered with hair, the fingers strong and short (he could barely span a tenth), and the tips broad, as if pressed out with long practising from early youth. He was very particular as to the mode of holding the hands and placing the fingers, in which he was a follower of Emanuel Bach, whose *Method* he employed in his earlier days. In extempore playing he used the pedal far more than one would expect from his published sonatas, and this made his quick playing confused, but in *Adagios* he played with divine clearness and expression.[10] His attitude at the piano was perfectly quiet and dignified, with no approach to grimace, except to bend down a little towards the keys as his deafness increased.[11] This is remarkable, because as a conductor his motions were most extravagant.[12] At a *pianissimo* he would crouch down so as to be hidden by the desk, and then as the *crescendo* increased, would gradually rise, beating all the time, until at the *fortissimo* he would spring into the air with his arms extended as if wishing to float on the clouds. When, as was sometimes the case after he became deaf, he lost his place, and these motions did not coincide with the music, the effect was very unfortunate, though not so unfortunate as it would have been had

[1] 'It is no object to me to have my hair dressed,' says he, à propos to a servant who possessed that accomplishment, Feb. 25, 1813.
[2] Countess Gallenberg, in Thayer, ii. 172. [3] Letter of June 15, 1825.
[4] Spohr, *Selbstbiog.* 198. E. B., in Thayer ii. 297.
[5] Rochlitz, *Für Freunde d. Tonkunst*, iv. 350; and the charming account (by a niece of Dr. Burney) in the *Harmonicon*, Dec. 1825.
[6] Sir Julius Benedict's recollection.
[7] Breuning, *Aus dem Schwarzspanierhaus*, p. 67.
[8] I heartily wish it were in my power to give these two portraits, so full of character and so unlike the ordinary engravings. The first of the two has a special interest as having been sent by Beethoven to Breuning as a pledge of reconciliation. See the letter, p. 192.
[9] Seyfried, *Biogr. Notizen*, 13.—'In that limited space was concentrated the pluck of twenty battalions.'—*Eothen*, ch. xviii.
[10] Czerney, in Thayer, ii. 348. [11] Thayer, ii. 236.
[12] Seyfried, p. 17, confirmed by Spohr. *Selbstbiog.* i. 201.

he himself been aware of the mistake. In the orchestra, as at the piano, he was urgent in demanding expression, exact attention to *piano* and *forte*, and the slightest shades of *nuance*, and to *tempo rubato*. Generally speaking he was extremely courteous to the band, though to this rule there were now and then exceptions. Though so easily made angry his pains as a teacher must have been great. 'Unnaturally patient,' says one pupil,[1] 'he would have a passage repeated a dozen times till it was to his mind'; 'infinitely strict in the smallest detail,' says another,[2] 'until the right rendering was obtained.' 'Comparatively careless[3] as to the right notes being played, but angry at once at any failure in expression or *nuance*, or in apprehension of the character of the piece; saying that the first might be an accident, but that the other showed want of knowledge, or feeling, or attention.' What his practice was as to remuneration does not appear, but it is certain that in some cases he would accept no pay from his pupils.

His simplicity and absence of mind were now and then oddly shown. He could not be brought to understand why his standing in his nightshirt at the open window should attract notice, and asked with perfect simplicity 'what those d——d boys were hooting at.'[4] At Penzing in 1823 he shaved at his window in full view, and when the people collected to see him, changed his lodging rather than forsake the practice.[5] Like Newton he was unconscious that he had not dined, and urged on the waiter payment for a meal which he had neither ordered nor eaten. He forgot that he was the owner of a horse until recalled to the fact by a long bill for its keep. In fact he was not made for practical life; never could play at cards or dance, dropped everything that he took into his hands, and overthrew the ink into the piano. He cut himself horribly in shaving. 'A disorderly creature' (ein unordentlicher Mensch) was his own description, and 'ein konfuser Kerl' that of his doctor,[6] who wisely added the saving clause 'though he may still be the greatest genius in the world.' His ordinary handwriting was terrible, and supplied him with many a joke. 'Yesterday I took a letter myself to the post-office, and was asked where it was meant to go to. From which I see that my writing is as often misunderstood as I am myself.'[7] It was the same twenty years before—'this cursed writing that I cannot alter.'[8] Much of his difficulty probably arose from want of pens, which he often begs from Zmeskall and Breuning; for some of his MSS.[9] are as clear and flowing as those of Mozart, and there is a truly noble character in the writing of some of his letters, e.g. that to Mr. Broadwood (see p. 194), of which we give the signature.

Notwithstanding his illegible hand Beethoven was a considerable letter writer. The two collections published by Nohl contain 721, and these are probably not more than half of those he wrote.[10] Not a large number when compared with those of Mendelssohn or even Mozart—both of whom died so early,—but large under all the circumstances. 'Good letters' they cannot be called. They contain no descriptions or graces of style; they are often clumsy and incorrect. But they are also often eminently interesting from being so brimfull of the writer's personality. They are all concerned with himself, his wants and wishes, his joys and sorrows; sometimes when they speak of his deafness or his ill health, or confess his faults and appeal to the affection of his correspondent, they overflow with feeling and rise into an affecting eloquence, but always to the point. Of these, the letters to Wegeler and Eleanore von Breuning, and that to his brothers (called his 'Will'), are fine specimens. Many of those addressed to his nephew are inexpressibly touching. But his letters are often very short. Partly perhaps from his deafness, and partly from some idiosyncrasy, he would often write a note where a verbal question would seem to have been more convenient. One constant characteristic is the fun they contain. Swift himself never made worse puns with more pleasure, or devised queerer spelling[11] or more miserable rhymes, or bestowed more nicknames on his friends. Krumpholz is 'my fool'; he himself is 'the Generalissimus,' Haslinger 'the Adjutant,' Schindler 'the Samothracian' and 'Papageno'; Schuppanzigh is 'Falstaff'; Bernard, 'Bernardus non Sanctus'; Leidesdorf is 'Dorf des Leides'; Hoffmánn is adjured to be 'kein Hófmann,' Kühlau is 'Kühl nicht lau,' and so on. Nor are they always *comme il faut*, as when he addresses Holz as 'lieber Holz vom Kreuze Christi,' or apostrophises 'Monsieur Friederich, nommé Liederlich.' Sometimes such names bite deeply:—his brother Johann is the 'Braineater,' 'Pseudo-brother,' or 'Asinus,' and Caspar's widow the 'Queen of Night.' No one is spared. A canon to Count Moritz Lichnowsky runs 'Bester

[1] Ries, p. 94. [2] Countess Gallenberg, in Thayer, ii. 172.
[3] Ries, p. 94. [4] Moscheles, *Leben*, i. 17.
[5] Breuning, p. 44. [6] Thayer, ii. 340.
[7] Letter to Zmeskall, Oct. 9, 1813.
[8] Letter to Simrock, Aug. 2, 1794.
[9] For instance a MS. of the B flat Concerto, formerly in possession of Mr. Powell. [10] Thayer's two vols. contain many not before published.
[11] See Nos. 298, 302 of Nohl's *Briefe*.

Herr Graf, du bist ein Schaf.' The anecdote about his brother already alluded to is a case in point.[1] Johann, who lived on his own property, called on him on some *jour de fête*, and left his card 'Johann van Beethoven, Gutsbesitzer' (land proprietor), which Beethoven immediately returned after writing on the back 'L. van Beethoven, Hirnbesitzer' (brain proprietor). This fondness for joking pervaded his talk also; he liked a home-thrust, and delivered it with a loud roar of laughter. To tell the truth he was fond of horse-play, and that not always in good taste. The stories—some of them told by himself—of his throwing books, plates, eggs, at the servants; of his pouring the dish of stew over the head of the waiter who had served him wrongly; of the wisp of goat's beard sent to the lady who asked him for a lock of his hair—are all instances of it. No one had a sharper eye or ear for a joke when it told on another. He was never tired of retailing the delicious story of Simon the Bohemian tenor who in singing the sentence 'Auf was Art Elende' transformed it into 'Au! fwa! Sartellen Thee!'[2] But it must be confessed that his ear and his enjoyment were less keen when the joke was against himself. When at Berlin in 1796 he interrupted Himmel in the middle of an improvisation to ask when he was going to begin in earnest. But when Himmel, months afterwards, wrote to him that the latest invention in Berlin was a lantern for the blind, Beethoven not only with characteristic simplicity did not see the joke, but when it was pointed out to him was furious, and would have nothing more to do with his correspondent.

The simplicity which lay at the root of so many of his characteristic traits, while it gave an extraordinary force and freshness to much that he did and said, must often have been very inconvenient to those who had intercourse with him. One of his most serious quarrels arose from his divulging the name of a very old and intimate friend who had cautioned him privately against one of his brothers. He could see no reason for secresy; but it is easy to imagine the embarrassment which such disregard of the ordinary rules of life must have caused. Rochlitz describes the impression he received from him as that of a very able man reared on a desert island, and suddenly brought fresh into the world. One little trait from Breuning's recollections exemplifies this—that after walking in the rain he would enter the living room of the house and at once shake the water from his hat all over the furniture, regardless, or rather quite unaware, of the damage he was doing. His ways of eating in his later years became quite unbearable.

One fruitful source of difficulty in practical life was his lodgings. His changes of residence were innumerable during the first year or two of his life in Vienna; it is impossible to disentangle them. Shortly after his arrival the Lichnowskys took him into their house, and there for some years he had nominally a *pied à terre*; but with all the indulgence of the Prince and Princess the restraint of being forced to dress for dinner, of attending to definite hours and definite rules, was too much for him, and he appears very soon to have taken a lodging of his own in the town, which lodging he was constantly changing. In 1803, when an opera was contemplated, he had free quarters at the theatre, which came to an end when the house changed hands early in 1804. A few months later and he was again lodged in the theatre free. At Baron Pasqualati's house on the ramparts he had rooms—with a beautiful look-out[3]—which were usually kept for him, where he would take refuge when composing, and be denied to every one. But even with this he had a separate and fresh quarter nearly every winter.[4] In summer he hated the city, and usually followed the Vienna custom of leaving the hot streets for the delicious wooded environs of Hetzendorf, Heiligenstadt, or Döbling, at that time little villages absolutely in the country, or for Mödling or Baden, further off. To this he 'looked forward with the delight of a child.... No man on earth loves the country more. Woods, trees, and rocks give the response which man requires.' 'Every tree seems to say Holy,[5] Holy.' Here, as already remarked, he was out of doors for hours together, wandering in the woods, or sitting in the fork of a favourite lime-tree in the Schönbrunn gardens[6] sketch-book in hand; here his inspiration flowed, and in such circumstances the 'Mount of Olives,' 'Fidelio,' the 'Eroica Symphony,' and the majority of his great works were sketched and re-sketched, and erased and re-written, and by slow degrees brought far on to perfection.

His difficulties with his lodgings are not hard to understand; sometimes he quarrelled with them because the sun did not shine into the rooms, and he loved the light; sometimes the landlord interfered. Like other men of genius whose appearance would seem to belie the fact, Beethoven was extremely fond of washing.[7] He would pour water backwards and forwards over his hands for a long time together, and if at such times a musical thought struck him and he became absorbed, he would go on until the whole floor was swimming, and the water had found its way through the cieling into the room beneath. On one occasion he abandoned a lodging for which he had paid heavily in advance, because his landlord, Baron Pronay, insisted on taking off his hat to him whenever they met. One of the most momentous of his changes was in 1804. After he was turned out of his lodgings at the theatre Beethoven and Stephen Breuning inhabited two sets of rooms in a building called the *Rothe Haus*. As each set was large enough for two, Beethoven soon moved into Breuning's rooms, but neglected to give the necessary notice to the landlord, and thus after a time found that he had both lodgings on his

[1] Schindler (1st ed.) 121. [2] Thayer, ii. 227.

[3] Thayer, ii. 258.

[4] See the list for 1822, 3, and 4, in Breuning, 43-45.

[5] Letter to Mme. von Drossdick, *Briefe*, No. 61; also to Archd. Rodolph, May 27, 1813, and to Hauschka, No. 210. Nohl, *Leben*, ii. 573.

[6] Thayer, ii. 278.

[7] In a letter to Countess Erdödy accepting an invitation he stipulates for 'a little bath room.'

hands at once. The result was a violent quarrel, which drove Beethoven off to Baden, and estranged the two friends for a time. We have Beethoven's version of the affair in two letters to Ries—July, and July 24, 1804—angry implacable letters, but throwing a strong light on his character and circumstances, showing that it was not the loss of the money that provoked him, but an imputation of meanness; showing further that here, as so often elsewhere, his brother was his evil genius; and containing other highly interesting personal traits.

Besides the difficulties of the apartments there were those with servants. A man whose principles were so severe as to make him say of a servant who had told a falsehood that she was not pure at heart, and therefore could not [1]make good soup; who punished his cook for the staleness of the eggs by throwing the whole batch at her one by one, and who distrusted the expenditure of every halfpenny—must have had much to contend with in his kitchen. The books give full details on this subject, which need not be repeated, and indeed are more unpleasant to contemplate than many other drawbacks and distresses of the life of this great man.

In the earlier part of his career money was no object to him, and he speaks as if his purse were always open to his friends.[2] But after the charge of his nephew was thrust upon his hands a great change in this, as in other respects, came over him. After 1813 complaints of want of money abound in his letters, and he resorted to all possible means of obtaining it. The sum which he had been enabled to invest after the congress he considered as put by for his nephew, and therefore not to be touched, and he succeeded in maintaining it till his death.

It is hard to arrive at any certain conclusion on the nature and progress of Beethoven's deafness, owing to the vagueness of the information. Difficulty of hearing appears first to have shown itself about 1798 in singing and buzzing in his ears, loss of power to distinguish words, though he could hear the tones of voice, and great dislike to sudden loud noise. It was even then a subject of the greatest pain to his sensitive nature;[2] like Byron with his club-foot he lived in morbid dread of his infirmity being observed, a temper which naturally often kept him silent; and when a few years later[3] he found himself unable to hear the pipe of a peasant playing at a short distance in the open air, it threw him into the deepest melancholy, and evoked the well-known letter to his brother in 1802, which goes by the name of his Will. Still many of the anecdotes of his behavour in society show that during the early years of the century his deafness was but partial; and Ries, intimate as he was with his master, admits that he did not know it till told[4] by S. Breuning. It is obvious from Schindler's statement that he must have been able to hear the yellowhammers in the trees above him when he was composing the Pastoral Symphony in 1807 and 1808. A few facts may be mentioned bearing on the progress of the malady. In 1805 he was able to judge severely of the *nuances* in the rehearsal of his opera. In 1807, 1809, 1813 he conducted performances of his own works. In 1814 he played his B flat trio—his last appearance in public in concerted music. From 1816 to 1818 he used an ear trumpet.[5] At the opening of the Josephstadt Theatre in 1822, he conducted the performance—nearly to ruin it is true, but at the same time he was able to detect that the soprano was not singing in time, and to give her the necessary advice. A subsequent attempt (in Nov. 1822) to conduct 'Fidelio,' led to his having to quit the orchestra, when his mortification was so great that Schindler treats the occurrence as an epoch in his life.[6] At this time the hearing of the right ear was almost completely gone; what he did hear—amongst other things a musical box[7] playing the trio in 'Fidelio,' and Cherubini's overture to 'Medea'—was with the left ear only. After this he conducted no more, though he stood in the orchestra at the performance of the 'Choral Symphony,' and had to be turned round that he might see the applause which his music was evoking. From this to the end all communication with him was carried on by writing, for which purpose he always had a book of rough paper, with a stout pencil, at hand.

The connexion between this cruel malady and the low tone of his general health was closer than is generally supposed. The *post mortem* examination showed that the liver was shrunk to half its proper size, and was hard and tough like leather, with numerous nodules the size of a bean woven into its texture and appearing on its surface. There were also marks of ulceration of the pharynx, about the tonsils and Eustachian tubes. The arteries of the ears were athrumatous, and the auditory nerves—especially that of the right ear—were degenerated and to all appearance paralysed. The whole of these appearances are most probably the result of syphilitic affections at an early period of his life.[8] The pains in the head, indigestion, colic, and jaundice, of which he frequently complains, and the deep depression which gives the key to so many of his letters, would all follow naturally from the chronic inflammation and atrophy implied by the state of the liver, and the digestive derangements to which it would give rise, aggravated by the careless way in which he lived, and by the bad food, hastily devoured, at irregular intervals, in which he too often indulged. His splendid constitution and his extreme fondness for the open air must have been of great assistance to him. How thoroughly he enjoyed the country we have already seen, for, like Mendelssohn, he was a great walker, and in Vienna no day, however busy or however wet, passed without its 'constitutional'—a walk, or rather run, twice round the ramparts,

[1] See Nohl, *Leben*, iii. 841.
[2] Letter to Wegeler, June 29, 1801.
[3] Letters to Amenda (1800); Wegeler, June 29 Nov. 16 (1801). Ries, p. 98.
[4] Ries, p. 98.
[5] Schindler, ii. 170. [6] Ibid. 11. [7] Ibid. 9.
[8] This diagnosis, which I owe to the kindness of my friend Dr. Lauder Brunton, is confirmed by the existence of two prescriptions, of which, since the passage in the text was written, I have been told by Mr. Thayer, who heard of them from Dr. Bartolini.

a part of the city long since obliterated; or farther into the environs.

Beethoven was an early riser, and from the time he left his bed till dinner—which in those days was taken at, or shortly after, noon—the day was devoted to completing at the piano and writing down the compositions which he had previously conceived and elaborated in his sketch-books, or in his head. At such times the noise which he made playing and roaring was something tremendous. He hated interruption while thus engaged, and would do and say the most horribly rude things if disturbed. Dinner—when he remembered it—he took sometimes in his own room, sometimes at an eating-house, latterly at the house of his friends the Breunings; and no sooner was this over than he started on his walk. He was fond of making appointments to meet on the glacis. The evening was spent at the theatre or in society. He went nowhere without his sketch-books, and indeed these seem to distinguish him from other composers almost as much as his music does. They are perhaps the most remarkable relic that any artist or literary man has left behind him. They afford us the most precious insight into Beethoven's method of composition. They not only show—what we know from his own admission—that he was in the habit of working at three, and even four, things at once,[1] but without them we should never realise how extremely slow and tentative he was in composing. Audacious and impassioned beyond every one in extemporising, the moment he takes his pen in hand he becomes the most cautious and hesitating of men. It would almost seem as if this great genius never saw his work as a whole until it actually approached completion. It grew like a plant or tree, and one thing produced another.[2] There was nothing sudden or electric about it, all was gradual and organic, as slow as a work of nature and as permanent. One is prompted to believe, not that he had the idea first and then expressed it, but that the idea came in the process of finding the expression. There is hardly a bar in his music of which it may not be said with confidence that it has been re-written a dozen times. Of the air 'O Hoffnung' in Fidelio the sketch-books show 18 attempts, and of the concluding chorus 10. Of many of the brightest gems of the opera, says Thayer, the first ideas are so trivial that it would be impossible to admit that they were Beethoven's if they were not in his own handwriting. And so it is with all his works. It is quite astonishing to find the length of time during which some of his best-known instrumental melodies remained in his thoughts till they were finally used, or the crude vague commonplace shape in which they were first written down. The more they are elaborated the more fresh and spontaneous do they become.

To quote but two instances out of many. The theme of the *Andante* in the C minor Symphony, completed in 1808, is first found in a sketch-book of the year 1800, mixed with memoranda for the 6 Quartets, and in the following form:[3]—

Another is the first subject of the Allegro in the Sonata Op. 106. It first appears[4] thus—

then, with a slight advance,

next

then

and finally, after several pages more of writing and rewriting, it assumes its present incisive and spontaneous shape.

In these books every thought that occurred to him was written down at the moment; he even kept one by his bedside for use in the night.[5] Abroad or at home it was all the same, only out of doors he made his notes in pencil, and inked them over on his return to the house. It is as if he had no reliance whatever on his memory. He began the practice as a boy[6] and maintained it to the last. In the sale catalogue of his effects more than 50 of such books are included. Many of them have been parted and dispersed, but some remain intact. They are usually of large coarse music paper, oblong, 200 or even more pages, 16 staves to the page, and are covered from beginning to end, often over the margin as well, with close crowded writing. There is something very affecting in the sight of these books,[7] and in being thus brought so close to this mighty genius and made to realise the incessant toil and pains which he bestowed on all his works, small and great. In this he agreed with Goethe, who says, à propos to his 'Ballad,' 'Whole years of reflection are comprised in it, and I made three or four trials before I could bring it to its present shape.'[8] The sketch-books also show how immense was the quantity of his ideas. 'Had he,' says Nottebohm,[9] 'carried out all the symphonies which are begun in these books we should have at least fifty.'

But when, after all this care and hesitation, the works were actually completed, nothing ex-

1 Letter to Wegeler, June, 1800.

2 Thus the 3-bar rhythm of the Scherzo of the 9th Symphony gradually came as he wrote and re-wrote a fugue subject apparently destined for a very different work. Nottebohm, *N. B.* XXIII.

3 First given by Thayer, *Chron. Verzeichniss*, No. 140. For further information on this interesting subject see Nottebohm's *Ein Skizzenbuch Beethoven's*.

4 Nottebohm, *N. B.* VII.

5 Breuning, 98.

6 Letter, July 23, 1815.

7 There is one in the MS. department of the British Museum.

8 *Conversations with Eckermann*, Oxenford's translation, ii. 112.

9 *Neue Beethoveniana*, XIII.

ternal made him change them. No convenience of singers or players weighed for a moment against the integrity of his finished composition. When Sonntag and Ungher protested against the unsingable passages in the Ninth Symphony, and besought him to bring them within the compass of their voices, 'Nein und immer nein,' was the dry answer.[1] When Kraft, the cellist in the Schuppanzigh Quartet, complained that a passage 'did not lie within his hand,' the answer was 'it must lie'—'muss liegen.'[2]

A man to whom his art was so emphatically the business of his life, and who was so insatiable in his standard of perfection, must have been always advancing. To him more than to any other musician may be applied Goethe's words on Schiller:—'Every week he altered and grew more complete, and every time I saw him he appeared to me to have advanced since the last in knowledge, learning, and judgment.'[3] It is no wonder then that he did not care for his early works, and would sometimes even have destroyed 'Adelaide,'[4] the Septet, and others of his youthful pieces, if he could. Towards the end of his life he heard a friend practising his 32 Variations[5] in C minor. After listening for some time he said 'Whose is that?' 'Yours,' was the answer.' 'Mine? That piece of folly mine?' was his retort; 'Oh, Beethoven, what an ass you were in those days!' A good deal of this may have been momentary caprice; but making all allowance, one can imagine his feelings at the close of his life on receiving a commission from an English amateur for a 'Symphony in the style of his Second or of his Septet,' or on reading the contemporary effusions on the Eroica and C minor Symphonies, in which his honest and well-meaning critics[6] entreated him to return to the clearness and conciseness of his early works.

Hardly less characteristic than the sketch-books are his diaries or journals, in which the most passionate and personal reflections, resolutions, prayers, aspirations, complaints, are mixed up with memorandums of expenses and household matters, notes about his music, rules for his conduct, quotations from books, and every other conceivable kind of entry. These books have been torn up and dispersed as autographs; but a copy of one extending from 1812 to 1818 fortunately exists, and has been edited with copious notes and elucidations by Herr Nohl, the whole throwing great light on that unfortunate period of his life. A ray of light is also occasionally to be gained from the conversation-books already mentioned, some of which have been preserved, though as Beethoven's answers were usually spoken this source is necessarily imperfect.

If now we ask what correspondence there is between the traits and characteristics thus imperfectly sketched and Beethoven's music, it must be confessed that the question is a difficult one to answer. In one point alone the parallel is obvious—namely, the humour, which is equally salient in both. In the finale of the 7th and 8th Symphonies there are passages which are the exact counterparts of the rough jokes and horse-play of which we have already seen some instances. In these we almost hear his loud laugh. The Scherzo of Symphony No. 2, where the F♯ chord is so suddenly taken and so forcibly held, might almost be a picture of the unfortunate *Kellner* forced to stand still while the dish of stew was poured over his head. The bassoons in the opening and closing movements of No. 8 are inimitably humorous; and so on in many other instances which will occur to every one. But when we leave humour and go to other points, where in the life shall we look for the grandeur and beauty which distinguish the music? Neither in letters nor anecdotes do we find anything answering to the serene beauty of the slow movements (No. 2, No. 4, No. 9), or the mystic tone of such passages as those of the horns at the end of the Trio of the Eroica or of certain phrases in the finale of the Choral Fantasia and of the Choral Symphony, which lift one so strangely out of time into eternity. These must represent a state of mental absorption when all heaven was before his eyes, and in which he retired within himself far beyond the reach of outward things, save his own divine power of expression.

Equally difficult is it to see anything in Beethoven's life answering to the sustained nobility and dignity of his first movements, or of such a piece as the 'Overture to Leonora, No. 3.' And then if we come to the most individual and characteristic part of all Beethoven's artistic self, the process by which his music was built up—the extraordinary caution which actuated him throughout, the hesitation, the delays, the incessant modification of his thoughts, the rejection of the first impressions—of the second—of the third—in favour of something only gradually attained to, the entire subordination of his own peculiarities to the constant thought of his audience, and of what would endure rather than what pleased him at first—to all this there is surely nothing at all corresponding in his life, where his habit was emphatically a word and a blow. The fact is that, like all musicians, only in a greater degree than any other, in speech Beethoven was dumb, and often had no words for his deepest and most characteristic feelings. The musician has less connexion with the outside world than any other artist, and has to turn inward and seek his art in the deepest recesses of his being only.[7] This must naturally make him less disposed to communicate with others by the ordinary channels of speech and action, and will account for much of the irritability and uncertainty which often characterise his dealings with his fellow men. But the feelings are there, and if we look closely enough into the life we shall be able to detect their existence often where we least expect it. In Beethoven, for example, what was his treatment of his nephew—the strong devotion which seized him

[1] Schindler, p. 154. [2] Thayer, ii. 53.
[3] Eckermann, Jan. 18, 1825.
[4] Letter to Matthison, Aug. 4, 1800. Czerny, in Thayer, ii. 99; also 186. [5] Thayer, ii. 324. [6] See the quotations in Thayer, ii. 275.
[7] Goethe, *Wilhelm Meisters Wanderjahre*, Bk. ii. chap. 9.

directly after his brother's death, and drove him to sacrifice the habits of a lifetime; his inexhaustible forgiveness, his yearning tenderness—what are these, if properly interpreted, but a dumb way of expressing that noble temper which, when uttered in his own natural musical language, helps to make the first movement of the Eroica so lofty, so dignified, and so impressive?

We must now return to the chronicle of the events of Beethoven's life.

His position at Bonn as organist and pianist to the Emperor's brother, his friendship with Count Waldstein, who was closely related to some of the best families in Vienna, and his connexion with Haydn, were all circumstances sure to secure him good introductions. The moment was a favourable one, as since Mozart's death, a twelvemonth before, there had been no player to take his place; and it was as a player that Beethoven was first known. It is pleasant to know that his show-piece, with which he took the Vienna connoisseurs by storm, was his Variations on 'Venni amore,' which we have already mentioned as composed before he left Bonn. Public concerts in our sense of the word there were few, but a player had every opportunity at the musical parties of the nobility, who maintained large orchestras of the best quality, and whose music-meetings differed from public concerts chiefly in the fact that the audience were better educated, and were all invited guests. Prince Lichnowsky and Baron van Swieten appear to have been the first to secure Beethoven, the former for his regular Friday morning chamber performances, the latter for soirées, when he had either 'to bring his night-cap in his pocket' or else to stay after the other guests had gone, and send his host to bed with half-a-dozen of Bach's fugues as an *Abendsegen*. The acquaintance probably began shortly after Beethoven's arrival; and after a twelvemonth of unpleasant experience in the Vienna lodgings, the Prince induced him to accept apartments in his house. His wife was a Princess of Thun, famous for her beauty and her goodness; he himself had been a pupil of Mozart; and both were known as the best amateur musicians of Vienna. Beethoven was poor enough to be tempted by such hospitality, but it was an absurd arrangement, and he very soon infringed it by disregarding the Prince's hours, often dining at the *Gasthof*, having a lodging of his own elsewhere, and other acts of independence. Here however he was frequently heard, and thus became rapidly known in the most musical circles, and Ries's anecdotes show (after making allowance for the inaccuracy of a man who writes 30 years after the events) how widely he was invited, how completely at his ease he was, and how entirely his eccentricities were condoned for the sake of his playing and his great qualities. Not that we are to suppose that Beethoven gave undue time to society. He was too hard a worker for that. His lessons with Haydn and Albrechtsberger (from the latter he had three a week) were alone enough to occupy a great deal of time, and his own studies in counterpoint exist to show that he did not confine himself to the mere tasks that were set him. Moreover his lessons with Albrechtsberger contain sketches for various compositions, such as 'Adelaide,' a part of one of the Trios (op. 1), and the Symphony in C,[1] all showing how eager he was to be something more than a mere player or even a splendid improviser. These sketches afford an early instance of his habit of working at several compositions at one and the same time. The date of one of them, about Feb. 1795, seems to imply either that the story—grounded on Ries's statement—that the Trios were in MS. for many months[2] before they were printed is inaccurate, or, more probably, that Beethoven re-wrote one of the movements very shortly before delivering the work to the publisher, which he did on May 19. In this case it would show the wisdom of the plan which he adopted with most of his early works,[3] of keeping them in MS. for some time and playing them frequently, so as to test their quality and their effect on the hearers, a practice very consistent with his habitual caution and fastidiousness in relation to his music. At any rate the Trios were published first to the subscribers, by July 1795, and then, on Oct. 21, to the public. They were shortly followed by a work of equal importance, the first three Pianoforte Sonatas,[4] which were first played by their author at one of the Prince's Fridays in presence of Haydn, and published on the 9th of the following March as op. 2, dedicated to him. He had not then written a string-quartet, and at this concert Count Appony[5] proposed to Beethoven to compose one, offering him his own terms, and refusing to make any conditions beyond the single one that the quartet should be written—a pleasant testimony to the enthusiasm excited by the new Sonatas, and to the generosity of an Austrian nobleman. In addition to the Trios, the publications of his three first years in Vienna include the 12 Variations on 'Se vuol ballare' (July 1793); the 13 on 'Es war einmal' (early in 1794); the 8 for 4 hands on Count Waldstein's theme (1794); and 9 for Piano Solo on 'Quant' e più bello'[6] (Dec. 30, 1795). The compositions are more numerous, and besides the Trios and Sonatas (op. 1 and 2) include a Trio for Oboes and Corno inglese (op. 87), which remained unpublished till 1806; a Rondo in G for Pianoforte and Violin,[7] which he sent to Eleanore von Breuning, and which remained unpublished till 1808; the two Concertos for Piano and Orchestra, of which 'No. 2' is the earlier, and 'No. 1' was composed before March

[1] See Nottebohm's *Beethovens Studien*, i. 202.

[2] Haydn left Vienna for London on Jan. 19, '94, and did not return till Sept. '95, when the Trios had been printed and in the subscribers' hands for some weeks. If he therefore advised Beethoven not to publish the third it must have been before he left Vienna. Ries's statement is so explicit that the alternative suggested in the text seems the only escape from the difficulty.

[3] He maintained this plan till 1812, when he informs Varenna that he never publishes until a year after composition. Letter Feb. 8, 1812.

[4] In the *Adagio* of No. 1 the corresponding movement in No. 3 of the early Piano Quartets is partially adopted—a rare thing with Beethoven.

[5] Wegeler, p. 29. [6] B. & H. 167. [7] Ibid. 102.

29, 95; Songs, 'Adelaide,' and 'Opferlied,'[1] both to Matthison's words, and 'Seufzer eines Ungeliebten,'[2] all probably composed in 95; Canon 'Im Arm[3] der Liebe,' an exercise with Albrechtsberger; 12 Minuets and 12 'Deutsche Tänze' for Orchestra,[4] composed Nov. 95.

On March 29, 95, Beethoven made his first appearance before the outside public at the annual concert in the Burg Theatre, for the widows' fund of the Artists' Society. He played his Concerto in C major.[5] The piece had probably been suggested by Salieri, and with it Beethoven began a practice which he more than once followed when the work was bespoken — of only just finishing the composition in time; the Rondo was written on the afternoon of the last day but one, during a fit of colic. At the rehearsal, the piano being half a note too flat, Beethoven played in C♯.[6] Two days after he appeared again at the same theatre at a performance for the benefit of Mozart's widow, playing a Concerto of Mozart's between the acts of the 'Clemenza di Tito.'[7] Later in the year he assisted another benevolent object by writing 12 minuets and 12 waltzes for orchestra for the ball of the 'Gesellschaft der bildenden Künstler' on the 22nd Nov. He was evidently a favourite with the Artists, who advertise 'the master-hand of Herr Ludwig van Beethoven,' while they mention Süssmayer —who also contributed music—without an extra word. These dances, after publication, remained in favour for two more seasons, which is mentioned as a great exception to rule. On Dec. 18 he again appeared in public at a concert of Haydn's in the 'little Redoutensaal,' playing a Concerto of his own—but whether the same as before is not stated. The dedication of the Sonatas and his co-operation at Haydn's concert allow us to hope that the ill-feeling already alluded to had vanished. So closed the year 1795. Bonn was at this time in the hands of the Republican army, and Beethoven's brother the Apotheker was serving as a 'pharmacien de 3ème classe.'

1796 was a year of wandering. Haydn and he appeared together at a second concert on January 10.[8] In the interval Beethoven went perhaps to Prague, certainly to Nuremberg. On Feb. 19 he was in Prague again, where he composed the Scena[9] 'Ah! perfido' for Madame Duschek, the friend of Mozart. From thence he travelled to Berlin, played at court, amongst other things the two cello sonatas op. 5, probably composed for the occasion, and received from the King a box of louis d'or, which he was proud of showing as 'no ordinary box, but one of the kind usually presented to ambassadors.' At Berlin his time was passed pleasantly enough with Himmel the composer and Prince Louis Ferdinand. He went two or three times to the Singakademie,[10] heard the choir sing Fasch's psalms, and extemporised to them on themes from those now forgotten compositions. In July the Court left Berlin, and Beethoven probably departed also; but we lose sight of him till Nov. 15, the date of a 'farewell-song'[11] addressed to the volunteers on their leaving Vienna to take part in the universal military movement provoked by Napoleon's campaigns in Italy. The war was driving all Germans home, and amongst others Beethoven's old colleagues the two Rombergs passed through Vienna from Italy, and he played for them at a concert.

The publications of 1796 consist of the 3 Piano Sonatas, op. 2 (March 9); 12 Variations on a minuet *à la Vigano*[12] (Feb.), and 6 on 'Nel cor più sento'[13] (Mar. 23); 6 Minuets (also in March) for Piano, originally written for orchestra—perhaps the result of his success with the 'bildender Künstler.'[14] Of the compositions of the year, besides those already named, may be mentioned as probable the Piano Sonata in G,[15] the second of the 2 small ones (op. 49); and another of the same rank in C[16] for Eleanore von Breuning; we may also ascribe to the latter part of this year the Duet Sonata (op. 6); 12 Variations on a Russian dance;[17] the String Quintet (op. 4), arranged from an Octet for wind instruments, very probably of his præ-Vienna time. The Russian Variations were written for the Countess Browne, wife of an officer in the Russian service, and were acknowledged by the gift of the horse which we have already mentioned as affording an instance of Beethoven's absence of mind. But the winter months must have been occupied by a more serious work than variations—the Quintet for piano and wind (op. 16),[18] which Beethoven produced at a concert of Schuppanzigh's on April 6, 1797, and which is almost like a challenge to Mozart on his own ground, and the not less important and far more original Pianoforte Sonata in E♭ (op. 7). This great work, 'quite novel, and wholly peculiar to its author, the origin of which can be traced to no previous creation, and which proclaimed his originality so that it could never afterwards be disputed,' was published on Oct. 7, '97, but must have been often played before that date. The sketches for the 3 Sonatas, op. 10, are placed by Nottebohm in this period, with the Variations on the 'Une fièvre brûlante.' The three String Trios, op. 9, also probably occupied him during some part of the year. The Serenade Trio, op. 8, though published in 1797, more probably belongs with op. 3 to the Bonn date. The Variations on 'See the conquering hero' for Pianoforte and Cello, dedicated to the Princess Lichnowsky,[19] were published during this year, and were probably written at the time.

Vienna was full of patriotism in the spring of 1797. Haydn's 'Emperor's Hymn' had been sung in the theatre for the first time on Feb. 12,[20] and Beethoven wrote a second military Lied, 'Ein

[1] B. & H. 233. [2] Ibid. 253. [3] Ibid. 256. [4] Ibid. 16, 17. [5] Thayer, i. 294.
[6] Wegeler, p. 36. [7] Wlassack, *Chronik des Hofburgtheater*, p. 98.
[8] Hanslick, *Concertwesen in Wien*, p. 105.
[9] 'Une grande Scene mise en musique, par L. v. Beethoven, à Prague, 1796,' is Beethoven's own title (Nottebohm, *Beethoveniana*, p. 1, note).
[10] Fasch's Journal, Thayer ii. 13. Strange that Zelter (*Corr. with Goethe*) should not refer to this visit. Mme. von Voss's Journal, too, is blank during these very months.

[11] B. & H. 230. [12] Ibid. 169. [13] Ibid. 168. [14] Ibid. 194.
[15] Nottebohm, *Catalogue*, p. 205. [16] B. & H. 159. [17] Ibid. 170.
[18] An unusual combination, which may explain why so fine a work remained in MS. till 1801. [19] B. & H. 110.
[20] Schmid, *Joseph Haydn und N. Zingarelli*, etc. (Vienna, 1847), p. 8.

grosses deutsches Volk sind wir,'[1] to Friedelberg's words, which is dated April 14, but did not prove more successful than his former one. In May he writes to Wegeler in terms which show that with publications or lessons his pecuniary position is improving; but from that time till Oct. 1—the date of an affectionate entry in Lenz von Breuning's album—we hear nothing whatever of him. A severe illness has to be accounted for,[2] and this is probably the time at which it happened. In November occurred the annual ball of the 'Bildenden Künstler,' and his dances were again played for the third time; the seven Ländler,[3] ascribed to this year, were not improbably written for the same ball. His only other publications of 1797 not yet mentioned are the Pianoforte Rondo in C major, which many years afterwards received the opus number 51, and last, but not least, 'Adelaide.' Some variations[4] for 2 Oboes and Corno Inglese on 'La ci darem' were played on Dec. 23 at a concert for the Widows and Orphans Fund, but are still in MS.

The chief event of 1798 is one which was to bear fruit later—Beethoven's introduction to Bernadotte the French ambassador, by whom the idea of the Eroica Symphony is said[5] to have been first suggested to him. Bernadotte was a person of culture, and having R. Kreutzer, the violin-player, as a member of his establishment may be presumed to have cared for music. Beethoven, who professed himself an admirer of Bonaparte, frequented the ambassador's levees; and there is ground for believing that they were to a certain extent intimate. On April 2 Beethoven played his Piano Quintet (op. 16) at the concert for the Widows and Orphans Fund. The publications of this year show that the connexion with the von Brownes indicated by the dedication of the Russian Variations was kept up and even strengthened; the 3 String Trios, op. 9 (published July 21), are dedicated to the Count, and the 3 Sonatas, op. 10 (subscribed July 7, published Sept. 26), to the Countess. The 3rd of these sonatas forms a landmark in Beethoven's progress of equal significance with op. 7. The letter[6] which he appended to the Trios speaks of 'munificence at once delicate and liberal'; and it is obvious that some extraordinary liberality must have occurred to draw forth such an expression as 'the first Mæcenas of his muse' in reference to any one but Prince Lichnowsky. In other respects the letter is interesting. It makes music depend less on 'the inspiration of genius' than on 'the desire to do one's utmost,' and implies that the Trios were the best music he had yet composed. The Trio for Piano, Clarinet, and Cello (op. 11), dedicated to the mother of Princess Lichnowsky, was published on Oct. 3. This is the composition which brought Steibelt and Beethoven into collision, to the sad discomfiture of the former.[7] Steibelt had shown him studied neglect till they met at Count Fries's, at the first performance of this Trio, and he then treated him quite *de haut en bas*. A week later they met again, when Steibelt produced a new Quintet and extemporised on the theme of Beethoven's Finale—an air from Weigl's 'Amor marinaro.' Beethoven's blood was now fairly up; taking the cello part of Steibelt's quintet he placed it upside down before him, and making a theme out of it played with such effect as to drive Steibelt from the room. Possibly this fracas may account for Beethoven's known dissatisfaction with the Finale.[8] The other publications of 1798 are Variations: 12 for Piano and Cello on an air in the 'Zauberflöte,' afterwards numbered as op. 66; 6, easy,[9] for Piano or Harp, possibly written for some lady friend, and published by his old ally Simrock at Bonn; and 8 on 'Une fièvre brulante.'[10]

This year he again visited Prague, and performed at two public concerts, making an immense impression.[11] After his return, on Oct. 27, he played one of his two Concertos at the Theatre *auf den Wieden*. Wölfl was in Vienna during this year, and in him Beethoven encountered for the first time a rival worthy of his steel. They seem to have met often at Count Wetzlar's (Wölfl's friend), and to have made a great deal of music together, and always in a pleasant way.[12] It must have been wonderful to hear them, each excited by the other, playing their finest, extemporising alternately and together (like Mendelssohn and Moscheles), and making all the fun that two such men at such an age and in capital company would be sure to make. Wölfl commemorated their meeting by dedicating three sonatas to Beethoven, but met with no response.

But Beethoven did not allow pleasure to interfere with business, as the publications of the following year fully show. The 3 Sonatas for Piano and Violin, dedicated to Salieri (op. 12), published on Jan. 12, 1799, though possibly composed earlier must at any rate have occupied him in correction during the winter. The little Sonata in G minor (op. 49, No. 1) is a child of this time, and is immediately followed in the sketch books by the 'Grande Sonate pathétique'—Beethoven's own title—(op. 13), dedicated to Prince Lichnowsky, as if to make up for the little slight contained in the reference to Count Browne as his 'first Mæcenas.' The well-known Rondo to the Sonata appears to have been originally intended for the third of the String Trios.[13] Of the origin of the 2 Sonatas, op. 14 (published Dec. 21), little is known. The sketches for the first of the two are coincident in time with those for the Concerto in B♭, which was completed in 1794,[14] and there is ground for believing that it was originally conceived as a string quartet, into which indeed Beethoven

[1] B. & H. 231. [2] Thayer, ii. 18. [3] B. & H. 198.
[4] Not the Trio, op. 87 (Nottebohm, *Neue Beethoveniana*).
[5] By Schindler, on the statement of Beethoven himself and others.
[6] See Thayer, ii. 32, and Nottebohm's Catalogue, op. 9. Why are not such interesting matters as this Letter or the Dedications reprinted in all cases with Beethoven's works?

[7] Ries, p. 81. [8] Thayer, ii. 32, note. [9] B. & H. 176. [10] Ibid. 171.
[11] See Tomaschek's interesting account in Thayer, ii. 29.
[12] See Seyfried, *Notizen*, 6. [13] Nottebohm, *N. B.* No. XX.
[14] Nottebohm, *N. B.* No. II.

converted it a few years after. The second is probably much later, and is specially interesting from the fact that Beethoven explained it[1] to be a dialogue between two lovers, he entreating and she resisting. The Sonatas are dedicated to the Baroness Braun.

The other publications of 1799 are variations: 10 on Salieri's 'La Stessa'; 7 on Winter's 'Kind, willst du'; and 8 on Süssmayer's 'Tändeln.'[2] A comparison of the dates of publication with those of the appearance of the operas from which the themes are taken, shows that two of these were written shortly before publication.

Beethoven was now about to attack music of larger dimensions than before. His six string Quartets, the Septet, the 1st Symphony, and the 'Mount of Olives,' are fast approaching, and must all have occupied him more or less during the last year of the century. In fact the sketches for the three first of the quartets (first in date of composition), Nos. 5, 1, 6, are positively assigned to this year, though there is evidence that the earliest of the three had been begun as far back as 94 or 95.[3] And though sketches of the Septet have not yet been made public, yet it is contrary to all Beethoven's habits in the case of so important a piece, and apparently quite spontaneously undertaken, that he should not have been at work at it for a long while before its production. The same with regard to the 1st Symphony. Both were produced on April 2, 1800. Traces of the Symphony, or of a previous one in the same key,[4] are found as early as the beginning of 95, and there is no doubt that two such experiments in a new field must have occupied much time and labour. Besides these he was working on a very important new Sonata in B♭ (op. 22).

The few recorded events of 1800 are all closely connected with music. On Wednesday, April 2, Beethoven gave the first concert which he had attempted in Vienna for his own benefit. It took place at the Burg Theatre, which was given him for the occasion, at 7 p.m., and the progamme was as follows:—1. Symphony, Mozart. 2. Air from the Creation. 3. A grand Pianoforte Concerto, 'played and composed' by Beethoven. 4. The Septet. 5. Duet from the Creation. 6. Improvisation by Beethoven on Haydn's Emperor's Hymn. 7. Symphony, No. 1. The Concerto was doubtless one of the two already known—the Septet had been previously performed at Prince Schwarzenberg's,[5] had pleased immensely, and Beethoven was evidently proud of it. 'It is my Creation,' said he—let us hope not in Haydn's presence. He had not forgotten Bonn, and the theme of the variations is said by Czerny[5] to be a Rhine *Volkslied*. The work was dedicated in advance to the Empress, and though not published for some time, became rapidly popular. So much for the compositions, but the performance appears from the report in the Leipsic paper[6] to have been shameful; the band disliked Wranitzky the conductor, and vented their dislike on the music. In addition to this it appears that the rehearsal, if it took place at all, was a very imperfect one. A reference in one of Beethoven's letters (April 22, 1801) shows that it was his custom not to write in the piano part into his Concertos, and therefore to play them from memory.

On the 18th of the same month Beethoven appeared again at the concert of Punto the horn-player, with a Sonata for Horn and Piano, composed for the occasion. This he had naturally not been able to touch while preparing for his own concert, and in fact it was written down on the day before the performance.[7] Here again there cannot have been much chance of rehearsal. But with two such players it was hardly needed; and so much did the Sonata delight the hearers, that in defiance of a rule forbidding applause in the Court Theatre the whole work was unanimously encored. On the 27th, the anniversary of the day on which he first entered Bonn, Beethoven's old master, the Elector, returned to the capital. In May Steibelt made his appearance in Vienna from Prague, where his *charlatanerie* and his real ability had gained him prodigious financial success. We have already alluded to his conflict with Beethoven. In Vienna he does not appear to have succeeded, and in August he was again in Paris.

The announcement of Beethoven's benefit concert names No. 241 'im tiefen Graben,' 3rd storey, as his residence. He had now left Prince Lichnowsky's, and he maintained this lodging for two years. In this year we hear for the first time of his going to the country for the autumn. He selected Unter-Döbling, a village two miles north of Vienna, and his lodging was part of the house occupied by the Grillparzer family. Madame Grillparzer long recollected his fury on discovering her listening to his playing outside the door, and the stern revenge he took.[8]

As regards publications 1800 is a blank, but composition went on with immense energy. If we throw back the Symphony and the Septet into 1797, we have still the Horn Sonata and the Piano Sonata in B♭ (op. 22)—a work of great moment—the Six Quartets, the String Quintet in C, the Piano Concerto in C minor. Of all these very important works we have Beethoven's own mention in a letter of Dec. 15, 1800, in addition to the evidence as to date afforded by the sketch-books.[9] And besides these we are bound to believe that the Ballet of Prometheus, performed March 28, 1801, occupied him at least during the latter portion of the year. An incident of this summer was Beethoven's letter to Matthison (Aug. 4) sending him his 'Adelaide,' a letter interesting for its courteous and genial tone, for its request for another poem, and for its confession that his early works had already begun to dissatisfy him. After his return to town occurred Czerny's introduction to him. Czerny, then a lad of just upon 10, became Beethoven's pupil

[1] Schindler, on Beethoven's authority, *Biographie* (1840), p. 224, Moscheles' ed. ii. 124. [2] B. & H. 172, 173, 174.
[3] Nottebohm, *N. B.* No. XVI. [4] Ibid. No. XIX.
[5] Thayer, ii. 99. [6] Ibid. ii. 98.
[7] Ries, p. 82. [8] Thayer, ii. 104. [9] Ibid. ii. 115.

in pianoforte playing, and has left a delightful account of his first interview, and of much which occurred after it.[1] Among the letters of this winter and the spring of 1801 are some to Hoffmeister, formerly a composer, and then a music-publisher in Leipsic, which ended in his publishing the Septet, the Symphony in C, the Piano Concerto in B♭, and the Sonata (op. 22) in the same key. The price given for these works was 20 ducats each, except the Concerto, which was 10. The ducat was equal to 10s. English. The Concerto is priced so low because 'it is by no means one of my best, any more than that I am about to publish in C major, because I reserve the best for myself, for my journey'[2]— a confession which proves that the Concerto in C minor was already in existence. The letters show keen sympathy with projects for the publication of Bach's works, and of Mozart's sonatas arranged as quartets.[3] They speak of his having been ill during the winter, but the vigorous tone of the expression shows that the illness had not affected his spirits. On Jan. 30, 1801, he played his Horn Sonata a second time, with Punto, at a concert for the benefit of the soldiers wounded at Hohenlinden.

He was now immersed in all the worry of preparing for the production of his Ballet of Prometheus, which came out on March 28 at the Court (Burg) Theatre. Its great success is evident from the fact that it was immediately published in a popular form—Pianoforte Solo,[4] dedicated to Princess Lichnowsky—and that it had a run of 16 nights during 1801, and 13 during the following year. Apart from its individual merits the Prometheus music is historically interesting as containing a partial anticipation of the Storm in the Pastoral Symphony, and (in the Finale) an air which afterwards served for a Contretanz, for the theme of elaborate variations, and for the subject of the last movement of the Eroica Symphony. The Ballet gave occasion for an unfortunate little encounter between Beethoven and Haydn, evidently unintentional on Beethoven's part, but showing how naturally antagonistic the two men were. They met in the street the day after the first performance, 'I heard your new Ballet last night,' said Haydn, 'and it pleased me much.' '*O lieber Papa*,' was the reply, 'you are too good: but it is no *Creation* by a long way.' This unnecessary allusion seems to have startled the old man, and after an instant's pause he said 'You are right: it is no *Creation*, and I hardly think it ever will be?'

The success of 'Prometheus' gave him time to breathe, and possibly also cash to spare: he changed his lodgings from the low-lying 'tiefen-Graben' to the Sailer-stätte, a higher situation, with an extensive prospect over the ramparts.[5] For the summer of 1801 he took a lodging at Hetzendorf, on the south-west side of the city, attracted by the glades and shrubberies of Schönbrunn, outside which the village lies, and perhaps by the fact that his old master the Elector was living in retirement there. It was his practice during these country visits to live as nearly as possible in entire seclusion, and to elaborate and reduce into ultimate form and completeness the ideas which had occurred to him during the early part of the year, and with which his sketch-books were crowded. His main occupation during this summer was 'The Mount of Olives,' which Ries found far advanced when he arrived in Vienna in 1801.[6] The words were by Huber,[7] and we have Beethoven's own testimony[8] that they were written, with his assistance, in 14 days. He was doubtless engaged at the same time, after his manner, with other works, not inferior to that oratorio in their several classes, which are known on various grounds to have been composed during this year. These are 2 Violin Sonatas in A minor and F, dedicated to Count von Fries—originally published together (Oct. 28) as op. 23, but now separated under independent Nos.; the String Quintet in C (op. 29); and not less than 4 masterpieces for the Piano—the Grand Sonatas in A♭ (op. 26) and D (op. 28); the two Sonatas entitled 'Quasi Fantasia' in E♭ and in C♯ minor (op. 27); which, though not published till 1802, were all four completed during this year. To each of them a word or two is due. The Sonata in A♭—dedicated, like those of op. 1 and 13, to his prime friend Prince Carl Lichnowsky—is said[9] to owe its noble Funeral March to pique at the praises on a march by no means worthy of them in Paer's 'Achille.' That opera—produced at Vienna on the 6th June of this year—is the same about which Paer used to tell a good story of Beethoven, illustrating at once his sincerity and his terrible want of manners. He was listening to the opera with its composer, and after saying over and over again, 'O! que c'est beau,' 'O! que c'est intéressant,' at last could contain himself no longer, but burst out 'il faut que je compose cela.'[10] The Grand Sonata in D received its title of 'Pastorale' (more appropriate than such titles often are) from Cranz the publisher, of Hamburg. The Andante, by some thought inferior to the rest of the Sonata, was Beethoven's peculiar favourite, and very frequently played by him.[11] The flyleaf of the autograph of the work contains a humorous duet and chorus—'the praise of the fat,' making fun of Schuppanzigh[12]—'Schuppanzigh ist ein Lump, ein Lump,' etc. The remaining two, qualified as 'Fantasia' by their author, have had very different fates. One, that in E♭, has always lived in the shadow of its sister, and is comparatively little known.

[1] Published by C. F. Pohl, *Jahres-Bericht des Conservatoriums der Gesellschaft der Musikfreunde in Wien*, 1870. Also Thayer, ii. 103. The drawback to this, and to so much of the information regarding Beethoven, is that it was not written till many years after the events it describes. [2] Letter of Dec. 15, 1800.

[3] In curious contradiction to the strong expressions on the subject of arrangements in a subsequent letter, quoted by Thayer, ii. 183.

[4] Originally numbered op. 24, but when the Overture was issued in Parts it was numbered op. 43, and op. 24 was given to the Violin Sonata in F.

[5] Thayer, ii. 131.

[6] Thayer (ii. 160) has shown that Ries has mistaken the year, and did not come to Vienna till 1801.

[7] Author of Winter's 'Unterbrochene Opferfest,' and other pieces.

[8] His letter of Jan. 23, 1824, printed by Pohl in *Die Gesellschaft der Musikfreunde* (Vienna, 1871), p. 57.

[9] Ries, p. 80. [10] F. Hiller, in Thayer, ii. 134.

[11] Czerny, in Thayer, ii. 134. [12] Thayer, *Verzeichniss*, No. 91.

The other, the so-called 'Moonlight Sonata,'[1] is as widely played and as passionately loved as any of Beethoven's pianoforte works. It is one of his most original productions. The dedication to the Countess Guicciardi, upon which so much romance has been built, has had a colder light thrown on it by the lady herself. 'Beethoven,' said she, 'gave me the Rondo in G, but wanting to dedicate something to the Princess Lichnowsky he took the Rondo away, and gave me the Sonata in C♯ minor instead.'[2]

Meantime his deafness, which began with violent noise in his ears, had gradually merged into something more serious. He consulted doctor after doctor, Frank, his friend Wegeler, and Wering, but the malady constantly increased. It gave him the keenest distress; but so great were his resolution and confidence that not even the prospect of this tremendous affliction could subdue him. 'I will as far as possible defy my fate, though there must be moments when I shall be the most miserable of God's creatures.' . . . . 'Not unhappy: no, that I never could endure! I will grapple with fate; it shall never drag me down.' The letters to Wegeler of June 29[3] and Nov. 16, 1801, from which these words are taken, give an extraordinary picture of the mingled independence and sensibility which characterised this remarkable man, and of the entire mastery which music had in him over friendship, love, pain, deafness, or any other external circumstance. 'Every day I come nearer to the object which I can feel, though I cannot describe it, and on which alone your Beethoven can exist. No more rest for him!' 'I live only in my music, and no sooner is one thing done than the next is begun. As I am now writing, I often work at three and four things at once.' How truly this describes the incessant manner in which his ideas flowed may be seen from the sketch-book published by Nottebohm,[4] and which is the offspring of this very period—Oct. 1801 to May 1802. It contains sketches for the Finale of the Second Symphony, for the 3 Violin Sonatas (op. 30); for Piano Sonatas in G and D minor (op. 31); for the Variations in F (op. 34), and in E♭ (op. 35); and a large number of less important works, the themes of which are so mixed up and repeated as to show that they were all in his mind and his intention at once.

The spring of 1802 saw the publication of several very important pieces, the correction of which must have added to his occupations—the Serenade (op. 25); the Sonatas in B♭[5] (op. 22), A♭ (op. 26), E♭ and C♯ minor (op. 27); the Variations for Piano and Cello on Mozart's air 'Bei Männern,' and 6 Contretänze. It is curious to notice that up to op. 22 all the Solo Sonatas, as well as the Duet (op. 6) and the 3 with Violin (op. 12) are published 'for Clavecin or Pianoforte.' The Sonata in B♭ is the first to break the rule, which comes to an end with the two quasi-fantasias, op. 27. One would like to know if this is a mere publisher's freak—which, knowing Beethoven's care of details, it is hard to believe—or whether great works like op. 7; op. 10, No. 3; and op. 26 were intended for instruments so unlike the Piano as the whispering Clavichord or the prancing Harpsichord—for 'Clavecin' may mean either. All the works just enumerated were out by April, and were followed in the later months by the Septet, issued in two portions; the Sonata in D (op. 28); 6 Ländler;[6] the Rondo in G (Op. 51, No. 2); and in December by the Quintet in C (op. 29).

Beethoven had recently again changed his doctor. Vering did not satisfy him, and he consulted Schmidt, a person apparently of some eminence, and it was possibly on his recommendation that he selected the village of Heiligenstadt, at that time a most retired spot, lying beyond Unter-Döbling, among the lovely wooded valleys in the direction of the Kahlenberg and Leopoldsberg. Here he remained till October, labouring at the completion of the works mentioned above, which he had sketched early in the year, and which he probably completed before returning to Vienna. Here too he wrote the very affecting letter usually known as 'Beethoven's will,' dated Oct. 6, and addressed to his brothers, to be opened after his death,[7] a letter full of depression and distress, but perhaps not more so than that written by many a man of sensibility under adverse temporary circumstances, and which does not give us a high idea of Dr. Schmidt's wisdom in condemning a dyspeptic patient to so long a course of solitude. At any rate, if we compare it with the genial, cheerful strains of the music which he was writing at the time—take the Symphony in D as one example only—and remember his own words: 'I live only in my music, ... letter-writing was never my *forte*'—it loses a good deal of its significance.[8] Once back in town his spirits returned; and some of his most facetious letters to Zmeskall are dated from this time. On returning he changed his residence from the Sailer-Stätte, where we last left him, to the Peters-Platz, in the very heart of the city, and at the top of the house. In the storey above Beethoven lived his old friend Förster, who had won his affection by giving him hints on quartet writing on his first arrival in Vienna. Förster had a little son whom Beethoven undertook to instruct, and the boy, then just 6, long[9] remembered having to get up in the dark in the winter mornings and descend the stairs for his lessons. This winter again there were many proofs to correct—the 2 Piano Sonatas (op. 31, 1 & 2), the 3 Violin ditto, 2 sets of Variations (op. 34, 35), all which appeared early in 1803. The Piano Sonatas he regarded as a change in his style[10]—which they certainly are, the D minor especially. The Variations he

[1] This foolish sobriquet is derived from a criticism on the work by Rellstab mentioning moonlight on the Lake of Lucerne.

[2] Thayer, ii. 172.

[3] No year is given in the date of the letter. Wegeler places it in 1800, but Thayer (ii. 155, 6) has proved it to belong to 1801.

[4] *Ein Skizzenbuch von Beethoven*, etc., Leipzig, B. & H.

[5] 'Well engraved,' says Beethoven to Hoffmeister, 'but you have been a fine time about it!'

[6] B. & H. 197.

[7] The autograph is in possession of Madame Lind-Goldschmidt, to whom it was given by Ernst.

[8] See the sensible remarks of Thayer, ii. 196.

[9] Thayer, ii. 199, 200.

[10] Ibid. 186.

mentions[1] as distinct in kind from his earlier ones, and therefore to be included in the series of his large works, and numbered accordingly. In addition there were published 2 Preludes (op. 39), dating from 1789; 7 Bagatelles, some of them as old as 1782, but one at least (No. 6) written within the last twelve months. Also the Romance in G for Violin and Orchestra (op. 40), which was published this year, and 6 Sacred Songs (op. 48), dedicated to his Russian friend Count von Browne. And proofs at that date appear to have been formidable things, and to have required an extraordinary amount of vigilance and labour. Not only had the engravers' mistakes to be guarded against, and the obscurities of Beethoven's writing, but the publishers were occasionally composers and took on themselves to correct his heresies and soften his abruptnesses as they passed through their hands. Thus in the Sonata in G (op. 31, No. 1), Nägeli of Zurich interpolated four bars.[2] Of course Beethoven discovered the addition on hearing Ries play from the proof, and his rage was naturally unbounded. The mistakes were corrected, and an amended proof was transmitted at once to Simrock of Bonn, who soon got out an 'Edition très correcte';—but Nägeli adhered to his own version of Beethoven's music, and editions are still issued[3] containing the four redundant bars. It is needless to say that after Opus 31 he published no more for Beethoven. But even without such intentional errors, correcting in those days was hard work. 'My Quartets,' he[4] complains, 'are again published full of mistakes and *errata* great and small; they swarm like fish in the sea—innumerable.' The Quintet in C (op. 29), published by Breitkopf, was pirated by Artaria of Vienna, and being engraved from a very hasty copy was extraordinarily full of blunders.[5] Beethoven adopted a very characteristic mode of revenge; fifty copies had been struck off, which he offered Artaria to correct, but in doing so caused Ries to make the alterations with so strong a hand that the copies were quite unsaleable.[6] It was an evil that never abated. In sending off the copies of the A minor Quartet twenty years later, he says, 'I have passed the whole forenoon to-day and yesterday afternoon in correcting these two pieces, and am quite hoarse with stamping and swearing'—and no wonder when the provocation was so great. The noble Sonatas, op. 31, to the first of which one of the above anecdotes refers, were unfortunate in more ways than one. They were promised to Nägeli, but Caspar Beethoven[7] by some blunder—whether for his own profit or his brother's does not appear—had sold them to a Leipsic house.[8] The discovery enraged Beethoven, who hated any appearance of deceit in his dealings; he challenged his brother with the fact, and the quarrel actually proceeded to blows. Knowing how much Beethoven disliked his early works, it is difficult not to imagine that the appearance of the two boyish Preludes, op. 39, and of the Variations, op. 44 (1792 or 3), both published at Leipsic—was due to the interference of Caspar.

A great event in 1803 was the production of 'The Mount of Olives,' his first vocal composition on a larger scale than a scena. The concert took place in the Theatre 'an der Wien' on April 5, and the programme included three new works—the Oratorio, the Symphony in D, and the Pianoforte Concerto in C minor, played by himself. Interesting accounts of the rehearsal (in which Prince Lichnowsky showed himself as friendly as ever) and of the performance will be found in Ries and Seyfried.[9] Difficult as it is to conceive of such a thing, the Symphony appears to have been found too laboured by the critics, and not equal to the former one.[10] The success of the Oratorio is shown by the fact that it was repeated three times (making four performances) by independent parties in the course of the next twelve months. The Sonata for Piano and Violin, now so well known as the 'Kreutzer Sonata,' was first played on May 17, at the Augarten, at 8 a.m. There was a curious bombastic half-caste English violin-player in Vienna at that time named Bridgetower. He had engaged Beethoven to write a sonata for their joint performance at his concert. Knowing Beethoven's reluctance to complete bespoken works, it is not surprising to find him behind time and Bridgetower clamouring loudly for his music. The Finale was easily attainable, having been written the year before for the Sonata in A (op. 30, No. 1), and the violin part of the first movement seems to have been ready a few days before the concert, though at the performance the pianoforte copy still remained almost a blank, with only an indication here and there. But the Variations were literally finished only at the last moment, and Bridgetower had to play them at sight from the blurred and blotted autograph of the composer. Beethoven's rendering of the Andante was so noble, pure, and chaste, as to cause a universal demand for an encore. A quarrel with Bridgetower caused the alteration of the dedication.

Before Beethoven left town this year he made an arrangement to write an opera for Schikaneder, Mozart's old comrade, the manager of the Theatre 'an der Wien.'[11] Beyond the bare fact nothing is known on the subject. It is possible that a MS. Trio[12] preserved in the library of the 'Gesellschaft der Musikfreunde' at Vienna, and afterwards worked up into the duet in 'Fidelio,' is a portion of the proposed work, but this is mere conjecture. The arrangement was announced on June 29, and Beethoven had before

[1] See his letter (Dec. 26, 1802) in Thayer, ii. 213.
[2] Between the 28th and 27th bars from the end of the first movement.
[3] E. g. that of Holle of Wolfenbüttel. An equally gratuitous alteration has been made in the Sonata op. 81 *a*. See Thayer, *Verzeichniss*, p. 192.
[4] Letter to Hoffmeister, April 8, 1802. [5] Ries, 120.
[6] Ries, 120. He issued a notice to the public, cautioning them against this incorrect edition. [7] Ries. 87.
[8] Caspar had already offered them to Andre of Offenbach. See Thayer, ii. 202.
[9] Ries, 76; Seyfried, *Notizen*, 19; and see Thayer, ii. 223, 224.
[10] See the report in Thayer, ii. 225. [11] See Thayer, ii. 221, 242.
[12] Nottebohm, *Beethoveniana*, p. 82.

that date, perhaps as early as April, taken up his quarters at the theatre with his brother Caspar, who, with all his faults, was necessary to a person so inapt at business as Ludwig. His summer and autumn were again spent—after a few weeks *Kur* at Baden[1]—at Ober-döbling, and were occupied principally with his third Symphony on 'Napoleon Bonaparte,' the idea of which, since its suggestion in 1798, appears to have ripened with the contemplation of the splendid career of the First Consul as soldier, lawgiver, statesman, and hero, until it became an actual fact.

Of the order in which the movements of this mighty work were composed we have not yet any information, but there is no doubt that when Beethoven returned to his lodgings in the theatre in the autumn of 1803 the Finale was complete enough, at least in its general outlines,[2] to be played through by its author. There are traces of Beethoven being a great deal in society this winter. Two young Rhinelanders—Gleichenstein, a friend and fellow official of Breuning's in the War Office, and Mähler, also a government official and an amateur portrait painter, were now added to his circle.[3] With another painter, Macco, he[4] appears to have been on terms of great intimacy. The Abbé Vogler was in Vienna this season with his pupil Carl Maria von Weber, and a record[5] survives of a soirée given by Sonnleithner, at which Vogler and Beethoven met, and each gave the other a subject to extemporise upon. The subject given by Beethoven to Vogler we merely know to have been 4½ bars long, while that on which he himself held forth was 'the scale of C major, three bars, *alla breve*.' Vogler was evidently the more expert contrapuntist, but Beethoven astonished even his rival's adherents by his extraordinary playing, and by a prodigious flow of the finest ideas. *Noctes cœnæque deorum.*—Clementi too was in Vienna about this time, or a little later, with his pupil Klengel. He and Beethoven often dined at the same restaurant, but neither would speak first, and there was no intercourse.[6] Not for want of respect on Beethoven's side, for he had a very high opinion of Clementi, and thought his *Method* one of the best. This winter[7] saw the beginning of a correspondence which was not destined to bear fruit till some years later—with Thomson the music-publisher of Edinburgh. Thomson had already published arrangements of Scotch airs by Pleyel and Kozeluch, and, with the true eye of a man of business, was now anxious to obtain from a greater and more famous musician than either, six sonatas on Scotch themes. Beethoven replies on Oct. 5, offering to compose six sonatas for 300 ducats (£150). Thomson responded by offering half the sum named, and there for the present the correspondence dropped. The prospect of an opera from Beethoven was put an end to at the beginning of 1804 by the theatre passing out of Schikaneder's hands into those of Baron von Braun, and with this his lodging in the theatre naturally ceased.[8] He moved into the same house with Stephen Breuning—the 'Rothe Haus,' near the present Votive Church, and there the rupture already spoken of took place.

The early part of 1804 was taken up in passing through the press the Symphony No. 2 (dedicated to Prince Carl Lichnowsky), and the three 4-hand Marches, which were published in March—but the real absorbing occupation of the whole winter must have been the completion of the Bonaparte Symphony. At length the work was done, a fair copy was made, the outside page of which contained the[9] words 'Napoleon Bonaparte . . . . . Louis van Beethoven,' and it lay on the composer's table for the proper opportunity of official transmission to Paris. On May 3 the motion for making Napoleon emperor passed the Assembly, and on the 18th, after his election by *plébiscite*, he assumed the title. The news must have quickly reached Vienna, and was at once communicated to Beethoven by Ries. The story need not be given here in detail. In a fury of disappointment and with a torrent of reproaches he tore off the title page and dashed it on the ground. At some future time it received the new name by which we know it, and under which it was published—'Sinfonia eroica per festeggiare il sovvenire d'un gran uomo'—but this was probably an afterthought, and the cover of the MS. now in the Bibliothek at Vienna,—

Sinfonia grande
Napoleon Bonaparte
804 im August
del Sigr.
Louis van Beethoven

Sinfonie 3 Op. 55

an intermediate title. The right to use the Symphony was purchased by Prince Lobkowitz, to whom it is dedicated. It was played at his house during the winter, and remained in MS. till October 1806.

The *fracas* at Breuning's rooms ended by Beethoven's dashing off to Baden, and then returning to his old quarters at Döbling. There he composed the Grand Sonata in C, which he afterwards dedicated to Count Waldstein, and that in F, op. 54, which though only in two movements and dedicated to no one is not inferior in originality to its longer companion. It is to the Finale of this work, and not that of the 'Appassionata' as usually believed, that Ries's story applies. Ries appears to have often gone out, as he often did, to Döbling—within an easy walk of Vienna—and to have remained with his master all the after

[1] Not Baden-Baden, but a mineral-water bath 16 or 18 miles south of Vienna. [2] Thayer, ii. 236. [3] Ibid. 234. [4] Ibid. 241.
[5] By Gänsbacher, Ibid. 236. [6] Ibid. 246.
[7] See the letters and replies in Thayer, ii. 239.

[8] Thayer, ii. 246.
[9] These words can still be made out on the cover of the MS. score at Vienna.

part of the day. They went for an immense walk, and did not get home till eight in the evening. During the whole time Beethoven had been humming and growling to himself, but without anything like a tune. On Ries asking him what it was, he replied that it was a theme for the finale of the Sonata. The instant they reached the house he sat down to the piano without taking off his hat, and for more than an hour pounded away at his new idea. Ries sat in a corner listening.—The Sonata in C, just mentioned, contained when completed a long Andante in F—the subject of a very characteristic story, already alluded to (p. 167). This, however, at the advice of some judicious critic, he was induced to take out and replace by the present short introductory Adagio, after which it was published separately, and became the well-known 'Andante favori.'[1] During this summer, on July 19 or 26, there was a concert at the Augarten, at which Beethoven conducted; the Symphony in D was performed, and Ries made his first public appearance as Beethoven's scholar in the C minor Concerto. Ries's story of his cadence is too long for these pages, but should be read.[2] The Pianoforte part having to be written out for Ries, the Concerto was at last ready for publication, and in fact made its appearance in November, dedicated to Prince Louis Ferdinand of Prussia, an amateur of remarkable musical gifts, whose acquaintance Beethoven made when he visited his father's court in 1796, and who while in Vienna at this very time was one of the first to hear and appreciate the new Symphony. When Beethoven came back it was to a new lodging, in a house of Baron Pasqualati's, on the Mölker-Bastion near Prince Lichnowsky's, and in some sense this was his last; for though he left it more than once yet the Baron always forbid the rooms to be let, saying that Beethoven was sure to come back to them again. Breuning and he soon met, and a reconciliation took place which was not interrupted for many years—but they never again put their friendship so far to the proof as to live together.

Breuning's attitude through the whole affair is in keeping with his solid sensible character, and does him infinite credit. His letter to Wegeler of November 13 gives no hint of a quarrel, but is full of the deepest sympathy with Beethoven under the affliction of his deafness. In addition to the works already mentioned as published during 1804 must be named the great Sonata in Eb, which ultimately became the 3rd of opus 31; 7 Variations on 'God save the King,'[3] and 5 on 'Rule Britannia'; a song, 'Der Wachtelschlag,'[4] and 'Ah! perfido.' Why he selected these two English airs does not appear. At a later date he said, à propos to its use in his Battle Symphony, 'I must show the English a little what a blessing they have in God save the King.'[5] It is satisfactory to find him so fond of it.—The first trial of the Eroica took place in December[6] at Prince Lobkowitz's. The opinions expressed concerning it are collected by Thayer, and should be read and digested by all who are tempted to regard music from the 'finality' point of view.

Beethoven's connection with the Theatre an der Wien, though interrupted, was not at an end. Baron von Braun took Schikaneder into his service, and one of their first acts was to renew the offer. Bouilly's opera, which had been already set by Gaveaux[7] and Paer,[8] was chosen, and Sonnleithner was employed to make the German translation. Beethoven went back to his rooms at the theatre, and set to work with energy. But, remembering his habit of doing several things at once, we need not suppose that, though at work on an opera, he dropped other compositions. A letter to Artaria shows that on June 1, 1805, he was engaged on a new Quintet, the suggestion of Count Fries.[9] Though he had even proceeded so far as to mention it to the publisher, its ultimate fate must be left to the discovery of Herr Nottebohm; it certainly never arrived at publication. He also completed the Sonata in F (op. 54), and probably entirely composed the Triple Concerto (op. 56). But the opera was his main and absorbing business. During the whole of the spring he was hard at work, and in June he betook himself to Hetzendorf, there to put his sketches into shape, and to get inspiration from his favourite woods and fields. To give an idea of the extraordinary amount of labour and pains which he bestowed on his work, and of the strangely tentative manner in which so great a genius proceeded, we may mention[10] that in the sketch-book which contains the materials for the opera—a thick oblong volume of 300 pages, 16 staves to the page—there are no less than 18 distinct and different beginnings to Florestan's air 'In des Lebens Frühlingstagen,' and 10 to the chorus 'Wer ein holdes Weib.' To reduce these chaotic materials to order, and to score the work, was the entire occupation of these summer months. Closely as he was occupied he could occasionally visit Vienna, and on one occasion in July[11] we find him at Sonnleithner's rooms with Cherubini and Vogler. Cherubini arrived in Vienna with his wife early in the month, and remained till the following April. His operas had long been favourites on the Vienna stage. The 'Deux Journées' was performed under his direction shortly after his arrival, and 'Faniska' was produced for the first time on Feb. 25, 1806. Beethoven knew them well, and has left on record[12] that he esteemed their author above all then living writers for the stage. He also thought so highly of Cherubini's Requiem as to say that he should borrow largely from it in the event of his writing one. But the influence of Cherubini on Beethoven's vocal music is now[13] acknowledged. The two artists were much

[1] B. & H. 192. [2] *Notizen*, p. 114. [3] B. & H. 179, 180. [4] Ibid. 234.
[5] In his journal 1812-18. Nohl. *Die Beethoven-Feier* (1871), p. 55.
[6] Thayer, ii. 261; and Ries, p. 79.

[7] 'Leonore ou l'amour conjugale, opera comique,' Feb. 19, 1798.
[8] 'Leonora ossia l'amore conjugale,' Dresden, Oct. 3, 1804.
[9] Letter to Artaria, June 1, 1805.
[10] Thayer, ii. 281. [11] Ibid. 282.
[12] Seyfried, p. 22; also Czerny in *Cäcilia*. See Thayer, ii. 353.
[13] See Hiller, in *Macmillan's Magazine*, July 1875; also the report of a conversation with Mendelssohn in Marx's *Music of the 19th century*. A fragment of a sketch-book of Beethoven's in Mr. Joachim's possession

together, and agreed as well as two men of such strong character and open speech were likely to agree. Cherubini presented the composer of 'Fidelio' with a copy of the *Méthode* of the Conservatoire, and the scores of 'Médée' and 'Faniska' are conspicuous in the sale catalogue of Beethoven's scanty library.[1]

One proof that 'Fidelio' was complete before his return to town is afforded by the fact that he allowed others to hear it. On one occasion he played it to a select set of friends,[2] when Ries (as already mentioned) was excluded; and thus—as he was shortly afterwards called to Bonn by the conscription—lost his chance of hearing the opera at all in its first shape. That Beethoven's voice in singing was 'detestable'[3] will not have diminished the interest of the trial. The work of rehearsing the music now began, and was evidently attended with enormous difficulties, especially in regard to the singers. They complained that their passages were unsingable, while Beethoven on his part was determined to make no alterations—and apparently none were made.[4] With the band he fared little better. He even invokes his deafness as an assistance. Writing only two days before the first performance, he says,[5] 'Pray try to persuade Seyfried to conduct my opera to-day, as I wish to see and hear it from a distance; in this way my patience will at least not be so severely tried by the rehearsal as when I am close enough to hear my music so bungled. I really do believe it is done on purpose. Of the wind I will say nothing, but——. All *pp. cresc.*, all *decresc.*, and all *f. ff.* may as well be struck out of my music, since not one of them is attended to. I lose all desire to write anything more if my music is to be so played.' And again,[6] 'the whole business of the opera is the most distressing thing in the world.'

The performance was fixed for Wednesday, Nov. 20. External events could hardly have been more unpropitious. The occupation of Ulm and Salzburg had been followed on Nov. 13 by the entry of the French army into Vienna. Bonaparte took up his quarters at Schönbrunn; the Emperor of Austria, the chief nobility and other wealthy persons and patrons of music had deserted the town, and it was a conquered city tenanted by Frenchmen. It was in such circumstances that 'Fidelio, oder die eheliche Liebe' was produced. The opera was originally in 3 acts. It was performed on the 20th, 21st, and 22nd, and was then withdrawn by the composer.[7] The overture on these occasions appears to have been that known as 'Leonora No. 2.' It was felt by Beethoven's friends that, in addition to the drawbacks of the French occupation and of the advanced character of the music, the opera was too long; and a meeting was held at Prince Lichnowsky's house, when the whole work was gone through at the piano, and after a battle lasting from 7 till 1 in the morning, Beethoven was induced to sacrifice three entire numbers. It is characteristic of Beethoven that though furious and unpleasant to the very greatest degree while the struggle was going on, yet when once the decision was made he was in his most genial temper.[8] The libretto was at once put into the hands of Stephen Breuning, by whom it was reduced to two acts and generally improved, and in this shortened form, and with the revised Overture known as 'Leonora No. 3,' it was again performed on March 29, 1806, but, owing to Beethoven's delays over the alterations, with only one band rehearsal. It was repeated on April 10, each time to fuller and more appreciative houses than before, and then, owing to a quarrel between Beethoven and Baron Braun, the intendant of the theatre, suddenly and finally withdrawn. Attempts were made to bring it out at Berlin, but they came to nothing, and this great work was then practically shelved for seven or eight years.

It is an astonishing proof of the vigour and fertility of the mind of this extraordinary man that in the midst of all this work and worry he should have planned and partly carried out three of his greatest instrumental compositions. We have the assurance of Mr. Nottebohm[9] that the Piano Concerto in G and the Symphony in C minor were both begun, and the two first movements of the latter composed, in 1805. The two last of the String Quartets, op. 59, appear to have been written during this winter—before that in F,[10] which now stands first. There are many indications in his letters that his health was at this time anything but good, and the demands of society on him must have been great. Against them he could arm himself by such reflections as the following pencil[11] note in the margin of a sketch-book of this very date. 'Struggling as you are in the vortex of society, it is yet possible, notwithstanding all social hindrances, to write operas. Let your deafness be no longer a secret—even in your Art!'

On April 10, 1806, 'Fidelio' was performed for the last time; on May 25[12] the marriage contract of Caspar Carl Beethoven with Johanna Reis was signed—harbinger of unexpected suffering for Ludwig—and on May 26 he began the scoring of the first of the three Quartets, which were afterwards dedicated to the Russian Ambassador, Count Rasoumoffsky, as op. 59. So says his own writing at the head of the autograph.[13] These Quartets, the Russian airs in which it is natural to suppose were suggested by the Ambassador (a brother-in-law of Prince Lichnowsky), are another link in the chain of connection between the republican composer and the great Imperial court of Petersburg, which originated some of his noblest works.

His favourite summer villages had been defiled by the French, and perhaps for this reason

contains the Trio in the 'Deux Journées' and a piece from the 'Zauberflöte,' mixed up with bits of 'Fidelio' and of the Finale of the B flat Symphony.

[1] Thayer, *Chron. Verzeichniss*, pp. 180, 181.
[2] Ries, 102.
[3] *Abscheulich*; Czerny, in Thayer, ii. 202.
[4] Schindler (1860), i. 135, 136.
[5] Letter to Meyer.
[6] To Treitschke, in Schindler, i. 136.
[7] Breuning's letter of June 2, 1806.
[8] See Roeckel's account of the whole transaction in Thayer, ii. 295.
[9] Nottebohm, *Catalogue*, op. 67 and 58.
[10] Letter to Brunswick, May 11.
[11] Thayer, ii. 311.
[12] Thayer, ii. 311.
[13] *Catalogue*, op. 59.

Beethoven did not pass the summer of 1806 at the usual spots, but went to the country-house of his friend Count Brunswick—whose sisters[1] were also his great allies—in Hungary. Here he wrote the magnificent Sonata in F minor, than which nothing more impetuous, more poetical, or more enduring ever came from his pen. His letters may have been full of depression[2]—but it vanished when he spoke in music, and all is force, elevation, and romance. In October he left Count Brunswick for the seat of Prince Lichnowsky, near Troppau, in Silesia, 40 miles N.E. of Olmütz. The war was in full progress (Jena was fought on Oct. 16), and the Prince had several French officers quartered upon him. They were naturally anxious to hear Beethoven, but he refused to play to them; and on being pressed by his host and playfully threatened with confinement to the house, a terrible scene took place—he made his escape, went off by night post to Vienna, and on his arrival at home was still so angry as to demolish a bust of the Prince in his possession. He brought back with him not only the Sonata just named, but the Pianoforte Concerto in G, the Symphony in B flat (No. 4), the Rasoumoffsky Quartets, and the 32 Variations in C minor. The Quartets were played frequently in MS. during the winter at private concerts, but the larger orchestral works were not heard till later. The Violin Concerto (op. 61) was first played by Clement—a well-known *virtuoso*, and at that time principal violin of the Theatre an der Wien—at his concert on Dec. 23, and there is evidence to show, what might have been assumed from Beethoven's habit of postponing bespoken works to the last, that it was written in a hurry, and Clement played his part without rehearsal, at sight. What chance can such great and difficult works, new in spirit and teeming with difficulties, have had of influencing the public when thus brought forward? No wonder that the Concerto was seldom heard till revived by Joachim in our own time. The MS. shows that the solo part was the object of much thought and alteration by the composer—evidently after the performance.

The publications of 1806 consist of the Sonata in F, op 54 (April 9); a trio for two Violins and Viola (April 12), adapted from a trio[3] for two Oboes and Cor Anglais, and afterwards numbered op. 87; the Andante in F (May) already mentioned as having been originally intended for the Waldstein Sonata; and lastly, on October 29, in time for the winter season, the Eroica Symphony, dedicated to Prince Lobkowitz. In addition to these an arrangement of the 2nd Symphony as a Pianoforte trio,[4] by Beethoven's own hand, was published at Vienna.

The first external musical event of 1807 was the performance of the new Symphony, No. 4, which took place before a very select audience in the middle or end of March.[5] The concert was organised for Beethoven's benefit, no doubt to compensate him for his disappointment with the Opera, and was largely subscribed to. No programme of equal length was probably ever put together; it contained the 1st and 2nd Symphonies, the Eroica—hardly known as yet, and in itself a programme—and the new work—2½ hours of solid orchestral music without relief! A second performance of the Symphony was given at a public concert on Nov. 15. The overture to 'Coriolan'—a tragedy by Collin—must have occupied him during the opening of the year, since it is included with the new Symphony, the new Concertos for Violin and Piano, and the 3 String-quartets in a sale of copyrights for England,[6] which Beethoven effected on April 20 to Clementi, who had for some years been at the head of a musical business in London. For these and an arrangement of the Violin Concerto for Piano (dedicated to the wife of Stephen von Breuning), Clementi paid £200 down, Beethoven binding himself to compose three new Sonatas for the sum of £60 more—a part of the bargain which was not carried out. Beethoven's finances were thus for the time flourishing, and he writes in high spirits on his prospects.[7]

Another overture belonging to this period is that in C, known as op. 138, and erroneously styled 'Leonora No. 1,' the fact being that it was written as 'a new Overture' for the production of 'Fidelio' in Prague in the spring of this year.[8] Another great work approaching completion during the summer was the Mass in C, which was written for Prince Esterhazy, Haydn's patron, and after considerable delay was first sung in the Chapel at Eisenstadt on Sept. 13, the name-day of the Princess Marie of Esterhazy. Beethoven and his old rival Hummel—then the Prince's Chapelmaster—were both present. After the mass the Prince, perhaps puzzled at the style of the music, so different from that to which he was accustomed in his Chapel—hinted as much to Beethoven, in the strange question 'What have you been doing now?' Hummel overheard the remark, and probably amused at the *naïveté* of the question (for Hummel can have found nothing to question in the music) unfortunately smiled. Beethoven saw the smile, misinterpreted it, and left the Palace in a fury. This occurrence possibly explains why the name of Esterhazy, to whom the mass is dedicated in Beethoven's autograph, is replaced by that of Prince Kinsky in the published copy (1812).

The date of the C minor Symphony has not yet been conclusively ascertained, but there is good ground for believing that it and the Pastoral Symphony were completed, or at any rate much advanced, during this year, at Heiligenstadt and in the country between that and the Kahlenberg, as Beethoven pointed out to Schindler in 1823[9]—the visit to Eisenstadt being probably undertaken for the sake of the Mass only.

[1] 'Lieber, lieber Brunswick ..... küsse deine Schwester Therese.' Letter, May 11. His favourite Sonata, op. 78, was dedicated to this lady. [2] Breuning's letter of October, in Thayer, ii. 312.
[3] Composed in or about 1794. Nottebohm, *Catalogue*, op. 87.
[4] B. & H. 90. [5] *A. M. Z.* ix. 400.
[6] Schindler, i. 142.
[7] To Brunswick, 'an einem Maytage.' Nohl, *Neue Briefe*, No. 7.
[8] Nottebohm, *Beethoveniana*, p. 70, etc. [9] Schindler, i. 153.

Of his activity in town during the winter there are more certain traces. A musical society of amateurs was formed, who held their concerts in the Hall of the Mehlgrube. At one of these, in December, the Eroica Symphony was performed, and the overture to Coriolan played for the first time. At another the B flat Symphony was performed for the second time, with immense appreciation. Beethoven himself conducted both of these concerts. December is also the date of a memorial to the directors of the Court Theatre, praying that he might be engaged at an annual salary of 2400 florins, with benefit performances, to compose one grand opera and an operetta yearly—a memorial evidently not favourably received.

The publications of 1807 are not numerous, they consist of the Sonata in F minor (op. 57), dedicated to Count Brunswick (Feb. 18), and since designated 'Appassionata' by Cranz of Hamburg; the 32 Variations for Piano[1] (April); and the Triple Concerto (op. 56), dedicated to Count Lobkowitz (July 1).

1808 opened with the publication of the overture to 'Coriolan' (op. 62), dedicated to the author of the tragedy, and the 3 new String-quartets (op. 59). There is reason to believe[2] that Beethoven again passed the summer at Heiligenstadt, whence he returned to Vienna, bringing with him ready for performance the two Symphonies, C minor and Pastoral, the two Pianoforte Trios in D and E flat, and the Choral Fantasia, a work new not only in ideas and effects but also in form, and doubly important as the precursor of the Choral Symphony. It and the Symphonies were produced at a Concert given by Beethoven in the theatre an der Wien on Dec. 22. It was announced to consist of pieces of his own composition only, all performed in public for the first time. In addition to the three already mentioned the programme contained the Piano Concerto in G, played by himself; two extracts from the Eisenstadt Mass; [3] 'Ah! perfido'; and an extempore fantasia on the pianoforte. The result was unfortunate. In addition to the enormous length of the programme and the difficult character of the music the cold was intense and the theatre unwarmed. The performance appears to have been infamous, and in the Choral Fantasia there was actually a break down.[4]

The Concerto had been published in August, and was dedicated to Beethoven's new pupil and friend the Archduke Rodolph. It commemorates the acquisition of the most powerful and one of the best friends Beethoven ever possessed, for whom he showed to the end an unusual degree of regard and consideration, and is the first of a long series of great works which bear the Archduke's name. The Sonatina in G, the fine Sonata for Piano and Cello in A, and the Piano Fantasia in G minor—the last of less interest than usual—complete the compositions of 1808, and the Pianoforte adaptation of the Violin Concerto,[5] dedicated to Madame Breuning, closes the publications.

Hitherto Beethoven had no settled income beyond that produced by actual labour, except the small annuity granted him since 1800 by Prince Lichnowsky. His works were all the property of the publishers, and it is natural that as his life advanced (he was now 39) and his aims in art grew vaster, the necessity of writing music for sale should have become more and more irksome. Just at this time, however, he received an invitation from Jerome Bonaparte, King of Westphalia, to fill the post of Maître de Chapelle at Cassel, with a salary of 600 gold ducats (£300) per annum, and 150 ducats for travelling expenses, and with very easy duties. The first trace of this offer is found in a letter of his own, dated Nov. 1, 1808; but he never seems seriously to have entertained it except as a lever for obtaining an appointment under the Court of Austria. In fact the time was hardly one in which a German could accept service under a French prince. Napoleon was at the height of his career of ambition and conquest, and Austria was at this very time making immense exertions for the increase of her army with a view to the war which broke out when the Austrians crossed the Inn on April 9. With this state of things imminent it is difficult to imagine that King Jerome's offer can have been seriously made or entertained. But it is easy to understand the consternation into which the possibility of Beethoven's removal from Vienna must have thrown his friends and the lovers of music in general, and the immediate result appears to have been an undertaking on the part of the Archduke Rodolph, Prince Lobkowitz, and Prince Kinsky, dated March 1, 1809, guaranteeing him an annual income of 4000 (paper) florins, payable half-yearly, until he should obtain a post of equal value in the Austrian dominions.[6] He himself, however, naturally preferred the post of Imperial Kapellmeister under the Austrian Government, and with that view drew up a memorial,[7] which however appears to have met with no success, even if it were ever presented. At this time, owing to the excessive issue of bank notes, the cash value of the paper florin had sunk from 2*s.* to a little over 1*s.*, so that the income secured to Beethoven, though nominally £400, did not really amount to more than £210, with the probability of still further rapid depreciation.

Meantime the work of publication went on apace, and in that respect 1809 is the most brilliant and astonishing year of Beethoven's life. He now for the first time entered into relations with the great firm of Breitkopf & Härtel. Simrock published (in March) the 4th Symphony, dedicated to Count Oppersdorf as op. 60, and Breitkopf and Härtel head their splendid list with the Violin Concerto, dedicated to Breuning as op. 60, and also issued in March.

[1] B. & H. 181. [2] Schindler.

[3] Reichardt in Schindler, i. 150 note; and see Beethoven's note to Zmeskall of 'Dec. 1808.'

[4] On this occasion the Introduction to the Choral Fantasia was extemporised; it was not written down for 8 or 9 months later. Nottebohm, *N. B.* No. V.

[5] B. & H. No. 73. [6] Schindler, i. 167.

[7] See Nohl, *Briefe*, No. 48, 49, and *Neue Briefe*, 41.

This they followed in April by the C minor and Pastoral Symphonies (op. 67 and 68), dedicated jointly to Prince Lobkowitz and Count Rasoumoffsky, and by the Cello Sonata in A (op. 69), dedicated to the Baron von Gleichenstein, who with Zmeskall shared Beethoven's intimate friendship at this date; and these again in October,[1] by the two Pianoforte Trios (op. 70), dedicated to the Countess Erdödy, in whose house Beethoven had been living since his rupture with [2]Lichnowsky; and lastly on Nov. 22 by a Song, 'Als die Geliebte sich trennen wollte.'[3]

On May 12 the French again entered Vienna; on the 21st Aspern was fought, and Napoleon took possession of the island of Lobau, close to the city. Wagram took place on July 6, and the whole summer, till the peace of Schönbrunn on Oct. 14, must have been a very disturbed season for the inhabitants of Vienna. Beethoven's lodging being on the wall was much exposed to the firing. The noise disturbed him[4] greatly, and at least on one occasion he took refuge in the cellar of his brother's house in order to escape it. He had his eyes open however to the proceedings of the French, and astonished a visitor many years afterwards with his recollections of the time.[5] It is remarkable how little external events interfered with his powers of production. As far as quality goes the Piano Concerto in E flat and the String Quartet in the same key—both of which bear the date 1809—are equal to any in the whole range of his works. The 6 Variations in D (op. 76)—the theme afterwards used for the March in the 'Ruins of Athens'—are not remarkable, but the Piano Sonata in F♯ written in October is very so. Though not so serious as some, it is not surpassed for beauty and charm by any of the immortal 33. It seems to have been a special favourite of the author's. 'People are always talking of the C♯ minor Sonata,' said he once, 'but I have written better things than that. The F♯ Sonata is something very different.'[6] A more important (though not more delightful) Sonata had been begun on May 14 to commemorate the departure of the Archduke from Vienna on that day. It is dated and inscribed by Beethoven himself, and forms the first movement of that known as 'Les Adieux, l'Absence et le Retour.' Among the sketches for the Adieux is found a note[7] 'Der Abschied am 4ten Mai—gewidmet und aus dem Herzen geschrieben S. K. H.'—words which show that the parting really inspired Beethoven, and was not a mere accident for his genius to transmute, like the four knocks in the Violin Concerto, or the cook's question in the last Quartet. A March for a military band in F, composed for the Bohemian Landwehr under Archduke Anton, and 3 Songs—'L'amante impaziente' (op. 82, No. 4), 'Lied aus der Ferne,'[8] and 'Die laute Klage'[9]—complete the compositions of 1809. Haydn had gone to his rest on May 31, in the middle of the Austrian occupation, but we find no allusion to him in any of Beethoven's journals or letters.

The correspondence with Thomson of Edinburgh, opened in 1806, was renewed this autumn. It began with a letter from Thomson, sending 43 airs, which was promptly answered by Beethoven, and it lasted until Feb. 21, 1818, during which time Beethoven harmonised no less than 164 national melodies. For these he received in all a sum of some £200.[10]

1810 began with the return of the Archduke on Jan. 30, and the completion of the Sonata. The sketch books[11] show that the next few months were occupied with the composition of the music to 'Egmont,' the String Quartet in F minor, Songs of Goethe's (including the Erl King,[12] which, though well advanced, was never completed), and with the preliminary ideas of the B flat Trio. The music to 'Egmont' was first performed on May 24, probably at some private house, as no record of it survives in the theatrical chronicles. It was in May[13] that Beethoven had his first interview with Bettina Brentano, then twenty-five years old, which gave rise to the three well-known letters, the authenticity of which has been so hotly disputed. Knowing Beethoven's extreme susceptibility it is not difficult to believe that the letters are in the main genuine, though some of the expressions have probably been tampered with. Beethoven's relation to the Archduke, and his increasing reputation, were beginning to produce their natural result. He complains[14] that his retirement is at an end, and that he is forced to go too much into society. He has taken up his summer quarter at Hetzendorf as before, but the old seclusion is no longer possible, he has to be in and out of Vienna at the season which he detested, and which hitherto he had always devoted entirely to composition. That he was also at Baden in August is evident from some MS. pieces of military music, all dated Baden, 1810, and one of them August.[15] He seems to have had some prospect of marriage at this time, though the only allusion to it is that it has been broken off.[16] Meantime this winter was a busy one for the publishers of his music. The pianoforte arrangement of 'Fidelio,' as revised for 1806 (without Overture or Finales), was published by Breitkopf in October, and is dedicated to the Archduke Rodolph. In December the same firm issued the Quartet in E♭ (op. 74), inscribed to Prince Lobkowitz, the Variations in D (op. 76), the Fantasia in G minor, the Sonata in F♯—dedicated respectively to Count Brunswick, and his sister Therese—and the Sonatina[17] in G; also earlier in the year the Sestet for wind instruments (op. 71), and the Song 'Andenken' (No. 248). Another Sestet

[1] See the *A. M. Z.* for Oct. 18.
[2] See the letter to Oppersdorf just cited, and Reichardt in Nohl, *Leben.*
[3] B. & H. 235.
[4] Since the above was written Mr. Nottebohm has published an account of a sketch-book of 1809, which shows a good deal of agitation. *N. B.* No. XXV.
[5] Rochlitz, *Für Freunde der Tonkunst*, iv. 353.
[6] Thayer, ii. 172.
[7] Nottebohm, *N. B.* No. V.
[8] B. & H. 236.
[9] Ibid. 254.
[10] See the ample details in Thayer, *Chron. Verzeichniss*, No. 174-177.
[11] Nottebohm, *N. B.* XXI.
[12] Ibid. *Beethoveniana*, XXIII.
[13] See Letter of Aug. 15, 1812.
[14] Letter to Wegeler, May 2, and to Zmeskall, July 10.
[15] Thayer, *Verzeichniss*, No. 153, 157.
[16] Letter of Breuning, in Wegeler, *Nachtrag*, 14.
[17] First sketched in C, as 'Sonate facile,' *N. B.* XXV.

(op. 81 *b*)—probably, like that just mentioned, an early work—was issued by Simrock, and four settings of Goethe's 'Sehnsucht,' with a few more songs by other publishers. The frequent appearance of Goethe's name in the music of this year is remarkable, and coupled with the allusion in his letter to Bettina of Aug. 11, implies that the great poet was beginning to exercise that influence on him which Beethoven described in his interview with Rochlitz in 1823.

The Trio in B flat was completed during the winter, and was written down in its finished form between March 3 and 26, as the autograph informs us with a particularity wanting in Beethoven's earlier works, but becoming more frequent in future. The Archduke (to whom it was ultimately inscribed) lost no time in making its acquaintance, and as no copyist was obtainable, seems to have played it first from the autograph.[1] The principal compositions of 1811 were the music to two dramatic pieces written by Kotzebue, for the opening of a new theatre at Pesth, and entitled 'Hungary's first hero,' or 'King Stephen,' and the 'Ruins of Athens.' The Introduction to the Choral Fantasia, which may be taken as a representation of Beethoven's improvisation, inasmuch as it was actually extemporised at the performance—was written down *à propos* to the publication of the work in July, and a Song 'An die Geliebte'[2] is dated December in the composer's own hand.

The publications of the year are all by Breitkopf, and include the Overture to 'Egmont' in February; the Piano Concerto in E*b*, and the Sonata in the same key (op. 81 *a*), in May and July respectively, both dedicated to the Archduke;—the Choral Fantasia (op. 80), dedicated to the King of Bavaria (July), and the 'Mount of Olives' (Nov.). The preparation of the last-named work for the press so long after its composition must have involved much time and consideration. There is evidence that an additional chorus was proposed;[3] and it is known that he was dissatisfied with the treatment of the principal character. A note to Treitschke (June 6) seems to show that Beethoven was contemplating an opera. The first mention of a metronome[4] occurs in a letter of this autumn.

The depreciation in the value of paper money had gone on with fearful rapidity, and by the end of 1810 the bank notes had fallen to less than 1-10th of their nominal value—*i. e.* a 5-florin note was only worth half a florin in silver. The *Finanz Patent* of Feb. 20, 1811, attempted to remedy this by a truly disastrous measure—the abolition of the bank notes (*Banco-zettel*) as a legal tender, and the creation of a new paper currency called *Einlösungsscheine*, into which the bank notes were to be forcibly converted at 1-5th of their ostensible value, i.e. a 100-florin note was exchangeable for a 20-florin *Einlösungsschein*. Beethoven's income might possibly have been thus reduced to 800 florins, or £80, had not the Archduke and Prince Lobkowitz agreed to pay their share of the pension (1500 + 700 = 2200 florins) in *Einlösungsscheine* instead of bank notes. Prince Kinsky would have done the same as to his 1800 florins, if his residence at Prague and his sudden death (Nov. 13, 1812) had not prevented his giving the proper instructions. Beethoven sued the Kinsky estate for his claim, and succeeded after several years, many letters and much heart-burning, in obtaining (Jan. 18, 1815) a decree for 1200 florins *Einlösungsscheine* per annum; and the final result of the whole, according to Beethoven's own statement (in his letter to Ries of March 8, 1816), is that his pension up to his death was 3400 florins in *Einlösungsscheine*, which at that time were worth 1360 in silver, = £136, the *Einlösungsscheine* themselves having fallen to between $\frac{1}{2}$ and $\frac{1}{3}$rd of their nominal value.

1812 opens with a correspondence with Varenna, an official in Gratz, as to a concert for the poor, which puts Beethoven's benevolence in a strong light. He sends the 'Mount of Olives,' the 'Choral Fantasia,' and an Overture as a gift to the Institution for future use—promises other (MS.) compositions, and absolutely declines all offer of remuneration. The theatre at Pesth was opened on Feb. 9 with the music to the 'Ruins of Athens' and 'King Stephen,' but there is no record of Beethoven himself having been present. This again was to be a great year in composition, and he was destined to repeat the feat of 1808 by the production of a second pair of Symphonies. In fact from memoranda among the sketches for the new pair, it appears that he contemplated[5] writing three at the same time, and that the key of the third was already settled in his mind—'Sinfonia in D moll—3te Sinf.' However, this was postponed, and the other two occupied him the greater part of the year. The autograph score of the first of the two, that in A (No. 7), is dated May 13; so that it may be assumed that it was finished before he left Vienna. The second—in F, No. 8—was not completed till October. His journey this year was of unusual extent. His health was bad, and Malfatti, his physician,[6] ordered him to try the baths of Bohemia—possibly after Baden or some other of his usual resorts had failed to recruit him, as we find him in Vienna on July 4, an unusually late date. Before his departure there was a farewell meal, at which Count Brunswick, Stephen Breuning, Maelzel, and others were present.[7] Maelzel's metronome was approaching perfection, and Beethoven said goodbye to the inventor in a droll canon, which was sung at the table—he himself singing soprano[8]—and afterwards worked up into the lovely Allegretto of the 8th Symphony. He went by Prague to Töplitz, and Carlsbad—where he notes the postilion's horn[9] among the sketches

[1] *Briefe*, No. 70. [2] B. & H. 243.

[3] To follow the air; Nottebohm, *N. B.* XXV. This was as far back as 1809.

[4] Letter to Zmeskall, Sept. 10—under the name not of 'Metronome' but of 'Zeitmesser.'

[5] Nottebohm, *N. B.* VI. [6] Letter to Schweiger, Köchel, No. 1.

[7] Schindler, i. 195. For the canon see B. & H. 233, No. 2. There is some great error in the dates of this period—possibly there were two journeys. The whole will be settled in Mr. Thayer's new volume.

[8] Conversation-book, Nohl, *Leben*, iii. 841.

[9] Nottebohm, *N. B.* VI.

for the 8th Symphony—Franzensbrunn, and then Töplitz again;[1] and lastly to his brother Johann's at Linz, where he remained through October and into November, as the inscriptions on the autographs of the 8th Symphony and of three Trombone pieces written for All Souls day demonstrate. The Trombone pieces became his own requiem. At Töplitz he met Goethe, and the strange scene occurred in which he so unnecessarily showed his contempt for his friend the Archduke Rudolph and the other members of the Imperial family.[2] At Töplitz he met Amalie Sebald, and a series of letters[3] to her shows that the Symphony did not prevent him from making love with much ardour. While in Carlsbad he[4] gave a concert for the benefit of the sufferers in a fire at Baden.[5] The fact of his extemporising at the concert, and hearing the postilion's call, as well as an entry among the sketches for the 8th Symphony, to the effect that 'cotton in his ears when playing took off the unpleasant [6]noise'—perhaps imply that his deafness at this time was still only partial.

One of his first works after returning to Vienna was the fine Sonata for Piano and Violin, published as op. 96. It was completed by the close of the year, and was first played by the Archduke and Rode—whose style Beethoven kept in view in the violin[7] part—at the house of Prince Lobkowitz, early in 1813. A comparative trifle is the 'Lied an die Geliebte,'[8] written during this winter in the album of Regina Lang. The only work published in 1812 is the Mass in C, dedicated—possibly as an acknowledgment of his share in the guarantee—to Prince Kinsky, and issued in Nov. as op. 86 by Breitkopf & Härtel. The state of his finances about this time compelled him to borrrow 2300 florins from the Brentanos of Frankfort, old friends who had known and loved him from the first. A trace of the transaction is perhaps discernible in the Trio in B♭ in one movement,[9] written on June 2, 1812, 'for his little friend Maximiliana Brentano, to encourage her in playing.' The effect of the Bohemian baths soon passed away, the old ailments and depression returned, the disputes and worries with the servants increased, and his spirits became worse than they had been since the year 1803.

The only composition which can be attributed to the spring of 1813 is a Triumphal March, written for Kuffner's Tragedy[10] of 'Tarpeia,' which was produced—with the March advertised as 'newly composed'—on March 26. On April 20 the two new Symphonies appear to have been played through for the first time at the Archduke's.[11] On the advice of his medical men he went at the end of May to Baden, where[12] he was received with open arms by the Archduke. Hither he was followed by his friend Madame Streicher, who remained at Baden for the summer, and took charge of his lodgings and clothes, which appear to have been in a deplorable state. On his return to town he re-occupied his old rooms in the house of Pasqualati, on the Mölk Bastion. The Streichers continued their friendly services; after some time procured him two good servants, and otherwise looked after his interests. These servants remained with him for a year or two, and this was probably the most comfortable time of the last half of Beethoven's life.[13]

As early as April we find him endeavouring to arrange a concert for the production of his two Symphonies; but without success.[14] The opportunity arrived in another way. The news of the great defeat of the French at Vittoria (fought June 21) reached Vienna on July 13, following on that of the disaster of Moscow and the battles of Lutzen and Bautzen (May 2 and 21), and culminating in Leipsic Oct. 19. It is easy to understand how great the sensation was throughout the whole of Germany, and how keenly Beethoven must have felt such events,[15] though we may wonder that he expressed his emotion in the form of the Orchestral programme-music, entitled 'Wellington's Victory, or the Battle of Vittoria,' a work conceived on almost as vulgar a plan as the 'Battle of Prague,' and containing few traces of his genius. This however is accounted for by the fact that the piece was suggested by Maelzel[16] the mechanician, a man of undoubted ability, who knew the public taste far better than Beethoven did. An occasion for its performance soon suggested itself in a concert for the benefit of the soldiers wounded at Hanau (Oct. 30), where the Austrians endeavoured to cut off the retreat of the French after Leipsic. The concert took place on Dec. 8, in the large Hall of the University, and was organised by Maelzel. The programme, like the Battle Symphony itself, speaks of a man who knew his audience. It was of reasonable length and contained the 7th Symphony—in MS. and produced for the first time—two Marches performed by Maelzel's mechanical trumpet, and the Battle Symphony. The orchestra was filled by the best professors of the day—Salieri, Spohr, Mayseder,[17] Hummel, Romberg, Moscheles, etc. Beethoven himself conducted, and we have Spohr's testimony that the performance of the Symphony was really a good one. The success of both concerts was immense, and Beethoven addressed a letter of thanks to the performers, which may be read at length in Schindler and elsewhere.

It was probably about this time that Beethoven forwarded a copy of the Battle Symphony to the Prince Regent. The letter which accompanied it has not been preserved, but it was never acknowledged by the Prince, and

[1] Letter to the Archduke, Aug. 12.
[2] Letter to Bettina, Aug. 15, 1812.
[3] Nohl, *Neue Briefe*, No. 79-85. The lock of hair which she cut from his head is still preserved by her family.
[4] Letter to Zmeskall, *Briefe*, No. 95. Letter to Archduke, Aug. 12, *A. M. Z.* xiv. 596. [5] Notes to Letter of July 4.
[6] Nottebohm, *N. B.* VI. [7] Letter to Archduke, Köchel No. 4.
[8] Nottebohm, in the *Catalogue*. B. & H. 243 *a*. [9] B. & H. No. 85.
[10] Published in Kuffner's complete works as 'Hersilia.'
[11] Letter to Zmeskall, April 19. [12] Letter to Archduke.

[13] Schindler, i. 187. [14] Letters to Zmeskall, April 19, 26.
[15] See the note to Thayer, ii. 313. The idea noted in his diary is a far nobler one—a National Hymn, each nation engaged to be represented by a march, and the whole to close with a Te Deum. Nohl, *Beethovenfeier*, pp. 71, 72.
[16] See Moscheles' note to his edition of Schindler, i. 153.
[17] Beethoven's droll note to Hummel (Nohl, *Neue Briefe*, No. 96) shows that there was no quarrel between them.

Beethoven felt the neglect keenly. The work was produced at Drury Lane a year afterwards—Feb. 10, 1815, and had a great run, but this was through the exertions of Sir George Smart, who himself procured the copy from Vienna.

Early in January 1814 a third concert was given in the great Redoutensaal with the same programme and nearly the same performers as before, except that some numbers from the 'Ruins of Athens' were substituted for Maelzel's march; and on the 27th Feb. a fourth, with similar programme and with the important addition of the Symphony in F—placed last but one in the list. The huge programme speaks of Beethoven himself as clearly as the two first did of the more practical Maelzel. The 7th Symphony was throughout a success, its *Allegretto* being repeated three times out of the four. But the 8th Symphony did not please, a fact which greatly discomposed Beethoven. On April 11 Beethoven played the B♭ Trio at Schuppanzigh's benefit concert, and in the evening a Chorus of his to the words 'Germania, Germania,' was sung as the finale to an operetta of Treitschke's, *à propos* to the fall of Paris (March 31). Moscheles was present at the concert, and gives[1] an interesting account of the style of Beethoven's playing. Spohr heard[2] the same trio, but under less favourable circumstances. A month later Beethoven again played the B♭ trio—his last public appearance in chamber music. The spring of 1814 was remarkable for the revival of 'Fidelio.' Treitschke had been employed to revise the libretto, and in March we find Beethoven writing to him—'I have read your revision of the opera with great satisfaction. It has decided me once more to rebuild the desolate ruins of an ancient fortress.' This decision involved the entire re-writing and re-arrangement of considerable portions; others were slightly altered, and some pieces were reintroduced from the first score of all. The first performance took place at the Kärnthnerthor Theatre on May 23. On the 26th the new Overture in E was first played, and other alterations were subsequently introduced. On July 18 the opera was played for Beethoven's benefit. A Pianoforte score, made by Moscheles under Beethoven's own direction,[3] carefully revised by him, and dedicated to the Archduke, was published by Artaria in August. One friendly face must have been missed on all these occasions—that of the Prince Lichnowsky, who died on April 15.

During the winter of 1814–15 an unfortunate misunderstanding arose between Beethoven and Maelzel. The Battle Symphony was originally written at the latter's suggestion for a mechanical instrument of his called the Panharmonicon, and was afterwards orchestrated by its author for the concert, with the view to a projected tour of Maelzel in England.[4] Beethoven was at the time greatly in want of funds, and Maelzel advanced him £25, which he professed to regard as a mere loan, while the other alleged it was for the purchase of the work. Maelzel had also engaged to make ear-trumpets for Beethoven, which were delayed, and in the end proved failures. The misunderstanding was aggravated by various statements of Maelzel, and by the interference of outsiders, and finally by Maelzel's departure through Germany to England, with an imperfect copy of the Battle Symphony clandestinely obtained. Such a complication was quite sufficient to worry and harass a sensitive, obstinate, and unbusinesslike man like Beethoven. He entered an action against Maelzel, and his deposition on the subject, and the letter[5] which he afterwards addressed to the artists of England, show how serious was his view of the harm done him, and the motives of the doer. Maelzel's case, on the other hand, is stated with evident *animus* by Beethoven's adherents,[6] and it should not be overlooked that he and Beethoven appear to have continued friends after the immediate quarrel blew over. If to the opera and the Maelzel scandal we add the Kinsky lawsuit now in progress, and which Beethoven watched intently and wrote much about, we shall hardly wonder that he was not able to get out of town till long past his usual time. When at length he writes from Baden it is to announce the completion of the Sonata in E minor, which he dedicates to Count Moritz Lichnowsky. The letter[7] gives a charming statement of his ideas of the relation of a musician to his patron.

The triumphant success of the Symphony in A, and of the Battle-piece, and the equally successful revival of Fidelio, render 1814 the culminating period of Beethoven's life. His activity during the autumn and winter was very great; no bad health or worries or anything else external could hinder the astonishing flow of his inward energy. The Sonata is dated 'Vienna, 16th August,' and was therefore probably completed—as far as any music of his was ever completed till it was actually printed—before he left town. On Aug. 23 he commemorated the death of the wife of his kind friend Pasqualati in an 'Elegischer Gesang' (op. 118). On Oct. 4 he completed the Overture in C ('Namensfeier,' op. 115), a work on which he had been employed more or less for two years, and which has a double interest from the fact that its themes seem to have been originally intended[8] to form part of that composition of Schiller's 'Hymn to Joy' which he first contemplated when a boy at Bonn, and which keeps coming to the surface in different forms, until finally embodied in the 9th Symphony in 1823. Earlier in the year he had made some progress with a sixth Piano Concerto—in D—of which not only are extensive sketches in existence, but sixty pages in complete score. It was composed at the same time with the Cello Sonatas (op. 102); and finally gave way to them.[9] But there was a less congenial work to do—Vienna had

[1] Moscheles, *Leben*, i. 15.
[2] Spohr, *Selbstbiog.* i. 203. He says it was a new Trio in D, but the Trio in D had been out for five years.
[3] See Moscheles, *Leben*, i. 17, 18.
[4] *A. M. Z.* 1814, p. 71.
[5] *Briefe*, Nos. 113, 114.
[6] The whole evidence will be given by Mr. Thayer in his forthcoming volume. He assures me that Maelzel has been much sinned against.
[7] Sept. 21, 1814.
[8] Nottebohm, *Beethoveniana*, XIV.
[9] See Nottebohm, *N. B.* X; and *Crystal Palace Programme*, Nov. 6 1875.

been selected as the scene of the Congress, and Beethoven was bound to seize the opportunity not only of performing his latest Symphonies, but of composing some new music appropriate to so great an occasion.[1] He selected in September[2] a Cantata by Weissenbach, entitled 'Die glorreiche Augenblick'—an unhappy choice, as it turned out—composed it more quickly than[3] was his wont, and included it with the Symphony in A, and the Battle of Vittoria, in a concert for his benefit on Nov. 29. The manner in which this concert was carried out gives a striking idea of the extraordinary position that Beethoven held in Vienna. The two Halls of the Redouten-Saal were placed at his disposal for two evenings by the government, and he himself sent personal invitations in his own name to the various sovereigns and other notabilities collected in Vienna. The room was crowded with an audience of 6000 persons, and Beethoven describes[4] himself as 'quite exhausted with fatigue, worry, pleasure, and delight.' At a second performance on Dec. 2 the hall was less crowded. One of the fêtes provided during the Congress was a tournament in the Riding School on Nov. 23, and for this Beethoven would appear[5] to have composed music, though no trace of it has yet been found. During the continuance of the Congress he seems to have been much visited and noticed, and many droll scenes doubtless occurred between him and his exalted worshippers. The Archduke and Prince Rasoumoffsky, as Russian Ambassador, were conspicuous among the givers of fêtes, and it was at the house of the latter that Beethoven was presented to the Empress of Russia.

In addition to the profit of the concerts Schindler implies that Beethoven received presents from the various foreign sovereigns in Vienna. The pecuniary result of the winter was therefore good. He was able for the first time to lay by money, which he invested in shares in the Bank of Austria.[6]

The news of Bonaparte's escape from Elba broke up the Congress, and threw Europe again into a state of perturbation. In Vienna the reaction after the recent extra gaiety must have been great. Beethoven was himself occupied during the year by the Kinsky lawsuit; his letters upon the subject to his advocate Kauka are many and long, and it is plain from such expressions as the following that it seriously interrupted his music. 'I am again very tired, having been forced to discuss many things with P—. Such things exhaust me more than the greatest efforts in composition. It is a new field, the soil of which I ought not to be required to till, and which has cost me many tears and much sorrow.' . . . . 'Do not forget me, poor tormented creature that I am.'[7]

Under the circumstances it is not surprising that he composed little during 1815. The two Sonatas for Piano and Cello (op. 102), dated 'July' and 'August'; the Chorus 'Es ist vollbracht,' as finale to a piece of Treitschke's, produced to celebrate the entry into Paris (July 15); the 'Meeresstille und glückliche Fahrt,' and a couple of Songs, 'Sehnsucht' and 'Das Geheimniss'[8]—are all the original works that can with certainty be traced to this year. But the beautiful and passionate Sonata in A (op. 101), which was inspired by and dedicated to his dear friend Madame Ertmann—'Liebe werthe Dorothea Cecilia'—was probably composed at the end of this year, since it was played in public on Feb. 18, 1816, though not published for a year after. The national airs which he had in hand since 1810 for Thomson of Edinburgh were valuable at such a time, since he could turn to these when his thoughts were too much disturbed for original composition—a parcel of Scotch Songs is dated May 1815.

The publications of 1815 are still fewer than the compositions. The Polonaise in C (op. 89)—dedicated to the Empress of Russia,[9] who had greatly distinguished Beethoven at one of Prince Rasoumoffsky's receptions—appeared in March; the Sonata op. 90, and a Song, 'Kriegers Abschied,' in June. These are all. On June 1 he wrote to Salomon, then resident in London, offering his works from op. 92 to 97 inclusive for sale, with 'Fidelio,' the Vienna Cantata, and the Battle Symphony. And this is followed in November by letters to Birchall, sending various pieces. Salomon died on Nov. 25.

The second quarrel with Stephen Breuning must have occurred in 1815[10]. Some one had urged him to warn Beethoven against pecuniary relations with his brother Caspar, whose character in money matters was not satisfactory. Breuning conveyed the hint to Beethoven, and he, with characteristic earnestness and simplicity, and with that strange fondness for his unworthy brothers which amounted almost to a passion, at once divulged to his brother not only the warning but the name of his informant. A serious quarrel naturally ensued between Breuning and Caspar, which soon spread to Beethoven himself, and the result was that he and Breuning were again separated—this time for several years. The letter in which Beethoven at last asks pardon of his old friend can hardly be omitted from this sketch. Though undated it was written in 1826.[11] It contained his miniature painted by Hornemann in 1802, and ran as follows (the original has *Du* and *dein* throughout):—

'Beneath this portrait, dear Stephen, may all that has for so long gone on between us be for ever hidden. I know how I have torn your heart. For this the emotion that you must certainly have noticed in me has been sufficient punishment. My feeling towards you was not malice. No—I should no longer be worthy of your friendship; it was passionate love for you and myself; but I doubted you dreadfully, for people came between

[1] Schindler, i. 198.
[2] The glorious Moment. See Nottebohm, *Catalogue*, op. 136.
[3] Nottebohm, *N. B.* No. XII. [4] Letter to Archduke, Köchel, p. 31.
[5] His note to the Archduke, Köchel, p. 29. [6] Schindler, i. 202.
[7] To Kauka, Feb. 24, 1815.
[8] B. & H. 239 and 245.
[9] The Pianoforte arrangement of the Symphony in A is also dedicated to her.
[10] Schindler (i. 228) says 1817; but it is obvious that it happened before Caspar's death (Breuning, 46). [11] Schindler, i. 228; ii. 128.

us who were unworthy of us both. My portrait has long been intended for you. I need not tell you that I never meant it for any one else. Who could I give it to with my warmest love so well as to you, true, good, noble Stephen? Forgive me for distressing you; I have suffered myself as much as you have. It was only when I had you no longer with me that I first really felt how dear you are and always will be to my heart. Come to my arms once more as you used to do.'

October was passed in Baden, chiefly in bed.

On Nov. 15 of this year Caspar Carl Beethoven died—a truly unfortunate event for Ludwig. Caspar had for long received pecuniary assistance from his brother, and at his death he charged him with the maintenance of his son Carl, a lad between 8 and 9. This boy, whose charge Beethoven undertook with all the simplicity and fervour of his nature, though no doubt often with much want of judgment, was quite unworthy of his great uncle. The charge altered Beethoven's nature, weaned him from his music, embroiled him with his friends, embittered his existence with the worry of continued contentions and reiterated disappointments, and at last, directly or indirectly, brought the life of the great composer to an end long before its natural term.

On Christmas Day, at a concert in the Redouten Saal for the benefit of the Bürger Hospital, Beethoven produced his new Overture and Meeresstille, and performed the 'Mount of Olives.' As an acknowledgment for many similar services the municipal council had recently conferred upon him the freedom of the city—*Ehrenbürgerthum.* It was the first public title that the great *roturier* had received. He was not even a Capellmeister, as both [1]Mozart and Haydn had been, and his advocate was actually forced to invent that title for him, to procure the necessary respect for his memorials in the lawsuit which occupied so many of his years after this date.[2] It is a curious evidence of the singular position he held among musicians. He was afterwards made a member of the Philharmonic Societies of Stockholm and Amsterdam, and received Orders from some of the Courts in exchange for his Mass, but the one title he valued was that of *Ton-dichter*—'Poet in music.'[3]

The resuscitation of his Oratorio is perhaps connected with a desire in Beethoven's mind to compose a fresh one. At any rate he was at this time in communication both with the Tonkünstler Societät and the Gesellschaft der Musik-Freunde of Vienna on the subject. By the latter body the matter was taken up in earnest. Subject and poet were left to himself, and a payment of 300 gold ducats was voted to him for the use of the oratorio for one year. The negotiation dragged on till 1824 and came to nothing, for the same ostensible reason that his second Opera did, that no good libretto was forthcoming.[4]

1816 was a great year for publication. The Battle Symphony in March; the Violin Sonata and the B♭ Trio (op. 96, 97)—both dedicated to the Archduke—in July; the 7th Symphony—dedicated to Count Fries, with a pianoforte arrangement, to the Empress of Russia; the String Quartet in F minor (op. 95)—to Zmeskall; and the beautiful Liederkreis (op. 98) to Prince Lobkowitz; all three in December. These, with the 8th Symphony and three detached Songs, form a list rivalling, if not surpassing, that of 1809. The only compositions of this year ar the Liederkreis (April), a Military March in D, 'for the Grand Parade' (Wachtparade), June 4, 1816;[5] a couple of songs; and a trifle in the style of a birthday cantata for Prince Lobkowitz.[6] This is the date of a strange temporary fancy for German in preference to Italian which took possession of him. Some of his earlier pieces contain German terms, as the Six Songs, op. 75, and the Sonata 81 *a*. They reappear in the Liederkreis (op. 98) and Merkenstein (op. 100) and come to a head in the Sonata op. 101, in which all the indications are given in German, and the word 'Hammerklavier' appears for 'Pianoforte' in the title. The change is the subject of two letters to Steiner.[7] He continued to use the name 'Hammerklavier' in the sonatas op. 106, 109, and 110; and there apparently this vernacular fit ceased.[8]

Beethoven had a violent dislike to his brother's widow, whom he called the 'Queen of Night,' and believed, rightly or wrongly, to be a person of bad conduct. He therefore lost no time in obtaining legal authority for taking his ward out of her hands and placing him with Giannatasio del Rio, the head of an educational institution in Vienna; allowing his mother to see him only once a month. This was done in February 1816, and the arrangement existed till towards the end of the year, when the widow appears to have appealed with success against the first decree. The cause had been before the *Landrechts* court, on the assumption that the *van* in Beethoven's name indicated nobility. This the widow disputed, and on Beethoven's being examined on the point he confirmed her argument by pointing successively to his head and his heart saying—'My nobility is *here* and *here*.' The case was then sent down to a lower court, where the magistrate was notoriously inefficient, and the result was to take the child from his uncle on the ground that his deafness unfitted him for the duties of a guardian. Carl's affairs were then put into the hands of an official, and all that Beethoven had to do was to pay for his education. Against this decree he entered an appeal which was finally decided in his favour,

[1] 'Was haben Sie da?' was the enquiry of the 'privilegirte Bettlerin' when the hearse drew up with Mozart's body at the gate of the Cemetery, 'Ein Capellmeister' was the answer. [2] Schindler, i. 262.

[3] See Breuning, 101; and compare letter to Mlle. Streicher, *Briefe*, No. 200; and the use of the word 'gedichtet' in the title of the Overture Op. 115.

[4] See the very curious letter from Beethoven of Jan. 23, 1824, in Pohl's pamphlet, *Gesellschaft*, etc., 1871.

[5] B. & H. 15. [6] See Thayer's Catalogue, No. 208.

[7] *Briefe*, Nos. 167, 168.

[8] The German comes out however when he is deeply moved, as in the 'Bitte für innern und äussern Frieden,' and the 'Aengstlich' in the 'Dona' of the Mass, the 'beklemmt' in the Cavatina of the B flat Quartet, etc.

but not till Jan. 7, 1820. Meantime his energies were taken up with the contest and the various worries and quarrels which arose out of it, involving the writing of a large number of long and serious letters. How he struggled and suffered the following entry in his diary of the early part of 1818 will show:—'Gott, Gott, mein Hort, mein Fels, o mein Alles, du siehst mein Inneres und weisst wie wehe mir es thut Jemanden leiden machen müssen bei meinem guten Werke für meinen theuren Karl. O höre stets Unaussprechlicher, höre mich—deinen unglücklichen unglücklichsten aller Sterblichen.' Between the dates just mentioned, of the beginning and ending of the law-suits, he completed no orchestral music at all. Apart from sympathy for a great composer in distress, and annoyance at the painful and undignified figure which he so often presented, we have indeed no reason to complain of a period which produced the three gigantic Pianoforte Sonatas, op. 106,[1] op. 109,[2] and op. 110[3]—which were the net product of the period; but such works produce no adequate remuneration, and it is not difficult to understand that during the law-suit he must have been in very straitened circumstances, cheap as education and living were in Vienna at that date. His frequent letters to Ries and Birchall in London at this time urging his works on them for the English market are enough to prove the truth of this. One result of these negotiations was the purchase by the Philharmonic Society, through Mr. Neate, under minute of July 11, 1815, of the MS. overtures to the 'Ruins of Athens,' 'King Stephen' and op. 115, for 75 guineas. To make matters worse Prince Lobkowitz died on Dec. 16, 1816, and with him—notwithstanding that here too Beethoven appealed to the law—all benefit from that quarter ceased. His pension was therefore from that date diminished to about £110. The few compositions attributable to this period are an arrangement of his early C minor Trio (op. 1) as a String Quintet (op. 104); two sets of national airs with variations for Piano and Flute (op. 105 and 107), a few songs—'So oder so,' 'Abendlied,' and the Hymn of the Monks in 'William Tell'[4] in memory of his old friend Krumpholz, who died May 2—and others. None of these can have been remunerative; in fact some of them were certainly presented to the publishers.

An incident of this date which gratified him much was the arrival of a piano from Broadwoods. Mr. Thomas Broadwood, the then head of the house, had recently made his acquaintance in Vienna, and the piano seems to have been the result of the impression produced on him by Beethoven. The Philharmonic Society are sometimes credited with the gift, but no resolution or minute to that effect exists in their records. The books of the firm, however, show that on Dec. 27, 1817, the grand piano No. 7362[5] was forwarded to Beethoven's address. A letter appears to have been written to him at the same time by Mr. Broadwood, which was answered by Beethoven immediately on its receipt. His letter has never been printed, and is here given exactly in his own strange French.[6]

'A Monsieur Monsieur Thomas Broadvood a Londres (en Angleterre).

Mon très cher Ami Broadvood!
jamais je n'eprouvais pas un plus grand Plaisir de ce que me causa votre Annonce de l'arrivée de cette Piano, avec qui vous m'honorez de m'en faire présent; je regarderai comme un Autel, ou je deposerai les plus belles offrandes de mon esprit au divine Apollon. Aussitôt comme je recevrai votre Excellent instrument, je vous enverrai d'en abord les Fruits de l'inspiration des premiers moments, que j'y passerai, pour vous servir d'un souvenir de moi à vous mon très cher B., et je ne souhaits ce que, qu'ils soient dignes de votre instrument.

Mon cher Monsieur et ami recevéz ma plus grande consideration de votre ami et très humble serviteur Louis van Beethoven. Vienne le 3me du mois Fevrier 1818.'

The instrument in course of time reached[7] its destination, was unpacked by Streicher, and first tried by Mr. Cipriani Potter, at that time studying in Vienna. What the result of Beethoven's own trial of it was is not known. At any rate no further communication from him reached the Broadwoods.

A correspondence however took place through Ries with the Philharmonic Society on the subject of his visiting England. The proposal of the Society was that he should come to London for the spring of 1818, bringing two new MS. Symphonies to be their property, and for which they were to give the sum of 300 guineas. He demanded 400,—150 to be in advance.[8] However, other causes put an end to the plan, and on the 5th of the following March he writes to say that health has prevented his coming. He was soon to be effectually nailed to Vienna. In the summer of 1818 the Archduke[9] had been appointed Archbishop of Olmütz. Beethoven was then in the middle of his great Sonata in B♭ (op. 106), and of another work more gigantic still; but he at once set to work with all his old energy on a grand Mass for the installation, which was fixed for March 20, 1820. The score was begun in the autumn of 1818, and the composition went on during the following year, uninterrupted by any other musical work, for the B♭ Sonata was completed for press by March 1819, and the only other pieces attributable to that year are a short Canon for 3 Voices ('Glück zum neuen Jahr'),

1 Composed 1818-19, and published Sept. 1819.
2 Composed 1819-20, published Nov. 1821.
3 Dated Dec. 25, 1821, and published Aug. 1822.
4 [illegible] & H. 224, 247, 265.
5 The compass of this instrument was 6 octaves, from C five lines below the Bass stave. A sister piano, No. 7252, of the same compass and quality, was made about the same time for the Princess Charlotte, and is now at Claremont. The number of grand pianos (full and concert only) now (Feb. 1878) reached by the firm is 21,150.
6 This interesting autograph is in the possession of Mr. M. M. Holloway, to whom I am indebted for its presence here.
7 The note from Broadwood's agent in Vienna which accompanied this letter shows that all freight and charges were paid by the giver of the piano.
8 Letter to Ries July 9, 1817; and Hogarth's *Philharmonic Society*, p. 18.
9 Schindler, i. 269.

and 10 Variations of National Airs (op. 107). The Sonata just referred to, the greatest work yet written for the piano, and not unjustly compared with the Ninth Symphony, belonged in a special sense to the Archduke. The first two movements were presented to him for[1] his Name-day; the whole work when published was dedicated to him, and the sketch of a piece for solo and chorus[2] exists in which the subject of the first Allegro is set to the words 'Vivat Rodolphus.' In addition the Archduke is said to have been able to play the Sonata. Beethoven may have hated his 'Dienstschaft,' but there is reason to believe that he was sincerely attached to his clever, sympathetic, imperial pupil.

The summer and autumn of both 1818 and 19 were spent at Mödling. His health at this time was excellent, and his devotion to the Mass extraordinary. Never had he been known to be so entirely abstracted from external things, so immersed in the struggle of composition. Schindler[3] has well described a strange scene which occurred during the elaboration of the Credo—the house deserted by the servants, and denuded of every comfort; the master shut into his room, singing, shouting, stamping, as if in actual conflict of life and death over the fugue 'Et vitam venturi'; his sudden appearance wild, dishevelled, faint with toil and 24 hours fast! These were indeed 'drangvollen[4] Umständen'—wretched conditions—but they are the conditions which accompany the production of great works. During the whole of this time the letters[5] show that his nephew occupied much of his thoughts. While at work on this sublime portion of the Mass[6] just mentioned, he was inspired to write the beautiful Sonata in E major (op. 109), the first of that unequalled trio which terminate that class of his compositions.

It is hardly necessary to say that the Installation went by without Beethoven's Mass, which indeed was not completed till the beginning of 1822. He announces its termination on Feb. 27,[7] and the perfect copy of the score was delivered into his patron's hands on March 19, exactly two years after the day for which it was projected. As the vast work came to an end, his thoughts reverted to his darling pianoforte, and the dates of Dec. 25, 1821, and Jan. 13, 1822, are affixed to the two immortal and most affecting Sonatas, which vie with each other in grandeur, beauty, and pathos, as they close the roll of his large compositions for the instrument which he so dearly loved and so greatly ennobled.

But neither Mass nor Sonatas were sufficient to absorb the energy of this most energetic and painstaking of musicians. The climax of his orchestral compositions had yet to be reached. We have seen that when engaged on his last pair of Symphonies in 1812, Beethoven contemplated a third, for which he had then fixed the key of D minor. To this he returned before many years were over, and it was destined in the end to be the 'Ninth Symphony.' The very characteristic theme of the Scherzo actually occurs in the sketch-books as early as 1815,[8] as the subject of a 'fugued piece,' though without the rhythm which now characterises it. But the practical beginning of the Symphony was made in 1817, when large portions of the first movement —headed 'Zur Sinfonie in D,' and showing a considerable approach to the work as carried out—together with a further development of the subject of the Scherzo, are found in the sketch-books. There is also evidence[9] that the Finale was at that time intended to be orchestral, and that the idea of connecting the 'Hymn of Joy' with his 9th Symphony had not at that time occurred to Beethoven. The sketches continue in 1818,[10] more or less mixed up with those for the Sonata in B♭; and, as if not satisfied with carrying on two such prodigious works together, Beethoven has left a note giving the scheme of a companion symphony which was to be choral in both the Adagio and Finale.[11] Still, however, there is no mention of the 'Ode to Joy,' and the text proposed in the last case is ecclesiastical.

We have seen how 1819, 1820, and 1821 were filled up. The summer and autumn of 1822 were spent at Baden, and were occupied with the Grand Overture in C (op. 124), for the opening of the Josephstadt Theatre at Vienna, whence it derives its title of 'Weihe des Hauses' —and the arrangement of a March and Chorus from the 'Ruins of Athens' for the same occasion, and was followed by the revival of 'Fidelio' at the Kärnthnerthor[12] theatre in November. That the two symphonies were then occupying his mind—'each different from the other and from any of his former ones'—is evident from his conversation with Rochlitz in July 1822, when that earnest critic submitted to him Breitkopf's proposition for music to Faust.[13] After the revival of 'Fidelio' he resumed the Symphony, and here for the first time Schiller's hymn appears in this connexion. Through the summer of 1823 it occupied him incessantly, with the exception of a few extras—the 33 Variations (op. 120), which were taken up almost as a *jeu d'esprit*, and being published in June must have been completed some time previously, a dozen 'Bagatelles' for the Piano (op. 119, 1–6, and op. 126), which can be fixed to the end of 1822 and beginning of 1823, and a short cantata for the birthday of Prince Lobkowitz (April 13) for soprano solo and chorus, the autograph of which is dated the evening previous to the birthday.[14] He began the summer at Hetzendorf, but a sudden dislike to the civilities of the landlord drove him to forfeit 400 florins which he had paid in advance, and make off to Baden. But wherever he was, while at work he was fully absorbed; insensible to sun and rain, to meals,

[1] Letter, Köchel, No. 49. [2] Nottebohm, *N. B.* VII.
[3] Schindler, i. 270.
[4] His own words to Ries in describing the production of the Sonata in B♭. *Briefe*. No. 212.
[5] To Blöchinger (Sept. 14), to Artaria (Oct. 12), etc.
[6] End of 1819 and beginning of 1820. Nottebohm, Op. 109, in Catalogue. [7] Letter to the Archduke, Köchel.
[8] Nottebohm, *N. B.* xxiii. [9] Ibid. [10] Ibid. [11] Ibid.
[12] Schindler, ii. 11. *A. M. Z.* for 1822, 836.
[13] Rochlitz. *Für Freunde der Tonkunst*, iv. 357, 8.
[14] Printed by Nohl, *Neue Briefe*, No. 255.

to the discomforts of his house and the neglect of the servants, rushing in and out without his hat, and otherwise showing how completely his great symphony had taken possession of him. Into the details of the composition we cannot here enter, farther than to say that the subject of the vocal portion, and its connexion with the preceding instrumental movements were what gave him most trouble. The story may be read in Schindler and Nottebohm, and it is full of interest and instruction. At length, on Sept. 5, writing from Baden to Ries, he announces that 'the copyist has finished the score of the Symphony,' but that it is too bulky to forward by post. Ries was then in London, and it is necessary to go back a little to mention that on Nov. 10, 1822, the Philharmonic Society passed a resolution offering Beethoven £50 for a MS. symphony, to be delivered in the March following. This was communicated to Beethoven by Ries, and accepted by him on Dec. 20. The money was advanced, and the MS. copy of the 9th Symphony in the Philharmonic library carries a statement in his autograph that it was 'written for the society.' How it came to pass notwithstanding this that the score was not received by the Philharmonic till after its performance in Vienna, and that when published it was dedicated to the King of Prussia, are facts difficult to reconcile with Beethoven's usual love of fairness and justice.

Notwithstanding the announcement to Ries the process of final polishing went on for some months longer. Shortly before he left Baden, on Oct. 5, he received a [1]visit from Weber and his pupil young Benedict, then in Vienna for the production of Euryanthe. The visit was in consequence of a kind wish for the success of the work expressed by Beethoven to Haslinger, and was in every way successful. In former times[2] he had spoken very depreciatingly of Weber, but since the perusal of Freischütz had [3]changed his mind. No allusion was made to Weber's youthful censures on the 4th and 7th Symphonies; Beethoven was cordial and even confidential, made some interesting remarks on opera books, and they parted mutually impressed. He returned to town at the end of October to a lodging in the Ungergasse, near the Landstrasse gate, and by February 1824 began to appear in the streets again and enjoy his favourite occupation of peering with his double eyeglass into the shop windows,[4] and joking with his acquaintances.

The publications of 1823 consist of the Overture to the 'Ruins of Athens' (op. 114), and the 'Meeresstille' (op. 112), both in February; and the Sonata (op. 111) in April.

The revival of 'Fidelio' in the previous winter had inspired Beethoven with the idea of writing a new German opera, and after many propositions he accepted the 'Melusina' by Grillparzer, a highly romantic piece, containing many effective situations, and a comic servant's part, which took his fancy extremely. Grillparzer had many conferences with him, and between the two the *libretto* was brought into practical shape. While thus engaged he received a commission from Count Brühl, intendant at the Berlin Theatre, for an opera on his own terms. Beethoven forwarded him the MS. of 'Melusina' for his opinion, but on hearing that a ballet of a somewhat similar character was then being played at Berlin, he at once renounced all idea of a German opera, and broke out in abuse of the German singers for their inferiority to the Italians, who were then playing Rossini in Vienna. In fact this season of 1823 had brought the Rossini fever to its height, no operas but his were played. Beethoven had indeed heard the 'Barbiere' in 1822,[5] and had even promised to write an opera for the Italian company in the same style, a promise which it is unnecessary to say was never redeemed. Like Mendelssohn he was in earnest in pursuit of an opera-book, but, like Mendelssohn, he never succeeded in obtaining one to his mind. What he wanted he told Breuning on his death-bed—something to interest and absorb him, but of a moral and elevating tendency, of the nature of 'Les Deux Journées' or 'Die Vestalin,' which he thoroughly approved; for dissolute stories like those of Mozart's operas had no attraction for him, and he could never be brought to set them. After his death a whole bundle of libretti was found which he had read and rejected.[6]

But opera or no, it was quite a different thing to find the public so taken up with Rossini that no one cared for either his Mass or his new Symphony.[7] He had written early in 1823 to Prussia, France, Saxony, Russia, proposing a subscription for the Mass of 50 ducats from the sovereigns of each of those countries—but the answers were slow and the subscriptions did not arrive, and he therefore made use of the opportunity afforded him by Count Brühl to propose the two works to him for production at Berlin. The answer was favourable, and there appeared good prospect of success. But the disgrace of driving their great composer to the northern capital for the production of his last and greatest works was too much for the music-loving aristocracy of Vienna—and an earnest memorial was drawn up, dated February 1824, signed by the Lichnowskys,[8] Fries, Dietrichstein, Palfy, and 25 others of the persons principally concerned with music in that city, beseeching him to produce the Mass and Symphony, and to write a second opera, which should vindicate the claim of classical music, and show that Germany could successfully compete with Italy. Such an address, so strongly signed, naturally gratified him extremely. The theatre 'an der Wien' was chosen, and after an amount of bargaining and delay and vacillation which is quite incredible—partly arising from the cupidity of the manager, partly from the extraordinary obstinacy and suspiciousness of Beethoven, from

[1] *C. M. von Weber, von Max v. W.* ii. 505-511. [2] Seyfried, 22.
[3] *C. M. von Weber*, ii. 509. [4] Schindler, ii. 56.
[5] Schindler, ii. 49.
[6] Breuning, 96, 50 *note*. He thought the two libretti mentioned the best in existence.
[7] Dietrichstein in Schindler.
[8] The Archduke was away, and so also must Lobkowitz have been.

the regulation of the censorship, and from the difficulties of the music—but which was all in time surmounted by the tact and devotion of Lichnowsky, Schindler, and Schuppanzigh, the concert took place in the Kärnthnerthor theatre on May 7.[1] The programme consisted of the Overture in C—'Weihe des Hauses'—the Kyrie, Credo, Agnus and Dona, of the Mass in D, in the form of three hymns,[2] and the 9th Symphony. The house was crowded, and the music, especially the Symphony, excited the greatest enthusiasm. It was on this occasion that the affecting incident occurred of the deaf composer being turned round by Mlle. Ungher that he might *see* the applause he and his music were evoking. But financially the concert was a failure. The use of the theatre, including band and chorus, cost 1000 florins, and the copying 800 more, but the prices remained as usual, so that the net result to Beethoven was but 420 florins, or under £40. Well might he say that 'after six weeks of such discussion he was boiled, stewed, and roasted.' He was profoundly distressed at the result, would eat nothing, and passed the night in his clothes. The concert, however, was repeated on the 23rd at noon, the theatre guaranteeing Beethoven 500 florins. On the second occasion all the Mass was suppressed but the Kyrie; the trio 'Tremate' and some Italian solos were introduced; the Overture and Symphony remained. The result of this was a loss to the management, and furnishes a curious trait of Beethoven's character. He could not without difficulty be induced to accept the guaranteed sum, but he invited Schindler, Schuppanzigh, and Umlauf to dinner, and then accused them in the most furious manner of having combined to cheat him over the whole transaction! This broke up the party; the three faithful friends went off elsewhere, and Beethoven was left to devour the dinner with his nephew. The immediate effect of the outbreak was to put an end to a promising negotiation which he was carrying on with Neate, who in a letter of Dec. 20, 1823, had, on the part of the Philharmonic Society, offered him 300 guineas and a benefit guaranteed at £500 for a visit to London with a Symphony and a Concerto. The terms had been accepted, and the arrangements for the journey were in a forward state; and although it is probably true that Beethoven's attachment to his nephew was too strong to allow of his leaving him when it came to the point, yet it is equally true that the event just related was the ostensible cause. Four days after he was at his beloved Baden, and craving for music paper.[3]

The subscriptions to the Mass had come in slowly, and in nine months amounted only to 350 ducats (£175) for seven copies.[4] This was too slow to satisfy the wishes of the composer. Indeed he had for some time past been negotiating in a much more mercantile style than before for the sale of Mass, Symphony, and Overture. He offered them to various publishers.[5] It is an unexpected trait in his character, and one for which we may thank his devotion to his nephew, to whom he was now sacrificing everything, that he might leave him well provided for. It resulted in his dealing for the first time with Schott, of Mayence, who purchased the Mass and the Symphony for 1000 and 600 florins respectively on July 19, 1824. He appears at this time to have taken generally a more commercial view of his position than usual, to have been occupied with plans[6] for new collected editions of his works (which however came to nothing), and generally to have shown an anxiety to make money very unlike anything before observable in him. In such calculations he was much assisted by a young man named Carl Holtz, a government employé, a good player on the violin and cello, a clever caricaturist, a bon vivant,[7] and generally a lively agreeable fellow. Holtz obtained an extraordinary influence over Beethoven. He drew him into society, induced him to be godfather to his child, to appoint him his biographer,[8] and amongst other things to forsake his usual sobriety, and to do that which has been absurdly exaggerated into a devotion to drink. That these commercial aims—too absurd if one reflects on the simple unbusinesslike character of Beethoven — and the occasional indulgence to which we have alluded, did not impair his invention or his imagination is evident from the fact that at this time he composed his last Quartets, works which, though misunderstood and naturally unappreciated at the time, are now by common consent of those who are able to judge placed at the head of Beethoven's compositions for individuality, depth of feeling, and expression. The relations with Russia, which Beethoven had originally cultivated through the Count de Browne, and the works dedicated to the Emperor of Russia and the Prince Rasoumoffsky, and which had been deepened by the personal attention shown him in 1814 by the Empress were now to bear their full fruit. Early in 1824 he received a letter from Prince Galitzin, a Russian nobleman living at Petersburg, and subsequently others, requesting him to compose three string quartets to be dedicated to the Prince and handsomely paid for. The first of these, that in E♭, sketched at Baden in the autumn of 1824, was sold to Schott[9] in advance for the sum of 50 ducats, and was completed after his return to Vienna early in October. It was first played on March 6, 1825, and published in the following March. With the Quartet Schott received the Overture op. 124, the 'Opferlied' (op. 121), and 'Bundeslied' (op. 122), an air 'An Chloe' (op. 128), and 11 Bagatelles (op. 126), for which he paid the sum of 130 ducats. The Quartet was

[1] Schindler, ii. 62-68.

[2] These were thus announced, and sung to German words, owing to the interference of the Censure and the clergy. A similar stipulation is still made at Exeter Hall. A Mass must be announced as a 'Service.' Thus extremes meet.

[3] Letter to Steiner, May 27.

[4] Schindler, ii. 17. The subscribers were the courts of Prussia, France, Saxony, Darmstadt, and Russia; Prince Radziwill, and Mr. Schelble, the founder of the Cäcilien Verein at Frankfort.

[5] See *Briefe*, Nos. 237, 238, 285; and *Neue Briefe*, No. 269 *note*.

[6] Letter to Peters, June 5, 1822.

[7] *Briefe*, Nos. 363, 377.

[8] Ibid. No. 379.

[9] Letter of Sept. 17. Here again we are puzzled by the fact that the quartet was sold to Schotts before Prince Galitzin had either paid, or declined to pay, the sum he promised.

played by Schuppanzigh, Weiss, Linke, and Holtz, and it was a humorous idea of the Master's to make each player, after so long an interval, sign a compact 'pledging his honour to do his best, and vie with his comrades in zeal.'[1]

The second Quartet was that which now stands third—in A minor, op. 132. It was first played on Nov. 6, 1825, and was published on Sept. 27 by Schlesinger. For this he seems to have obtained 80 ducats. In a letter to Peters it is mentioned as 'a Quartet, and a grand one too.'

The third, in B flat (op. 130), originally ended with a fugue of immense length and still greater obscurity, which was afterwards published separately as op. 133. It was completed in 1825, and was played in its first form on March 21, 26. The new finale—so gay and full of spirit—was written (at Artaria's instance) in great discomfort at his brother's house at Gneixendorf on Nov. 26, just before leaving on the journey which cost him his life. It is his last completed composition. The Quartet was published by Artaria, May 7, 1827. The relations between Beethoven and Prince Galitzin have been the subject of much controversy. It will be sufficient here to say that Beethoven is not known to have received the promised payment, and that the quartets were sold by him to the publishers already named.

Beethoven remained at Baden till October 1824. On his return to Vienna his nephew entered the University as a student in philology. The career of this worthy may be summed up in a few lines. He went in for his degree and was plucked, abandoned literature for trade, stood for the necessary examination in the Polytechnic School, and was plucked again; in despair attempted to shoot himself, and failed even to do that. He was then, as a suicide, taken charge of by the police, and after a time ordered out of Vienna at a day's notice, and at last joined the army.[2] And through it all his old uncle clung to him with truly touching affection. He, most simple-minded of men, could not believe that any one should really not desire to do his best; and so on the least appearance of contrition or amendment he forgives and embraces him, he bathes him in tenderness and confidence, only each time to find himself again deceived. The letters which this more than father wrote to his unworthy prodigal son are most affecting—injudicious no doubt, but full of tenderness and simplicity.

The first few weeks of the winter of 1824 were occupied in scoring the E flat Quartet, the composition of which had been the work of the summer, but it was hardly complete before Beethoven was taken with a severe illness in the lower part of the stomach.[3] For this he called in Staudenheim, a surgeon of eminence, who however was soon cashiered as too brusque, and replaced by Braunhofer. The malady hung about him till his next visit to the country; and its disappearance is commemorated in the *canzona di ringraziamento in modo lidico offerta alla divinita da un guarito*, which forms so noble a feature in the A minor Quartet. His stay at Baden in 1825 was of unusual length, lasting from May 2 till October 15,[4] by which date the Quartet was completely finished. It had already been tried, strictly in private, as early as August at the desire of the publisher, Beethoven sitting close to the players, and perhaps profiting by the rehearsal to make many alterations; and on Nov. 6 was played, still in private but to a densely crowded room,[5] by Schuppanzigh and Linke's quartet party.

The B♭ Quartet was his next work, and it was first performed in public by the party just mentioned on March 21, 1826. The *Presto* and *danza tedesca*[6] were encored, but the Cavatina seems to have made no impression, and the fugue, which then served as finale, was universally condemned. In the case of the fugue his judgment agreed with that of his critics; it was published separately (op. 133) and a new finale written; but he did not often give way to the judgments of his contemporaries. 'Your new quartet did not please,' was one of the bits of news brought to him on his death-bed by some officious friend. 'It will please them some day,' was the answer.[7]

Between the date last-mentioned and October 1826 occurred the series of disasters with young Carl already alluded to; and the latter month found both uncle and nephew at Johann Beethoven's residence at Gneixendorf. It is a village near Krems, on the Danube, about 50 miles west of Vienna, and here his brother had settled on the property (*Gut*) which gave occasion to Ludwig's famous joke (see p. 172 *a*). The party must have been a curiously ill-assorted one. The somewhat pompous money-loving *Gutsbesitzer*; his wife, a common frivolous woman of questionable character;[8] the ne'er-do-weel nephew, intensely selfish and ready to make game of his uncle or make love to his aunt; and in the midst of them all the great composer—deaf, untidy, unpresentable, setting every household rule and household propriety at defiance, by turns entirely absorbed and pertinaciously boisterous, exploding in rough jokes and horse-laughter, or bursting into sudden fury at some absolute misconception;—such a group had few elements of permanence in it. But nothing could stop the wonderful flow of Beethoven's thoughts. In fact, music being to him the language of his emotions, the more agitated he was the more he composed, and his very deafness, which fortunately must have made him insensible to much that went on around him, drove him more completely into himself and compelled him to listen to the workings of his own heart unalloyed by anything external. To his deafness we no doubt mainly owe the very individual and original style of the later Quartets. Thanks to Michael Krenn,[9] who was engaged by Frau Johann to wait on him, we can see him with our own eyes. 'At half-past 5 he was up and at his table, beating time with hands and feet, singing, humming, and writing. At half-

[1] *Briefe*, 322.
[2] He died in Vienna, April 13, 1858.
[3] Schindler, ii. 111, 112.
[4] *Briefe*, Nos. 329 and 372.
[5] *A. M. Z.* Dec. 21, 1825.
[6] Originally written in A, and intended for the A minor Quartet.
[7] Breuning, 95.
[8] Schindler, in Wallace ii. 148.
[9] Nohl, *Leben*, iii. 716. *Deutsche Musik-Zeitung*, Mar. 8, 1862.

past 7 was the family breakfast, and directly after it he hurried out of doors, and would saunter about the fields, calling out, waving his hands, going now very slowly, then very fast, and then suddenly standing still and writing in a kind of pocket-book. At half-past 12 he came into the house to dinner, and after dinner he went to his own room till 3 or so; then again in the fields till about sunset, for later than that he might not go out. At half-past 7 was supper, and then he went to his room, wrote till 10, and so to bed.'

During the last three years he had been composing incessantly, and yet all that he had done seemed to him as nothing—as a mere prelude to what he was yet to do. As Newton before his death spoke of himself as 'a child picking up a few shells on the shore while the great ocean of truth lay undiscovered before him,' so does Beethoven in somewhat similar strain express himself at the close of his life:—'I feel as if I had written scarcely more than a few notes.'[1] And again—'I hope still to bring a few great works into the world, and then, like an old child, to end my earthly course somewhere amongst good people.'[2] His wish, however, was not fulfilled; he was to die in harness. Either before leaving Vienna or immediately after it he had completed the C♯ minor Quartet, and before the end of October had finished another, that in F, which is dated with his own hand 'Gneixendorf[3] am 30 Oktober, 1826.' This is the work the finale of which embodies the strange dialogue between Beethoven and his cook, 'Muss es sein?—Es muss sein,' and shows how he could rise from the particular to the universal. A week or two later and he had written a fresh finale to replace the enormously long fugue which originally terminated the B♭ Quartet, and dated it 'Nov. 1826.' And this was his last work. By that time the fine weather, of which he speaks shortly after his arrival,[4] had departed. The economical *Gutsbesitzer* had forbidden his infirm brother a fire in his room, the food was not to his taste, and he was informed that for both food and lodging a charge would be made; so that he determined to brave the police and return with his nephew to Vienna on Dec. 2. The journey from Gneixendorf to Krems, the post town, is not far,[5] but the close carriage could not be had, and Beethoven was obliged to perform it in an open chaise—the weather was cold and damp, and the result was a violent cold in the stomach, which was the beginning of the end. He took to his bed on reaching the Schwarzspanierhaus. His former physicians, Braunhofer and Staudenheim, refused to attend him, and he was in the hands of a Dr. Wawruch who had been casually called to him by a billiard-marker at the rooms frequented by young Carl Beethoven. The cold had developed into an inflammation of the lungs, and on this dropsy supervened. Wawruch, who appears to have been a poor practitioner and a pompous pedant,[6] drenched his patient with herb decoctions, but the malady would probably have ended fatally whatever treatment had been adopted. What the poor patient most required was good nursing and comfort, and this he could not obtain till after the departure of his nephew for his regiment in the latter half of December. Then Schindler and Stephen Breuning came to his bedside, and from this time to the end Gerhard Breuning, the son of Stephen, a boy of eleven, was his constant attendant. He was first tapped on Dec. 18, then again on Jan. 8, and a third time on Jan. 28. It was during one of these operations that on seeing the water he made the characteristic remark 'Better from my belly than from my pen.' The confidence both of Beethoven and his friends in Wawruch now became much shaken, and an application was made to Malfatti, who had attended him years before, but like so many others had parted from him in anger. It was long before Malfatti would answer the appeal, and even then he would only act in conjunction with Wawruch. The treatment was now changed, and iced punch administered in large quantities as a restorative. His faith in Malfatti was only equalled by his disgust at Wawruch. He would watch for the arrival of the former with eagerness, and welcome him as if he were an angel—whereas when Wawruch appeared he would immediately stop talking, turn his face to the wall with the exclamation 'Ach, der Esel!' and only answer his enquiries in the most grumpy manner.[7] Under the change Beethoven's spirits greatly improved, and if permitted he would at once have begun to work. This however was forbidden, and reading only allowed. Walter Scott was recommended him, and he began 'Kenilworth,'[8] but soon threw it down with the exclamation 'the man writes only for money.' He now made acquaintance with some of Schuberts songs[9] for the first time, and was delighted with them—'Truly Schubert has the divine fire,' were his words. Handel's works, in 40 volumes,[10] a present from Stumpff, arrived at this date, and were an unfailing source of interest to him[11] as he lay in bed. A lithograph of Haydn's birthplace gave him the liveliest satisfaction; his delight at receiving it, his wrath at the misspelling of the name, and his curious care in paying for it, may be read in Breuning's narrative (pp. 98–100). During the four months of his last illness he wrote and dictated many letters—24 are published, some of them of considerable length, and others no doubt remain in MS.

His nephew still retained his hold on his affections. A letter to Dr. Bach, his old advocate, of Jan. 3, declares the lad his sole heir, and commits

[1] Letter to Schott, Sept. 17, 1824.
[2] Letter to Wegeler, Vienna, Oct. 7, 1826.
[3] 'I am at Gneixendorf,' says he to Haslinger. 'The name is something like the breaking of an axletree' (*Briefe*, No. 383).
[4] Letter to Haslinger, Oct. 13.
[5] Gneixendorf is on the high ground which rises above Krems, 2 miles due north of it.
[6] Breuning, 90.
[7] Ibid. 92, 90.
[8] Schindler ii. 135; but see his letter in Moscheles' *Leben*, i. 144.
[9] The 'Junge Nonne,' 'Die Burgschaft,' 'Der Taucher,' 'Elisium,' and the Ossian Songs are mentioned by Schindler. But of these the only one published before Beethoven's death was the first.
[10] See the Sale Catalogue.
[11] Breuning, 94.

him to Bach's special care. He was continually tormented with anxiety as to their future maintenance. Notwithstanding Prince Galitzin's promise, dated Nov. 10/22, 1826, no portion of the money due from him on the 3 Quartets had yet been received. The seven bank shares he would not allow to be touched, regarding them as the property of his nephew. He therefore wrote to his friends[1] in London, urging the Philharmonic Society to carry out their old intention of giving a concert for his benefit. The reply to this was a letter from Moscheles,[2] dated March 1, sending £100 from the Philharmonic Society on account of the proceeds of a concert shortly to be given. His delight at this response was great, and his answer, dated March 18 (forwarding also the metronome marks of the 9th Symphony), is full of warmth and enthusiasm. Meantime a fourth tapping had taken place on Feb. 27, and a great discharge was caused by his emotion at the receipt of Moscheles' letter on March 17.

During his illness he had a few visitors besides Schindler and the two Breunings, who were his daily attendants, and Holtz, who came frequently. Breuning mentions Johann Beethoven and the nephew (in the early part of the time only), Tobias and Carl Haslinger, Diabelli, Baron Eskeles, Rauch, Dolezalek, Clement. Strangers occasionally arrived, amongst whom Hummel with his pupil Ferdinand Hiller, then a boy of 15, who saw[3] him on March 8, are worthy of note. But the friends of his earlier days—Fries, Erdödy, Ertmann, Brunswick, Gleichenstein, Zmeskall, Seyfried, the Streichers, Czerny, Schuppanzigh, Linke — those who had been honoured by his dedications, or had reaped the glory of producing his compositions—were either dead or otherwise occupied; at any rate none appeared. The absence of all trace of the Archduke Rudolph at this time, or of any reference to him in the correspondence of the last few years, is very remarkable.

Neither Beethoven himself nor any of his friends seem to have been aware that death was near. His letter to Moscheles of March 18 is full of projects, and a conversation reported by Breuning (p. 97) shows that he contemplated a tenth Symphony, a Requiem, Music to Faust, and an instruction book for the Piano—'to be something quite different from that of any one else.' To Moscheles he speaks of the Symphony as lying 'in his desk fully sketched,'—much as Coleridge used to talk of works as complete of which the title pages only had been put on paper; for nothing which can be identified with the description has been found. Indeed, the time of both projects and fulfilment was over—the night was come in which no man can work. The accumulation of water increased alarmingly, the wounds inflamed, lying became painful, and it was evident that the end was near. On the 12th he wrote to Schott desiring the dedication of the C♯ minor Quartet to be altered in favour of Baron von Stutterheim, in token of his obligation to him as colonel of his nephew's regiment. On the 18th, after dictating his letter to Moscheles, he settled the dedication of his last Quartet (in F, op. 135) to Johann Wolfmayer,[3] a Vienna merchant for whom he had much respect. On the following day he spoke of writing to Stumpff and Smart, but was compelled to relinquish the task to Schindler. *Plaudite amici, comoedia finita est*, said he to his two faithful friends, with a touch of his old good humour—the play was over, the lifelong symphony ended, and it was time to draw the curtain. On the 23rd, with the help of Breuning, he added with his own hand a codicil to his will, appointing his nephew Carl his sole heir, but without power over the capital of the property bequeathed. Thus two of his latest acts were inspired by his nephew. Several people appear to have come in and out during the last few days to look once more at the departing composer. Amongst these Schubert is said to have remained a long time, and to have been recognised by Beethoven, though he failed to understand the signs made by the dying man. He left the room at length deeply moved. On the 24th Beethoven received the Sacraments of the Roman Church, and at about one in the afternoon of the same day he sank into apparent unconsciousness, and a distressing conflict with death began which lasted the rest of that day, the whole of the next, and until a quarter to six on the evening of the 26th, the constant convulsive struggle and the hard rattle in the throat testifying at once too painfully to the strength of his constitution and the fact that he was still alive. Stephen Breuning and Schindler had gone to the Währinger Cemetery to choose the spot for the grave; the little Breuning was away at his lessons; Johann Beethoven's wife and Anselm Hüttenbrenner (the friend of Schubert) alone[4] were in the sick room. As the evening closed in, at a quarter to six, there came a sudden storm of hail and snow, covering the ground and roofs of the Schwarz-spanierplatz, and followed by a flash of lightning, and an instant clap of thunder. So great was the crash as to rouse even the dying man. He opened his eyes, clenched his fist, and shook it in the air above him. This lasted a few seconds while the hail rushed down outside, and then the hand fell, and the great composer was no more.

He was 56 years old on the 16th of the previous December.

The seven bank shares (for 1000 florins each) were discovered the next day after long search in a secret drawer in the writing desk, together with the two passionate and mysterious letters so often supposed—though to all appearance inaccurately—to be addressed to the Countess Giulietta Guicciardi.

The post mortem examination was made on the evening of the 27th by Dr. Wagner in the presence of Wawruch. During the 28th the

[1] Feb. 8 to Stumpff; Feb. 22 to Mocheles and to Smart; March 6 to Smart; and March 14 to Moscheles.

[2] See the account in Moscheles' *Leben*, i. 138—175.

[3] Hiller's *Beethoven* (1871), p. 73.

[3] Schindler, ii. 142.

[4] See the *Wiener Abendpost*, 24 Oct. 1868.

body lay in one of the rooms, and a sketch[1] of the face was made by Danhauser.

The funeral took place on the 29th at 3 p.m., and was attended by an immense mass of people, including all the musicians of the city. From the house to the Church of the Minorites, in the Alsergasse on the glacis, a procession was formed, in which Breuning, Johann van Beethoven, and Mosel, were chief mourners; the coffin was borne by eight members of the Opera, with Eybler, Hummel, Seyfried, Kreutzer, Weigl, Gyrowetz, Gänsbacher, and Würfel, and thirty-two torch bearers—amongst them Czerny and Schubert—round it. A choir of 16 men singers and 4 trombones alternately sang and played two *Equali* of Beethoven's, originally written for trombones for All Souls Day during his stay in Linz, and arranged to the words of the 'Miserere' and 'Amplius' by Seyfried. The crowd was [2]enormous, soldiers had to be called in to force the way, and it took an hour and a half to pass the short distance from the house to the church. From the church the body was taken in a hearse drawn by four horses, and without music, to the Währinger cemetery, followed by a long string of carriages and many people.

At the gate of the cemetery an address by Grillparzer was recited by Anschütz—who being an actor was not permitted to speak on consecrated ground—and two poems by Castelli and Schlechta were read and distributed. Before the earth was filled in three laurel wreaths were placed on the coffin by Hummel. The grave is against the south wall of the cemetery, near the middle. Schubert is three places off, and Clement and Seyfried lie nearly opposite.

On April 3, the furniture and clothes, with the pianos by Graf and Broadwood, were sold by auction[3] at the lodgings. The same day a solemn mass was performed in the Hofpfarrkirche of the Augustines; Mozart's Requiem was sung, Lablache not only taking the bass part but paying Barbaja a sum of 200 gulden for the cost of the singers. Two days later Cherubini's Requiem was sung at the Karlskirche.

In November[4] the sale of his musical effects took place by auction. Thayer has reprinted the catalogue in his *Verzeichniss*, p. 173. There were 50 lots of sketch and note-books; 19 autographs of unpublished and 73 autographs of published pieces; 5 MS. copies of published pieces; 40 copies of unpublished works; 10 sets of MS. parts; 17 MS. copies of music by various authors—including Cherubini's 'Faniska' and Mozart's 'Zauberflöte'; 26 lots of printed music; 6 of works on music; 1 autograph symphony of Haydn's; a pianoforte; a medal; and two violins. The produce of the sale was 1193 florins, curiously little[5] when compared with the prices which such treasures would fetch now. This sum, added to the value of the bank shares and the Philharmonic £100, made in all, according to Schindler,[5] a total of 10,232 florins (in silver), or a little over £1000.

In course of time the grave fell into neglect, and in 1863 the Gesellschaft der Musik-freunde undertook to exhume and re-bury[6] the remains of both Beethoven and Schubert. This was done on Oct. 13, and Beethoven's monument now consists of a large flat stone covering the grave, surrounded by an iron railing, and headed by an obelisk in stone bearing a lyre, the usual emblems of eternity, and the simple name BEETHOVEN.

Beethoven's music has been divided by Herr von Lenz[7] into three styles, and the division has evidently some justice in it, or it would not have been so widely accepted as it is even by those who differ about its details. That the division is not chronological is evident from the fact that M. Lenz includes the 2nd Symphony (op. 36), written in 1802, in the first period, while he places the Sonatas op. 26 and 27, which were completed a year earlier, and the 3 Sonatas op. 31, which were written in company with the 2nd Symphony, in the second period. As far as the Sonatas are concerned he ends the first period with op. 22.

But we may go further than that. The first movement of the Solo Sonata in E♭ (op. 7) and the Finale of the Quartet in F, op. 18, No. 1, contain examples of the episodes which form one of Beethoven's main characteristics, such as even the first movement of the Eroica can hardly surpass for independence and originality. The Scherzo of Symphony No. 1 and the Scherzo and Finale of Symphony No. 2 contain passages which would be found original and characteristic if met with in the compositions of many years later. Some will find it hard to place the Quartet in F minor, which Mendelssohn thought the most *Beethovenish* of all Beethoven's works, in anything but the third style; while the overture in C, op. 124, written in 1822, might be classed with the works of an earlier period. And yet on the whole the division is just, as an expression of the fact that Beethoven was always in progress; and that, to an extent greater than any other musician, his style matured and altered as he grew in life. He began, as it was natural and inevitable he should, with the best style of his day—the style of Mozart and Haydn; with melodies and passages that might be almost mistaken for theirs, with compositions apparently moulded in intention[8] on them. And yet even during this Mozartian epoch we meet with works or single movements which are not Mozart, which Mozart perhaps could not have written, and which very fully reveal the future Beethoven. Such are the first two movements of the Sonata in A (op. 2), the Sonatas in E♭ (op. 7) and D (op. 10, No. 3) and B♭ (op. 22), the Scherzos of the 1st and 2nd

[1] Breuning, 113. Afterwards lithographed, but now rare owing to the stone having broken. [2] 20,000, says Breuning. [3] Breuning, 123.
[4] Ibid. 125. The catalogue and valuation are dated August 16.
[5] Autographs of Symphonies fetched 5 florins each; Overtures 2½; Sonatas 2; the Mass in D 7; and so on.

[5] *Biographie*, ii. 147.
[6] See the *Actenmässige Darstellung der Ausgrabung und Wiederbeisetzung der irdischen Reste von Beethoven und Schubert*, Vienna, 1863.
[7] Beethoven et ses trois Styles. Petersbourg, 1852.
[8] Sonata, op. 10, No. 1; melody in working out of 1st movement of Septet; Adagio of op. 31, No. 1; Quintet, op. 16.

Symphonies already mentioned, and the Coda of the Finale to the 2nd Symphony. From this youthful period he passes by the 3 Sonatas op. 31—which we have seen him speaking of as a change in his style—by the Kreutzer Sonata (March, 1803), by the Pianoforte Concerto in C minor,[1] and by the Eroica (1804), to his mature period, a time of extraordinary greatness, full of individuality, character, and humour, but still more full of power and mastery and pregnant strong sense.

This splendid and truly astonishing period contains the opera of Leonora-Fidelio, with its 4 overtures; the Mass in C; six Symphonies, from the Eroica to the No. 8 inclusive; the overture to Coriolan; the Egmont music; the Pianoforte Concertos in G and E flat; the Violin Concerto; the Rassoumoffsky Quartets, and those in Eb and F minor; the 3 later P. F. Trios; the Liederkreis; and last not least, a dozen Sonatas for Piano solo, of which the chiefs are the D minor and the 'Appassionata,' though the others are closely akin and hardly inferior.

From this period of extraordinary force and mastery—though abounding also in beauty and sentiment—he passes by a second transition to his third and final style. This transition is perhaps more obvious than the former. The difference between the 9th Symphony and its predecessors—not only in dimensions and in the use of the chorus, but in elevation and sentiment, and in the total impression produced—is unmistakable. The five Pianoforte Sonatas, op. 101 to 111, are perfectly distinct from any of the earlier ones, not only in individuality—for all Beethoven's works are distinct—but in a certain wistful yearning, a sort of sense of the invisible and vision of the infinite, mingled with their power. The last Quartets, op. 127 to op. 135, have the same characteristics as the Sonatas; but they are also longer, full of changes of time, less observant than before of the traditional forms of expression, less careful to make obvious the links of connection, and still more full of intense personality and of a wild unimprisoned spirit. All the sentiment and earnestness of Schumann, all the grace and individuality of Schubert, are there; with an intensity, breadth, and completeness, which those masters might perhaps have attained if they had bestowed the time and pains on their work which Beethoven did. In this period he passes from being the greatest musician to be a great teacher, and in a manner which no one ever did before and possibly no one will ever do again, conveys lessons which by their intense suggestiveness have almost the force of moral teaching. The cause of this is not far to seek. As we have seen in the preceding portion of this sketch the year 1814 was the culminating period of Beethoven's prosperity. He had produced his latest and then greatest works under such favourable circumstances as no musician had before enjoyed. He had been fêted and caressed by emperors and empresses, and others of the greatest of this world's great; he had for the first time in his life been able to put by money, and feel at all independent of daily labour. Immediately on this came an equally great and sudden reverse—and that not a material reverse so much as a blow to his spirit, and a series of misfortunes to mind and heart such as left all his former sufferings far behind. His brother's death; the charge of the nephew; the collision with the widow and with his other relatives and friends; the law-suits; the attempts to form a home of his own, and the domestic worries and wretchedness consequent thereon; the last stages of his deafness; the appearance of chronic bad health; the actual want of money—all these things, which lasted for many years, formed a Valley of the Shadow of Death, such as few men have been called to traverse, and which must inevitably have exercised a great influence on a nature so sensitive and in some respects so morbid. That this fiery trial did not injure his power of production is evident from the list of the great works which form the third period—from op. 101 inclusive. That it altered the tone and colour of his utterance is equally evident from the works themselves. 'He passes,' as Mr. Dannreuther has finely [2]said, 'beyond the horizon of a mere singer and poet, and touches upon the domain of the seer and the prophet; where, in unison with all genuine mystics and ethical teachers, he delivers a message of religious love and resignation, identification with the sufferings of all living creatures, deprecation of self, negation of personality, release from the world.'

Beyond the individual and peculiar character which distinguishes his works and makes them Beethovenish, as Haydn's are Haydnish and Mozart's Mozartish, though in a greater degree because of the stronger character of the man—there are definite peculiarities in Beethoven's way of working which should be specified as far as possible. That he was no wild radical, altering for the mere pleasure of alteration, or in the mere search for originality, is evident from the length of time during which he abstained from publishing or even composing works of pretension, and from the likeness which his early works possess to those of his predecessors. He began naturally with the forms which were in use in his days, and his alteration of them grew very gradually with the necessities of his expression. The form of the sonata is 'the transparent veil through which Beethoven seems to have looked at all [3]music.' And the good points of that form he retained to the last—the 'triune[4] symmetry of exposition, illustration, and repetition,' which that admirable method allowed and enforced—but he permitted himself a much greater liberty than his predecessors had done in the relationship of the keys of the different movements and parts of movements, and in the proportion of the clauses and sections with which he built them up. In other words, he

[1] In the Finale of this work we almost surprise the change of style in the act of being made.

[2] *Macmillan's Magazine*, July, 1870. [3] Ibid. [4] Ibid.

was less bound by the forms and musical rules, and more swayed by the thought which he had to express, and the directions which that thought took in his mind.

1. The range of keys within which the composers of sonatas and symphonies before Beethoven confined themselves was very narrow. Taking the first movement as an example of the practice, the first theme was of course given out in the tonic, and this, if major, was almost invariably answered in due course by a second theme in the 'dominant' or fifth above; for instance, if the sonata was in C the second subject would be in G, if in D it would be in A. If the movement were in minor, the answer was in the relative major—C minor would be answered by E♭, A minor by C♮, and so on. This is the case 19 times out of 20 in the sonatas and symphonies of Haydn and Mozart. A similar restriction governed the key of the second movement. It was usually in the 'subdominant' or fifth below—in F if the key of the piece were C, in B♭ if the key were F, and so on. If the piece were in a minor key the second movement was in the third below. A little more latitude was allowed here than in the former case; the subdominant now and then became the dominant, or, very rarely, the 'mediant' or third above; and the relative major was occasionally exchanged for the tonic major.

Beethoven, as already remarked, adopted very different relations in respect of the change of key from one movement to another. Out of 81 works in sonata form he makes the transition to the dominant only 3 times; to the subdominant 19 times; to the mediant or 3rd above 4 times; and to the submediant or 3rd below 30 times. From tonic major to tonic minor he changes 12, and from minor to major 8 times. His favourite change was evidently to the submediant or third below—that is to say, to a key less closely related to the tonic and more remote than the usual key. He makes it in his first work (Op. 1, No. 2). In his B♭ trio (op. 97) he has it twice, and in his Variations on an original theme (op. 34), each of the first 5 variations is a third below the preceding.

In the relation of his first and second subjects he is more orthodox. Out of 26 of the Pianoforte Sonatas the usual change to the dominant occurs 17 times, to the mediant 3, and to the submediant 3.

2. Another of his innovations had respect to the connection of the different subjects or clauses. His predecessors were in the habit rather of separating their clauses than of connecting them; and this they did by conventional passages of entirely different character from the melodious themes themselves, stuffed in between the themes like so much hay or paper for mere packing. Any symphony of Mozart or Haydn will give examples of this, which Wagner [1] compares to the 'rattling of the dishes at a royal feast.' Mozart also has a way of drawing up and presenting arms before the appearance of the second subject, which tends to cut the movement up into very definite portions. Of these tiresome and provoking intermediate periods Beethoven got rid by the use of phrases which are either parts of the main theme or closely related to it; and he thus gives his movements a unity and consistency as if it were an organic growth, and not a piece of work cunningly put together by art or man's device. How he effects this, and the very tentative and gradual way in which he does it, may be seen in Symphonies 1 and 2 and the Eroica, in which last all trace of the old plan has almost entirely disappeared.

3. The first movement of the Eroica supplies instances of other innovations on the established forms. Not only in the 'exposition' (before the double bar) are other themes brought in besides the two main subjects, but in the 'illustration,' or, to use the more common term, the 'working out,' there is an unanticipated explosion which, to say the least, is entirely without precedent, followed by an entirely fresh episode as important as anything that has occurred before, and that again by a new feature (the staccato bass) which, while it accompanies and reinforces the main subject, adds materially to the interest of the music. Again, in the 'repetition' we have not only a great departure from regular rule in the keys which the music goes through, but we have a coda of no less than 140 bars long, proclaiming itself by its opening as an independent member of the movement, and though made almost entirely out of previous material, yet quite differently expressed from anything before, and full of fresh meaning. Now none of these alterations and additions to the usual forms were made by Beethoven for their own sake. They were made because he had something to say on his subject which the rules did not give him time and space to say, and which he could not leave unsaid. His work is a poem in which the thoughts and emotions are the first things, and the forms of expression second and subordinate. Still, even in his innovations, how careful he is to keep as near the rules as possible! His chief episodes occur in the working out, where a certain licence was always lawful; and codas were recognised, and had even, as in Mozart's 'Jupiter,' been turned to noble account. The same characteristics are found in the ninth Symphony as in the third, only the mood of mind being entirely different, the mode of expression is different too, but the principle of the perfect subordination of the expression to the thought, while adhering as closely to the 'form' as was consistent with perfect expression, is the same. One or two pieces of his second period may however be named, in which both thought and mode of expression are so entirely different from anything before them, that they stand quite by themselves. Such movements as the opening Adagio of the Sonata in C♯ minor, or the Con moto of the Pianoforte Concerto in G—in which Schumann used to see a picture of Orpheus taming brute-nature—have no prototypes; they are pure

[1] *Music of the Future*, translated by Dannreuther, 1873; p. 44.

creations, founded on nothing previous, but absolutely new in style, idea, and form.

In the later quartets it must be admitted that he wandered further away from the old paths; the thought there seems everything and the form almost nothing. And this fact, as much as the obscurity and individuality of the thoughts themselves and their apparent want of connexion until they have become familiar, is perhaps the cause that these noble works are so difficult to understand. The forms, depend upon it, were founded in reason and nature. They grew through long periods to be what Haydn fixed them at; and as long as the thoughts of composers did not burst their limits they were perfect. Beethoven came, and he first enlarged and modified them, adhering however to their fundamental principle of recurrence and recapitulation, till in the end, withdrawn more and more into himself by his deafness, he wrote down what he felt, often without thinking of the exigences of those who were to hear him. This however only applies to the later Quartets. The ninth Symphony and the last Pianoforte Sonatas are as strictly in form, and as coherent and intelligible, as could be desired.

4. A striking instance of this loyalty is found in Beethoven's treatment of the 'Introduction.' This—a movement in slow time, preceding the first *Allegro*—forms part of the original design of the overture by Lully, and is found in nine out of ten of Handel's overtures. Haydn often has one in his symphonies, usually 8 to 12 bars long, occasionally as much as 20. Mozart has prefixed similar prefaces to some of his works, such as the Symphony in E flat, the Quintet for Piano and Wind instruments, and the famous Quartet in C, dedicated to Haydn. Beethoven, besides placing one before his Quintet for Piano and Wind (op. 16), which, as already remarked, is like a challenge to Mozart, has one to the Sonata Pathétique and to the first Symphony. In the last of these cases it is 12 bars long. In the 2nd Symphony it expands to 33 bars long, and increases largely in development. But even this is a mere preface when compared with the noble and impressive movements which usher in the *Allegros* of the 4th and 7th Symphonies—long and independent movements, the latter no less than 80 bars in length, full of important and independent ideas, and of the grandest effect.

In all the instances mentioned—the Succession of Keys, the Episodes, the Coda, the Introduction—Beethoven's modifications seem to have sprung from the fact of his regarding his music less as a piece of technical performance than his predecessors had perhaps done, and more as the expression of the ideas with which his mind was charged. The ideas were too wide and too various to be contained in the usual limits, and therefore the limits had to be enlarged. He regards first what he has to say—his thought—and how he shall convey and enforce and reiterate that thought, so as to express it to his hearer exactly as he thinks it, without being careful to find an old formula in which to couch it. Even consecutive fifths were no hindrance to him—they gave the exact sound in which he wished to convey his idea of the moment; and therefore he used them as naturally, as a speaker might employ at a particular juncture, with the best effect, an expression usually quite inadmissible. No doubt other musicians had used similar liberties; but not to the same extent, because no one before had been gifted with so independent and original a nature. But in Beethoven the fact was connected with the peculiar position he had taken in society, and with the new ideas which the general movement of freedom at the end of the eighteenth century, and the French Revolution in particular, had forced even into such strongholds as the Austrian courts. People who were the servants of archbishops and princes, and moved about with the rest of the establishment in the train of their master, who wore powder and pigtail and red-heeled shoes, and were forced to wait in ante-rooms and regulate their conduct strictly by etiquette, and habitually keep down their passions under decorous rules and forms, could not give their thoughts and emotions the free and natural vent which they would have had without the perpetual curb of such restraints and the habits they must have engendered. But Beethoven, like Mirabeau, had 'swallowed the formulas' of the day; he had thrown over etiquette, and, *roturier* as he was, lived on absolute equality with the best aristocracy of Vienna. What he felt he said, both in society and in his music, and the result is before us. The great difference is, as we have already remarked, that whereas in his ordinary intercourse he was extremely abrupt and careless of effect, in his music he was exactly the reverse; painstaking, laborious, and never satisfied till he had conveyed his ideas in unmistakeable language.

5. The Scherzo stands perhaps in a different category from the three features already mentioned. It is less of a modification and more of a distinct new creation. The word is met with in Haydn and Mozart, but in a different sense to that in which Beethoven uses it, and apparently neither of those masters have it in a symphony. To both of them the third movement of a symphony was a minuet. All that a minuet could be made they made of it, but it was never given them to go beyond. The minuet remained a dance tune to the end of its days, and is so even in Beethoven's No. 8 Symphony. In fact Haydn actually lamented that he could not make more of it than he had. When discussing a rule of Albrechtsberger's by which fourths were prohibited in strict composition, he [1]said, 'Such trifling is absurd; I wish, instead, that some one would try to compose a really new minuet.' This Beethoven did. The third movement of his first Symphony is what Haydn wished to [2]see. Though labelled 'menuetto' it is quite unlike a

[1] Griesinger, p. 114.

[2] One would like to know if Haydn ever heard the First or any other of Beethoven's Symphonies, and what his real feelings were about them. He lived on till 1809, and might thus have heard the Eroica and even the C minor.

minuet. It is in fact a scherzo, and in its little dimensions is the pattern and model of those gigantic movements which in the Eroica, the C minor, the No. 7, and especially the No. 9 of the Symphonies; in the B flat trio; in the Sonata, op. 106; and the first of the Rassoumoffsky Quartets, are so truly astonishing, and so characteristic of their great author.

6. An innovation of great importance in the Finale, for which no precedent can be found, was the introduction of the Chorus. In the Eroica Symphony Beethoven showed how a set of orchestral variations could be employed in a finale. In the Choral Fantasia again he showed with what effect a chorus could be employed in the same part of the work. But in the 9th Symphony he combined the two, by using the chorus in a succession of variations. Mendelssohn has followed his example in the 'Lobgesang,' the vocal portion of which is the last movement of a symphony; but he has not adopted the Variation-form.

7. One of the most striking characteristics of Beethoven's music is the individual variety of each piece and each movement. In the Symphonies every one of the 9 first movements is entirely distinct from the other 8, and the same of the andantes, scherzos, and finales. Each is based on a distinct idea, and each leaves a separate image and impression on the mind. And the same may be said of the majority of the smaller works, of the concertos and quartets and pianoforte trios—certainly of the sonatas, all but perhaps a very few. The themes and passages have no family likeness, and have not the air of having been taken out of a stock ready made, but are born for the occasion. He thus very rarely repeats himself. The theme of the slow movement of the Sonata in F minor and the second theme in the first movement of the Sonata in C (op. 2, Nos. 1 and 3) are adapted from his early pianoforte quartets. The minuet in the Septet is developed from that in the little Sonata in G (op. 49, No. 2). The Turkish March in the 'Ruins of Athens' had already appeared as a theme for Variations in D (op. 76). The theme of the Variations in the Choral Fantasia is a song of his own, 'Seufzer eines Ungeliebten' (No. 253), composed many years before. The melodies of two Contretänze (No. 17*a*) are employed in the Prometheus music, and one of them is also used in a set of Variations (op. 35) and in the Finale to the Eroica. In the Finale to the Choral Fantasia there are some slight anticipations of the Finale to the Choral Symphony; the Prometheus music contains an anticipation of the storm in the Pastoral Symphony, and the subject of the Allegretto to the 8th Symphony is found in a humorous Canon (No. 256–2)—such are all the repetitions that have been detected. How far he employed *Volkslieder* and other tunes not invented by himself is not yet known. Certain melodies in the Eroica, Pastoral, and No. 7 Symphonies, are said to have been thus adopted, but at present it is mere assertion.

This is perhaps the most convenient place for noticing a prominent fact about his own melodies, viz. that they often consist wholly or mainly of consecutive notes. This is the case with some of the very finest themes he has written, witness the Scherzo and Finale to the Choral Symphony; and that to the Choral Fantasia; the slow movements of the B♭ Trio and the Symphony in the same key; the Adagio to the Quartet op. 127, and many others.

8. In the former part of this sketch we have mentioned the extraordinary manner in which Beethoven wrote and rewrote until he had arrived at the exact and most apt expression of his thought. The same extraordinary care not to be mistaken is found in the *nuances*, or marks of expression, with which his works are crowded, and which he was the first to introduce in such abundance. For instance, to compare the 'Jupiter' Symphony—Mozart's last—with Beethoven's first, we shall find that the violin part of the first half of the opening *Allegro* has in the former (120 bars long) 14 marks of expression, in the latter (95 bars) 42 marks. The Andante to Mozart's Symphony in G minor has 38 marks to 131 bars, while that to Beethoven's No. 2 has 155 marks to 276 bars. In the later works this attention to *nuance* increases. The Allegro agitato of the Quartet in F minor, 125 bars long, contains 95 marks; the Cavatina in the Quartet in B♭, 66 bars long, contains 58 marks. It is part of the system of unwearied care and attention by which this great man, whose genius was only equalled by his assiduity, brought his works to their actual perfection, and to the certainty that they would produce what he himself calls *il suo proprio proposto effetto*[1]—their own special and intended effect. How original and splendid the effect of such *nuances* can be may be seen in the *Vivace* of the No. 7 Symphony, where the sudden change from *ff* to *pp*, accompanying an equally sudden plunge in the melody and abrupt change in the harmony, produces a wild romantic effect which once to hear is never to forget.

In addition, Beethoven here and there gives indications such as the 'Bitte um innern und äussern Frieden' at the 'Dona' in the Mass in D, the 'beklemmt' in the Cavatina of the B♭ Quartet, the 'Arioso dolente' of Sonata op. 110, which throw a very personal colour over the piece. The word 'Cantabile' has a special meaning when he employs it.

9. Beethoven used Variations to a very great extent. For the Pianoforte, Solo and in conjunction with other solo instruments, he has left 29 sets, some on original themes, some on airs by other composers. But besides these several movements in his Sonatas, Quartets, and Trios are variations, so entitled by him. Every one will remember those in the Septet, in the 'Harp' Quartet, in the Kreutzer Sonata, in the Solo Sonata in A flat, and in the two late Sonatas in E and C minor (op. 109 and 111). Many

[1] Preface to the Eroica.

other movements in the same branches of composition are variations, although not so named. The slow movements in the Sonata 'appassionata' and the op. 106 are splendid instances. In the Symphonies the slow movements of the C minor, the Pastoral and the Ninth, are magnificent examples, the last the most splendid of all —while the colossal Finales of the Eroica and the Ninth Symphony are also variations, though of a very different order from the rest and from each other. Of the lowest and most obvious type of variation, in which the tune remains in *statu quo* all through the piece, with mere changes of accompaniment above, below, and around it—the Herz-Thalberg type—the nearest approach to be found in Beethoven's works, is the 5th variation in op. 26. His favourite plan is to preserve the harmonic basis of the theme and to modify and embellish the melody. Of this type he makes use with astonishing ease and truly inexhaustible originality. It is to be found in some shape or other in nearly every work of his second and third periods. It is not his own invention, for fine instances of it exist in Mozart and Haydn, but no one practised it with such beauty and nobility as he did, unless it be Schubert, who at any rate approaches very near him in its use. Perhaps the finest instance of it is in the Adagio of the Ninth Symphony, in which the melody is varied first in common time and then in 12–8, with a grace, beauty, and strength which are quite unparalleled. There is, however, a [1]third kind of variation which is all Beethoven's own, in which everything undergoes a change—rhythm, melody, and harmony—and yet the individual theme remains clearly present. 'Perhaps one melodious step only of the subject is taken (op. 109; var. 1 and 5); perhaps the fundamental progressions of the harmony alone are retained; perhaps some thorough rhythmical alteration is made, with an entire change of key, as in the *Poco Andante*, Finale of Eroica; in the B♭ variation *alla marcia*, of the Ninth Symphony; and in many of the 33 Variations. This is no mere change of dress and decoration, but an actual creation of something new out of the old germ—we see the chrysalis change into the butterfly, and we know it to be the same creature despite the change.' 'In no other form than that of the Variation,' continues Mr. Dannreuther, 'does Beethoven's creative power appear more wonderful, and its effect on the art more difficult to measure.'

10. Of Fugues Beethoven wrote but few, and those near the end of his career, but he always knew how to introduce a *fugato* or bit of contrapuntal work with the happiest effect. Witness a passage in the working out of the first movement of the Eroica Symphony, and another in the Finale of the same work; or in the middle portion of the Allegretto of No. 7; or the lovely counterpoint for the Bassoon in the opening of the Finale of No. 9. Of complete fugues the only instrumental ones are the finale to the 3rd of the Rassoumoffsky Quartets; the finales to the Cello Sonata op. 102, No. 2, and the Solo Sonatas op. 101, 106, and 110; and the enormous movement in B flat which originally formed the termination to the great String Quartet in the same key. Of the last-named fugue one has no opportunity of judging, as it is never played; but of the others, especially those in the Solo Sonatas, it may be safely said that nothing in the whole of Beethoven's music is associated with a more distinct dramatic intention, whether it be, as has been [2]suggested, a resolution to throw off an affection which was enthralling him, or some other great mental effort.

11. Beethoven did not originate 'programme music,' for Bach left a sonata describing the departure of his brother; and two symphonies are in existence by Knecht—a countryman of Beethoven's, and a few years his senior—entitled 'Tableau musical de la nature,' and 'La joie des Bergers interrompue par l'orage,' which are not only founded on the same idea with his Pastoral Symphony, but are [3]said to contain somewhat similar themes and passages. But, though he did not invent it, he raised it at once to a higher level than before, and his programme pieces have exercised a great effect on the art. 'When Beethoven had once opened the road,' said Mendelssohn, 'every one was bound to follow'; and it is probable that without his example we should not have had Mendelssohn's overtures to 'The Hebrides' or to the 'Meeresstille und glückliche Fahrt.' His works in this line, omitting all which did not receive their titles from himself, are:—the 'Sonata pathétique'; 'La Malinconia,' an adagio in the String-quartet, No. 6; the 'Eroica' Symphony; the 'Pastoral' ditto; the Battle of Vittoria; the Sonata 'Les Adieux, l'Absence et le Retour'; the movements in the A minor quartet (op. 132) entitled 'Canzona di ringraziamento in modo lidico offerta alla divinita da un guarito,' and 'Sentendo nuova forza'; the movement in the F major quartet (op. 135), entitled 'Der schwergefasste Entschluss—Muss es sein? Es muss sein'; and a Rondo à capriccio for Piano (op. 129), the MS. of which is entitled by the composer 'Die Wuth über den verlornen Groschen ausgetobt in einer Caprice.' Beyond these Beethoven made no acknowledged attempts to depict definite scenes or moods of mind in instrumental music. We have already (p. 179*a*) quoted Schindler's statement that Beethoven intended the Sonatas in op. 14 to be a dialogue between two lovers, and to represent the 'entreating and resisting principle'; and the Sonata in E minor (op. 90) is said to have had direct reference to the difficulties attending Moritz Lichnowsky's passion for the actress whom he ultimately married. The first movement was to have been called 'Kampf zwischen Kopf und Herz,' and the second, 'Conversation mit der Geliebten.' But none of these titles were directly sanctioned by Beethoven himself. In the programme of

[1] Mr. Dannreuther in *Macmillan*.

[2] Mr. Davison's Analysis of the Sonata op. 106.

[3] Fétis, *Biographie*, s. v. Knecht.

the concert of Dec. 22, 1808, at which the Pastoral Symphony was produced, he prefixed the following words to the description of the Symphony :—'Pastoral Symphonie : mehr Ausdruck der Empfindung als Malerei'—'more expression of emotions than portraiture,' a canon which should surely be taken as the guide in interpreting all similar works of his.

We have now endeavoured to give the main external characteristics of Beethoven's music; but the music itself, though it resides in them, is beyond and above them all. 'While listening,' says Mr. Dannreuther, 'to such works as the Overture to Leonora, the Sinfonia Eroica, or the Ninth Symphony, we feel that we are in the presence of something far wider and higher than the mere development of musical themes. The execution in detail of each movement and each succeeding work is modified more and more with the prevailing poetic sentiment. A religious passion and elevation are present in the utterances. The mental and moral horizon of the music grows upon us with each renewed hearing. The different movements—like the different particles of each movement—have as close a connection with one another as the acts of a tragedy, and a characteristic significance to be understood only in relation to the whole; each work is in the full sense of the word a revelation. Beethoven speaks a language no one has spoken before, and treats of things no one has dreamt of before : yet it seems as though he were speaking of matters long familiar, in one's mother tongue ; as though he touched upon emotions one had lived through in some former existence. . . . The warmth and depth of his ethical sentiment is now felt all the world over, and it will ere long be universally recognised that he has leavened and widened the sphere of men's emotions in a manner akin to that in which the conceptions of great philosophers and poets have widened the sphere of men's intellectual activity.'[1]

Beethoven's published works may be summed up as follows :—

I. INSTRUMENTAL.

9 Symphonies—in C, D, E♭ (Eroica), B♭, C minor, F (Pastoral), A, F, and D minor (Choral).

The Battle of Vittoria; overture and music to Prometheus; overture and music to Egmont.

9 Overtures—Coriolan; Leonora No. 1; Do. No. 2; Do. No. 3; Fidelio; King Stephen; Ruins of Athens; op. 115 (Namensfeier): op. 124 (Weihe des Hauses).

Allegretto in E♭; March from Tarpeia—in C; Military March—in D; 12 Minuets; 12 'deutsche Tänze'; 12 Contretänze; Ritter Ballet.

1 Concerto for Violin and Orchestra in D; 1 fragment of do. in C; and 2 Romances for do.

5 Concertos for Piano and Orchestra—in C, B♭, C minor; G, and E♭; 1 do. arranged from Violin Concerto; Rondo for do. in B♭; 1 Triple Concerto (op. 56); 1 Choral Fantasia for Piano, Orchestra, and Chorus.

Cadences to Pianoforte Concertos.

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2 Octets for Wind—both in E♭.

1 Septet for Strings and Wind.

1 Sestet for ditto—in E♭.

1 ditto for Wind—in E♭.

2 Quintets for Strings—in E♭ and C; 1 ditto, fugue (op. 137); 1 ditto arranged from P. F. Trio in C minor.

16 Quartets for Strings—in F, G, D, C minor, A, B♭; in F, E minor, C (Rassoumofsky); in E♭ (Harlem Q.); in F minor; in E♭; in B♭; in C♯ minor; in A minor; in F: also Fugue in B♭.

2 Equali for 4 Trombones.

5 Trios for Strings—in E♭; in G, D, C minor; in D (Serenade).

1 ditto Strings and Flute—in D (Serenade).

1 ditto for Wind.

3 Duos for Wind—in C, F, B♭.

1 Quintet for Piano and Wind—in E♭.

1 Quartet for Piano and Strings—after foregoing. 3 ditto (juvenile)—in E♭, D, and C.

8 Trios for Piano and Strings—in E♭, G, C minor; in D, E♭; in B♭; in B♭ (one movement); in E♭ (juvenile); after Symphony in D; Variations in G; 14 ditto in E♭.

1 Trio for Piano, Clar., and Cello in B♭; 1 ditto (after Septet) in E♭.

10 Sonatas for Piano and Violin—in D, A, E♭; in A minor; in F; in A, C minor, G; in A (Kreutzer); in G. 1 Rondo in G; 12 Variations in F.

5 ditto for Piano and Cello—in F, G minor; in A; in C, D. 12 Variations in C; 12 do. in F: 7 do. in E♭.

1 ditto for Piano and Horn—in F.

7 books of Variations for Piano and Flute.

1 Sonata for Piano, 4 hands—in D. 3 Marches for ditto—in C, E♭, D; 8 Variations in C and 6 in D.

38 ditto for Piano Solo—in F minor, A, C; in E♭; in C minor, F, D; in C minor (Pathétique); in E, G; in B♭; in A♭; in E♭, C♯ minor; in D; in G, D minor, E♭; in G minor and G (both small); in C (Waldstein); in F; in F minor (Appassionata); in F♯; in G (Sonatina); in E♭ (Adieux, etc.); in E minor: in A; in B♭ (op. 106); in E; in A♭; in C minor. In E♭, F minor, and D (early); in C (easy); in G and F (easy).

Variations for ditto, 21 sets—viz. 6 in F; 15 in E♭ (Eroica); 6 in D (Turkish March); 32 in C minor; 33 in C; 15 in G (easy); and 15 more sets, containing 144 variations.

3 Sets of Bagatelles for ditto—7, 11, 6; 4 Rondos in C, G; in A; and in G (à capriccio); Fantasia in G minor; 3 Preludes; Polonaise; Andante in F (favori); Minuet in E♭; 6 do; 13 Ländlers.

II. VOCAL.

2 Masses—in C, and D (Solennis).

1 Oratorio—'Christus am Oelberge.'

1 Opera—'Fidelio.'

'The Ruins of Athens.' Arrangement of March and Chorus from do.

'King Stephen.'

2 Patriotic Finales.

'Der glorreiche Augenblick.'

'Meeresstille und glückliche Fahrt.'

'Ah perfido!' Soprano and Orchestra. Opferlied; do., do., and Chorus.

'Tremate'; Trio with Orchestra.

Bundeslied; 2 Solos, Chorus, and Wind.

'Elegischer Gesang'; 4 Voices and Strings.

Songs with Piano acct.—66 and 1 Duet.

'Gesang der Mönche'; 3 Voices unacc.

18 Canons.

7 Books of English, Scotch, Irish, Welsh, and Italian Songs for Voice, Piano, Violin, and Cello.

All the above are included in Breitkopf & Härtel's complete edition, except the Ritter-Ballet, the Fragment of a Violin Concerto in C, and the two Equali for Trombones.

The Beethoven literature is very large. I shall confine myself to mentioning those portions of it which appear to have real value for the investigator.

I. His own letters. Of these there are several collections. (1) 'Briefe Beethovens' (Stuttgart, 1865), edited by Dr. Nohl: contains 411. (2) '83 . . . Original Briefe L. v. B's an den Erzherzog Rudolph,' edited by Köchel (Vienna, 1865). (3) 'Briefe von B. an Gräfin Erdödy und Max Brauchle,' edited by Schöne (Leipzig, 1867). The two last were included with many others in a further collection of 322 'Neue Briefe Beethovens,' edited by Nohl (Stuttgart, 1867). (4) Nohl's first collection and 66 of the letters to the Archduke were translated (I wish I could say carefully translated) by Lady Wallace, and published by Longmans (2 vols. 8vo. 1866).

Other letters are given by Thayer in his 'Beethovens Leben,' and by Pohl in 'Die Gesellschaft der Musik Freunde' (Vienna, 1871), and many others exist in MS. in collections of autographs.

II. Notices of him by friends and contemporaries. Many of these must be taken with reserve, as written long after the event, and with strong bias.

(1) By Seyfried, as Anhang to his edition of Beethoven's 'Studien' in Thorough-bass (Vienna,

[1] I have been much indebted in this part of my work to an admirable paper by Mr. Dannreuther in *Macmillan's Magazine* for July, 1876. I have quoted from it more than once, and if I have not done so still more it is because the style of his remarks is not suited to the bald rigidity of a Dictionary article.

March 26, 1832)—144 pages, containing biographical sketch, anecdotes and traits, letters (included in Nohl), three conversations, the sale catalogue, the music sung at the funeral, poems and addresses, a catalogue of Beethoven's works, etc.

(2) Wegeler and Ries, 'Biographische Notizen,' etc. (Coblenz, 1838), with 'Nachtrag' by Wegeler alone (Coblenz, 1845). Contains biography, letters, and a host of anecdotes.

(3) Schindler, 'Biographie' (Münster, 1840). This is the first edition of Schindler's work, which was translated into English by Moscheles, and published with many additions and modifications, and with no mention of Schindler on the title page, in 2 vols. 8vo. (Colburn, 1841). It was followed by 'Beethoven in Paris' (Münster, 1842), an account of the performance of some of the symphonies by the 'Societé des Concerts,' with various documents of interest; by a second edition of the Biography (Münster, 1845); and finally by a third edition in two volumes (Münster, 1860). This last has been very inaccurately translated into French by Sowinski (Paris, Garnier, 1865).

(4) Gerhard von Breuning, 'Aus dem Schwarzspanierhaus' (Vienna, 1874)—the recollections of Stephen von Breuning's son, who was 11 years old when Beethoven died, and was much with him during the last years of his life.

III. Smaller and more fragmentary notices are given of him—in 1798 or 99 by Czerny, in Pohl's 'Jahresbericht des Konservatorium . . . . . in Wien' (Vienna, 1870); and in later years by the same in Cocks's 'Musical Miscellany' (London, July and Aug. 1852, Jan. 1853); in 1809 by Reichardt in 'Vertraute Briefe' (Amsterdam, 1810); in 1814 by Spohr in his 'Selbstbiographie' (Cassel, 1860), and by Tomaschek in 'Libussa' for 1846; in 1822 by Rochlitz in the A. M. Z., 1828, p. 10, printed in 'Für Freunde der Tonkunst,' vol. iv. p. 348 (Leipzig, 1832); in 1824 [by Mr. Edward Schulz] in the 'Harmonicon,' Jan. 1824; and [by Mrs. Payne. Dr. Burney's niece,] in the 'Harmonicon,' Dec. 1825; in 1825 by Rellstab in 'Aus meinem Leben,' ii. 224.

Of later biographies must be mentioned that of M. Fétis in his 'Biographie universelle des Musiciens'; of Wilhelm von Lenz, 'Beethoven, eine Kunst-Studie,' a Life, with an extended critical and historical catalogue of the works; and of Herr Ludwig Nohl, 'Beethovens Leben,' of which the 3rd and last volume was published in Sept. 1876. Nohl is said to be inaccurate, and he is certainly diffuse, but I for one owe him a debt of gratitude for his various publications, the information in which can be found nowhere else. The notes to the biography contain a mass of materials of the greatest interest. Last and best is the 'Ludwig van Beethovens Leben' of A. W. Thayer (Berlin, 1866, 72), of which the 3rd vol. is on the eve of publication, and which, through the caution, wide research, and unflagging industry of its author has already taken a place far higher than any of its predecessors. Amongst other sources of information Mr. Thayer has inherited the memoranda collected by the late Otto Jahn, who had himself made some progress in a biography of Beethoven. The corrections which this able investigator has made in many most material points, and the light thrown by him on passages hitherto more than obscure, can only be appreciated by those who read his work.

IV. Of more miscellaneous works the following must be named:—W. von Lenz, 'Beethoven et ses trois Styles' (Petersburg, 1852; also Paris, Lavinée, 1855)—a book which, if full of rhapsody, is also full of knowledge, insight, and enthusiasm; Oulibicheff, 'Beethoven, ses critiques et ses glossateurs,' in direct antagonism to the foregoing (Paris, 1857); Berlioz, 'Etude analytique des Symphonies de Beethoven' in his 'Voyage musical,' vol. i. (Paris, 1844); Otto Jahn, three papers in his 'Gesammelte Aufsätze' (Leipzig, 1866), viz. 'Leonore oder Fidelio,' 'B. im Malkasten,' and 'B. und die Ausgaben seiner Werke'; R. Wagner, 'Beethoven' (Leipzig, 1870); Marx, 'B.'s Leben und Schaffen, 3rd edition (Berlin, 1875); Actenmässige Darstellung der Ausgrabung und Wiederbeisetzung der irdischen Reste von Beethoven und Schubert (Vienna, 1863); Nohl, 'Beethovens Brevier' (Leipzig, 1870), a collection of passages in his favourite authors extracted or marked by Beethoven; 'Die Beethoven Feier' (Vienna, 1871), containing amongst other things Beethoven's diary from 1812 to 1818. The analytical programmes of Beethoven's sonatas by Mr. J. W. Davison, prepared to accompany Mr. Charles Hallé's performance in 1861, are full of interest.

V. We now arrive at another class of works of more importance than any yet mentioned, except perhaps the letters, and absolutely indispensable to those who wish to investigate Beethoven's music chronologically, viz. the catalogues, and reprints of the sketch-books.

Catalogues of Beethoven's works were attempted by Artaria, Hofmeister, and Cranz, but the first one worthy of the subject was issued by Breitkopf & Härtel in 1851—'Thematisches Verzeichniss,' etc., large 8vo., 167 pp. The second edition of this, edited and enriched with copious notes, remarks, appendices, indexes, etc. by Mr. G. Nottebohm (Leipzig, 1868, pp. 1–220), leaves little to be desired. It is arranged in the order of the opus numbers of the pieces—where they are numbered—that is to say, in the order of publication. A catalogue from a different point of view—in the order of the production of the works, and embracing those unpublished as well as published, was issued by Mr. Thayer, as a precursor, or *mémoire pour servir*, to his 'Biography,' viz. 'Chronologisches Verzeichniss,' etc. (Berlin, 1865). It is difficult to overestimate the value of this unpretending list, which contains a vast amount of information not only before inaccessible, but unknown to students. It was followed by a work of equal interest—'Ein Skizzenbuch von B.,' etc., the reprint of one of Beethoven's sketch-books, with such commentary as is necessary fully to elucidate it.

This was edited by Mr. Nottebohm, and was succeeded in 1869 by the commencement of a series of articles in the 'Allgemeine musik. Zeitung' on various points in Beethoven's works, examined and elucidated chiefly through his sketch-books, and printed with copious quotations, the whole throwing a most interesting light on his method of working. These papers were collected and republished as 'Beethoveniana' (Leipzig, 1872). A further series, entitled 'Neue Beethoveniana,' by the same indefatigable explorer is now (1878) being published in the 'Musikalisches Wochenblatt.' The amount of new and important information on Beethoven's music furnished by these two series no one can tell who has not studied them. They are indispensable for all students of the subject. Mr. Nottebohm has published a new edition of 'Beethoven's Studien,' in which many mistakes in Seyfried's edition are corrected and much additional information given, such as no one who has not the peculiar knowledge possessed by Mr. Nottebohm would be competent to impart. [G.]

BEFFARA, Louis François, born at Nonancourt, Aug. 23, 1751; from 1792 to 1816 Commissaire de Police in Paris, where he died Feb. 2, 1838. Renowned for his collection of documents on the Paris operas, which were unfortunately consumed at the burning of the Hôtel de Ville during the Commune in 1871. For completeness and genuineness the collection could not be surpassed, and its loss is irreparable. [F. G.]

BEGGAR'S OPERA, The. A celebrated piece, written in 1727 by John Gay, who was said to have been instigated to its production by a feeling of annoyance at having been offered a court appointment which he regarded as beneath him. It is also said to have had its origin in an observation of Swift's to its author, that 'a Newgate pastoral might make an odd pretty sort of thing.' Under the thin veil of exposing the vices of highwaymen, pickpockets, gaolers, receivers of stolen goods, and their confederates and associates, it bristles with keen, well-pointed satire on the corrupt and venal politicians and courtiers of the day, and of the prevailing fashionable entertainment—the Italian opera. It has been denied that there is any reference to the latter, because the style of the music of Italian operas is not burlesqued, but the fact is apparent from the introductory dialogue between the Beggar (the assumed author of the piece) and the Player, in which the former is made to say, 'I have introduc'd the similes that are in all your celebrated operas; the Swallow, the Moth, the Bee, the Ship, the Flower, etc. Besides, I have a prison scene, which the ladies always reckon charmingly pathetick. As to the parts I have observed such a nice impartiality to our two ladies, that it is impossible for either of them to take offence.' The allusion in the last sentence to the deadly feud between Cuzzoni and Faustina, which in 1727 divided the fashionable world into two violently hostile factions, is so palpable as to cause surprise at its having been overlooked. 'The Beggar's Opera' was first offered to Colley Cibber for Drury Lane Theatre, but being rejected by him was accepted by John Rich, and brought out at Lincoln's Inn Fields Theatre, Jan. 29, 1727–28. Its success was decisive: it was performed sixty-two nights (not consecutive) during the season, and immediately afterwards played all over England, in Ireland, Scotland, and even in Minorca. By the time it had reached its thirty-sixth representation Rich had netted nearly £4000, whilst Gay's four 'author's nights' had produced him £693 13*s.* 6*d.*; whence it was said that it had made Gay rich and Rich gay. The songs were all written either to ballad tunes (English and Scotch, some of considerable antiquity), or the tunes of the most popular songs of the day. These tunes, sixty-nine in number, were arranged and scored by Dr. Pepusch, who also composed an overture for the piece. They were chosen with great judgment, and to them its remarkable success was in a great degree attributable. The rage for 'The Beggar's Opera' shewed itself in its scenes and songs appearing on fans and screens, in the attire of Lavinia Fenton (the performer of Polly) becoming the pattern for that of ladies of fashion, and in the temporary desertion of the Italian Opera. Hogarth published an engraving representing a scene in Act II. Some of the songs were said to have received finishing touches from the hand of Pope. The success of 'The Beggar's Opera' led to the production of a host of other pieces with songs written to ballad tunes, and thence denominated Ballad-Operas. [W. H. H.]

BEGNIS, Giuseppe de, born at Lugo, in the Papal States, 1793, sang soprano in the chapel at Lugo till he was nearly fifteen, when his voice broke. Thinking it would never return, and having a strong taste for comedy, he took lessons of Mandini, a celebrated Italian actor; but, his father being opposed to this course, he began to study music again under Saraceni the composer, the brother of Madame Morandi. He made his first operatic appearance in the carnival of 1813 as *primo buffo* in Pavesi's 'Marco Antonio' at Modena, and was most successful. He next went to Forli and Rimini, and returned to Modena. In the following carnival he sang at Siena, at the opening of the new Teatro degli Academici Rozzi, as Pazzo in Paer's 'Agnese,' and as Selim in the 'Turco in Italia' of Rossini, and was enthusiastically applauded in both. He next appeared at Ferrara, Badia, and Trieste. In the carnival of 1815 he was at Cesena, and particularly brilliant in Fioravanti's 'Bello piace a tutti,' in which he imitated with his falsetto the celebrated Pacchierotti. He now sang at various theatres until the carnival of 1816, at Milan, where he was laid up for three months, and unable to sing. On his recovery he proceeded to Parma, where his success was more brilliant than ever; then to Modena and Bologna. Here he played successfully in Paer's 'Agnese,' which had been tried twice before there without success. The piece was chosen for the benefit of Signora Ronzi, who was engaged there. Shortly after,

she was married to De Begnis, who was admitted to the Philharmonic Academy of Bologna at the same time. They were, however, separated for a time, De Begnis being engaged to sing at Rome, and Ronzi at Genoa. They met again at Florence, 1817, and performed together at Vicenza and Verona. Rossini engaged them for the opening of the new theatre at Pesaro. In 1819 they made their *débuts* at Paris with great success; and in 1822 appeared in London in the 'Turco in Italia,' where he was considered an excellent comic actor and singer. In 1823 he had the direction, with his wife, of the operas at Bath; and he was again engaged for the operatic season of 1824. He died Aug. 1849. [J. M.]

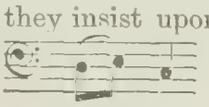
BEGNIS, Signora Ronzi de, the wife of the above, was possibly the young girl, Claudina Ronzi, born at Paris, Jan. 11, 1800, of whom there is still a record at the Conservatoire in that city, that she was admitted to a singing class March 9, 1809. However this may be, nothing more is known of her until her marriage with De Begnis at Bologna, 1816. In 1819 she made her first appearance at Paris, having sung at most of the principal Italian operas, and for Rossini at the opening of the new theatre at Pesaro in 1818. The Parisians thought her weak, especially as Rosina; but they admit that Donna Anna was never so well sung there by any one else before Sontag undertook it in 1828. It must be said that she received some instruction in the part from Garat, and that she profited by his lessons. In 1822 she came with her husband to London, where her voice and style steadily improved. 'She made her first appearance,' says Lord Mount-Edgecumbe, 'in the Turco in Italia, and acted in it delightfully. With a pretty face and pleasing countenance, she had a voice of great sweetness and flexibility, which she managed with considerable skill and taste. She decidedly excelled in comic parts: indeed, I have rarely seen a better buffa.' In 1824 she was eclipsed by the arrival of Pasta. In 1825 she shared with Madame Vestris the principal parts in the comic operas at the Haymarket Theatre, the temporary retreat of the company; but, soon after the return of Pasta, she fell ill and totally lost her voice, was obliged to throw up her engagement, and returned to Italy. Her death was announced in the 'Sunday Times,' July 3, 1853. [J. M.]

BEGREZ, Pierre Ignace, born at Namur Dec. 23, 1783. At the age of six he sang in the choir of the cathedral of St. Aubin. After some years he went to Paris, and was received in a violin-class at the Conservatoire, the 17th Floréal, An xii. (1804). He was at the same time engaged in the orchestra of the Opéra, then under the direction of Grasset. Finding, however, that he possessed a fine tenor voice, he soon threw aside the violin, and studied singing under Garat, from October 1806. In 1814 he carried off the first prize at the Conservatoire, and in 1815 he made his first appearance at the opera in Gluck's 'Armide,' which he followed with the principal parts of 'Les Bayadères' and 'Anacréon.' About the end of the same year he was engaged for the London Opera House, where he remained a permanent member of the company at the King's Theatre till 1822, when he retired from the boards, and devoted himself to teaching and singing in concerts. He had a beautiful voice, and good French style. He died Dec. 1863. [J.M.]

BEIDEN NEFFEN, DIE, or Der Onkel aus Boston. An opera in three acts, containing overture and 14 numbers, for voices and orchestra, the words by Dr. Caspar, the music by Mendelssohn, 1822.

BEIDEN PÄDAGOGEN, DIE. An opera in one act, containing overture and 12 numbers, for voices and orchestra; the words by Dr. Caspar, the music by Mendelssohn, 1821. Like the preceding this opera was only performed at the Mendelssohn's house. Both are still in MS., and the autographs are in the Bibliothek at Berlin.

BEKLEMMT, *i.e.* heavy at the heart, oppressed. A word which Beethoven has attached to the middle section of the Cavatina in his Quartet in B flat (op. 130), where he modulates into C flat; and where the choked and broken accents of the first violin fully bear out the expression. None of the old copies of the quartet give this interesting personal note of the composer's. It first appeared in Breitkopf & Härtel's complete edition. Correctly the word would be *beklommen*, but in words as in music Beethoven is always original and always right. [G.]

BELCKE, Friedrich August, a celebrated trombone-player, son of the town musician at Lucka in Saxony, and born May 27, 1795. The boy at an early age showed a fondness for brass instruments, and was a good horn-player before he took up the trombone, on which he soon reached a pitch of excellence before unknown. He first joined the Gewandhaus orchestra in Leipsic, and then obtained a permanent post in the royal band at Berlin. Frequent tours made him widely known. In 1838 he left the Berlin band of his own accord and retired to his native place, where he died Dec. 10, 1874. By trombone-players his compositions are well known and highly valued. He it is of whom Schumann pleasantly says, in his essay on 'The Comic in Music' (Ges. Schriften, i. 185), 'There is a phrase in the finale of Beethoven's eighth symphony which always makes the members of a well-known orchestra laugh, because they insist upon it that in this figure they hear  the name of Belcke, one of the best of their number.' [A. M.]

BELISARIO, Italian opera in three acts, libretto and music by Donizetti. Produced at Venice, Feb. 7, 1836; in London, at the King's Theatre, April 1, 1837; and at Paris, Théâtre des Italiens, Oct. 24, 1843.

BELL (Fr. *pavillon*). The everted opening in which most wind instruments terminate; especially those made of brass. It undoubtedly adds to the power of the tone, on the same principle as the speaking-trumpet reinforces the

voice, though the exact cause of the fact is not known. It was erroneously maintained by Sax that the material of the bell exercises no influence on the quality of the tone. Notes of exactly similar pitch with those from brass or wood can of course be obtained, as he stated, from similar bells made of leather, gutta percha, or papier-mâché. Even a trumpet-shaped orifice in a solid wall, fitted with a mouthpiece, gives all the open notes of a wind instrument. But the quality and timbre are found to be very different when compared with the real instrument. [W. H. S.]

BELLAMY, Richard, Mus. Bac. Cantab., a bass singer, was on March 28, 1771, appointed a gentleman of the Chapel Royal, and on January 1, 1773, a lay-vicar of Westminster Abbey. He also held the appointment of vicar choral and master of the choristers of St. Paul's Cathedral. In 1788 he published a volume containing a Te Deum for a full orchestra (performed at the installation of Knights of the Bath in May of that year), and a set of anthems. He died Sept. 11, 1813. His son, Thomas Ludford Bellamy, was born in Westminster in 1770. He was educated in the choir of Westminster Abbey under Dr. Cooke, and after the change of his voice to a bass studied under Tasca, the celebrated bass singer. He sang in London in the cathedral choirs and at concerts until 1794, when he went to Ireland as agent on a nobleman's estate, but having to give up that employment he went to Dublin, where in 1797 he became stage manager at the theatre. In 1800 he became part proprietor of the Manchester, Chester, Shrewsbury, and Lichfield theatres. In 1803 he sold his share and became sole proprietor of the Belfast, Londonderry, and Newry theatres. This speculation proving unsuccessful he returned to London, and sang at Covent Garden Theatre for five years. In 1812 he was engaged for five years at Drury Lane. During all this period he also appeared as a concert singer. In 1819 he was appointed choir-master at the chapel of the Spanish Embassy, which he retained for many years. In 1821, on the death of Bartleman, he was engaged as principal bass singer at the Concert of Ancient Music, and so continued until, a few years later, he was superseded by Henry Phillips. In 1840 he edited a volume of the poetry of glees, madrigals, catches, rounds, canons, and duets. He died in Judd Street, Brunswick Square, January 3, 1843, in his seventy-third year. [W. H. H.]

BELLE HÉLÈNE, LA, Opéra-bouffe in three acts, words by De Meilhac and Halévy, the music by Offenbach; produced at Paris, Théâtre des Variétés, Dec. 17, 1864.

BELLERMANN, Constantin, born at Erfurt, 1696, rector of Münden, a composer of operas and oratorios, and an extraordinary performer on the lute. His most important work is 'Programma in quo Parnassus Musarum voce, fidibus, tibiisque resonans, sive musices divinae artis laudes diversae species singulares effectus atque primarii autores succincte enarrantur' (Erfurt, 1743), an analysis of which is given by Mitzler in his 'Bibliothek,' vol. iii. He died at Münden in 1763. [F. G.]

BELLERMANN, Johann Joachim, born at Erfurt, 1735, visited Russia, and returned to become Director of the Gymnasium of his native town. He published very interesting 'Bemerkungen' on Russian airs, dances, and musical instruments (Erfurt, 1788). His son, Johann Friedrich, born at Erfurt, March 8, 1795, served in the war of independence (1813–15), studied at Berlin and Jena, and in 1819 became Professor, and in 1847 Director of the Gymnasium 'zum grauen Kloster' at Berlin. He was a great authority on ancient Greek music, and was especially known for his edition of the 'De anonymis scriptis de Musicâ,' and a work on the scales and notes of the Greeks. He died a few years since. His son Heinrich is now (1875) professor in the Berlin university, and author of an esteemed work on counterpoint. [F. G.]

BELLETTI, Giovanni, the great barytone, was born in 1813 at Sarzana, a town in the Lunigiana, of respectable parents engaged in trade. While still a child, he showed a very strong inclination to music. Having an exceedingly delicate ear and a wonderful agility of voice, he soon began to repeat with his child's treble every operatic air that he heard. His father, being advised to cultivate his son's talent, placed him in the hands of a master in the neighbourhood, upon whose advice he soon after transferred him, at no small personal sacrifice, to the famous school at Bologna, over which the celebrated Pilotti presided. The latter took the greatest interest in the boy, and taught him counterpoint as well as singing. After five years of study, Belletti received his diploma. His voice was now settled as a barytone of the most beautiful quality and evenness, with marvellous facility of execution. Advised to try the stage, he hesitated for some time, until he met at Carrara a Swedish sculptor named Byström, who proposed to take him to Stockholm, free from all risk or expense, to lodge in his house, and make his début; and, if unsuccessful, to send him back on the same terms to Italy. This generous offer he accepted, and arrived at Stockholm in 1837. Early the next year he appeared in the 'Barbiere,' and achieved his first success about a month earlier than Jenny Lind, with whose brilliant career he was so much connected afterwards. With her he sang in 'Lucia,' in 'Robert,' and others of Donizetti's and Meyerbeer's operas, translated into Swedish. To the influence of Jenny Lind, and to the critical taste of his first audience, as well as to the fine old school of singing in which he had been brought up, he owed the pure style and freedom from vulgarity which, more even than his noble voice, made him the greatest barytone of the century. When Jenny Lind left Stockholm for Paris, young Belletti returned to his native land: but when she came to London, Lumley, upon her urgent advice, soon persuaded him to come to sing with her again.

In the meantime he had sung with great success at Florence and Leghorn, in operas of Rossini and Donizetti. In 1848 he made his first appearance at Her Majesty's Theatre in 'Ernani,' with Mlle. Cruvelli, and during that season sang at both the opera-houses. After singing with no less success at Paris, he was engaged, with Lind and Benedict, by Barnum, for a tour in the United States; during which he maintained his reputation, and contributed to the enthusiastic reception which the company obtained in America. Returned once more to London, Belletti remained there till the end of 62, singing not only at the Opera, but in classical concerts and oratorios, with undiminished success. Since that time he has retired, in the midst of the most brilliant career, without a sign of faded powers, to Sarzana, his native place, where he lives a life of seclusion, universally respected, and surrounded by his family and relations, with whom he shares the earnings of the years he spent in his profession. [J. M.]

BELLINI, Vincenzo, born at Catania, the capital of Sicily, Nov. 3, 1802, was, like so many distinguished musicians, the son of an organist. From his father he received his first lessons in music; but a Sicilian nobleman, struck by the child's talent, persuaded old Bellini to allow him to send his son to Naples, where he offered to pay the child's expenses at the famous Conservatorio, directed at that time by Zingarelli. Here Donizetti, who was born nine years before and died thirteen years after Bellini, had preceded his short-lived contemporary by only a few years. Another of Bellini's fellow-pupils at the Conservatorio of Naples was Mercadante, the future composer of 'Il Giuramento' and 'La Testa di Bronzo,' It is probable enough that Mercadante (who in after years became director of the celebrated musical institution in which he received his early education) may have written better exercises and passed better examinations than his less instructed young friend Bellini. The latter however began at an earlier age to compose. Bellini's first work for the stage was produced while he was still at the academy. His 'Adelson e Salvino' had the good fortune to be played in presence of the celebrated Barbajà, manager at that time of La Scala at Milan, of the San Carlo at Naples, and of numerous minor opera-houses. The great impresario, with the keen-sightedness which always distinguished him, gave the promising student a commission to write an opera for Naples; and in 1826, Bellini's 'Bianca e Fernando' was brought out at the San Carlo without being so successful as to attract European attention. Bianca e Fernando, however, pleased the Neapolitan public, while its general merit encouraged Barbajà to entrust the young musician with the composition of another work, which this time was to be brought out at La Scala. The tenor part in Bellini's first opera for Milan was to be written specially for Rubini, who retired with the juvenile maestro into the country, and remained with him until the new opera, or at least the tenor part in it, was finished. The florid music of Rossini was at that time alone in fashion; and, by way of novelty, Bellini composed for Rubini, with his direct approbation, if not at his express suggestion, the simple expressive melodies which the illustrious tenor sang with so much effect when 'Il Pirata' was at length produced. Owing in a great measure to Rubini's admirable delivery of the tenor airs, 'Il Pirata'—the earliest of those works by Bellini which are still remembered—obtained a success not merely of esteem or even of enthusiasm, but of furore. It was represented soon afterwards in Paris, and in due time was heard in all the capitals of Europe where Italian opera was at that time cultivated. Bellini's next work was 'La Straniera,' first performed at Milan in 1828 with an admirable cast, including in the chief parts Madame Tosi, Donzelli, and Tamburini. 'La Straniera' was less successful than its predecessor, and it scarcely can be said to have met with general favour in Europe. Like 'Il Pirata' it was produced in London, where however it made but little impression. 'Zaira' (Parma, 1829) may be said to have failed. This at least is the only work of Bellini since the production of 'Il Pirata' which was never performed out of Italy. 'Il Capuletti ed i Montecchi,' composed for Venice and represented for the first time at La Fenice in 1830, was brilliantly successful throughout Italy; though in London and Paris the new musical version of 'Romeo and Juliet' seems to have owed such favour as it received to Madame Pasta's performance in the character of Romeo. This part, it may be noted, was the one selected by Herr Wagner's niece, Mlle. Johanna Wagner, for her début in London when, immediately after the so-called 'Jenny Lind mania,' that artist, so much admired in Germany, appeared without success at Her Majesty's Theatre. In 1831 Bellini, now 24 years of age, composed for La Scala the work generally regarded as his masterpiece. Romani, the first of modern Italian librettists, had prepared for him, on the basis of a vaudeville and ballet by the late M. Scribe, the 'book' of 'La Sonnambula'; and the subject, so perfectly suited to Bellini's idyllic and elegiac genius, found at his hands the most appropriate and most felicitous musical treatment. 'La Sonnambula,' originally represented at La Scala, could not but make the tour of Europe; and, warmly received wherever it was performed, it seems nowhere to have hit the public taste so much as in England. No Italian opera before or since 'La Sonnambula' has been so often played in London as that charming work, the popularity of which is due partly to the interest of its simple, natural, thoroughly intelligible story, chiefly to the beauty of the melodies in which it abounds. Thanks to Madame Malibran, who appeared in an English version of the work, 'La Sonnambula' soon became as popular in our own as in its native Italian language; and even to that large portion of the public which never enters an Italian opera-house the baritone's air 'When I view these scenes' (Vi

ravviso), the tenor's air 'All is lost now' (Tutto e sciolto), the soprano's air 'Ah do not mingle' (Ah non giunge), are as familiar as any of our national melodies. It may be noted, once for all, that the genius of Bellini was exclusively lyrical and tuneful. He was no harmonist, he had no power of contrivance; and in his most dramatic scenes he produces his effect simply by the presentation of appropriate and expressive melodies. The beauties of 'La Sonnambula,' says an English critic, 'so full of pure melody and of emotional music of the most simple and touching kind, can be appreciated by every one; by the most learned musician and the most untutored amateur—or rather, let us say, by any play-goer who not having been born deaf to the voice of music hears an opera for the first time in his life.' The part of Amina, the heroine of La Sonnambula, is still a favourite one with débutantes; and it was in this character that both Madame Adelina Patti and Mlle. Emma Albani made their first appearance before an English public. About a year after the production of La Sonnambula Bellini delighted the world of music with 'Norma,' which, very different in character from its immediate predecessor, is equally in its way a work of genius. Bellini has written no melody more beautiful than that of Norma's prayer, 'Casta Diva,' in which however it is impossible to deny that the second movement is unworthy of the first. In the duet of the final scene the reproaches addressed by Norma to the faithless Pollio have, apart from their abstract musical beauty, the true accent of pathos; and the trio in which the perjured priestess and betrayed woman upbraids her deceiver with his newly discovered treachery proves, when the devoted heroine is adequately impersonated, at least as successful as the two other pieces cited. The first and most celebrated representative of the Druid priestess was Madame Pasta. It afterwards became one of Giulia Grisi's greatest parts, and in our own day we have found an admirable Norma in Mlle. Titiens. Bellini's most important serious opera, like almost all operas of real dramatic merit, is founded on a French play. Romani's libretto of 'Norma' was based on Soumet's tragedy of the same name, produced at the Théâtre Français about a year before the opera of 'Norma' was brought out at the Scala Theatre of Milan. The successful opera has killed the drama from which its subject was derived—a result which under similar circumstances has happened more than once in the history of the modern stage. 'Don Giovanni,' 'Le Nozze di Figaro,' 'Fidelio,' 'Il Barbiere di Siviglia,' 'Lucrezia Borgia,' 'Norma,' are only a few of many examples which might be cited of highly successful operas indebted for their dramatic framework to plays already nearly obsolete. To return to Bellini: his 'Norma' was succeeded by 'Beatrice di Tenda,' which did but little to keep up the composer's reputation. Represented for the first time at Venice in 1833, it was performed three years afterwards, without much success, in London. In 1834 Bellini went to Paris, where, by the advice of Rossini, he was engaged to write an opera for the Théâtre Italien. Rossini is said to have recommended his young friend (Bellini was then twenty-seven years of age) to devote special attention to his orchestration, and generally to cultivate dramatic effect. In 'I Puritani'—which, according to the almost invariable rule, owed its dramatic materials and its stage form to a Frenchman—Bellini was not well served by his librettist. Its special and absorbing interest is attached either to the tenor part, as in 'Il Pirata,' or to the prima donna part, as in 'La Sonnambula' and 'Norma'; while besides being dull, even to those who understand it, the plot of 'I Puritani' has the additional disadvantage of being obscure. On the other hand, the score is full of the most engaging melodies of the true Bellinian type. The part of Elvira, dramatically considered, may be uninteresting; but no prima donna who is mistress of the Italian style will willingly miss an opportunity of making herself heard in the beautiful 'Qui la voce,' and in the joyful sparkling polacca. The chief part however in the opera, in a musical if not in a dramatic sense, belongs to the tenor. Few tenors since the time of Rubini, for whom it was written, have had voices sufficiently high to be able to sing it from beginning to end in the original keys. Otherwise the charming romance in the first act, 'A te o cara,' and the melody of the final concerted piece—so refined and so elevated in character—could not but tempt our Marios and Giuglinis. Both these artists were, in fact, frequently heard in the character of Arturo. The company for which 'I Puritani' was written comprised as leading vocalists, Grisi, Rubini, Tamburini, and Lablache; and the distribution of characters when this work was first performed was the same, for a few years at least, in London as in Paris. 'I Puritani' was produced in London for the benefit of Madame Grisi in 1835; and the 'Puritani season' was remembered for years afterwards, and is still cited by experienced habitués, as one of the most brilliant ever known. We have spoken of the prima donna's Cavatina and of her polonaise 'Son Vergin vezzosa,' of the tenor's romance, and of his leading motive in the concerted piece of the last act; nor must we forget the duet in three movements for the baritone and bass—as fully developed and destined to be quite as popular as the duet for the two soprani in 'Norma.' As regards the spirited concluding movement in the military style, with its vigorous accompaniment of brass instruments, Rossini, writing of the opera from Paris to a friend at Milan, observed: 'It is unnecessary for me to describe the duet for the two basses; you must have heard it where you are.' 'I Puritani' was Bellini's last opera. Soon after its production he went on a visit to an English friend, Mr. Lewis, at Puteaux, at whose house he was attacked with an illness from which he never recovered. 'From his youth upwards,' says Mr. J. W. Mould in his 'Memoir of Bellini,' 'Vincenzo's eagerness in his art was such as to keep him at the piano day

and night, till he was obliged forcibly to leave it. The ruling passion accompanied him through his short life, and by the assiduity with which he pursued it, brought on the dysentery which closed his brilliant career, peopling his last hours with the figures of those to whom his works were so largely indebted for their success. During the moments of delirium which preceded his death, he was constantly speaking of Lablache, Tamburini and Grisi; and one of his last recognisable impressions was that he was present at a brilliant representation of his last opera at the Salle Favart.' Bellini died on Sept. 23, 1835, in the 29th year of his age—not the greatest, but by far the youngest, of many admirable composers (as Purcell, Mozart, Schubert, Mendelssohn, Hérold) who scarcely lived to accomplish half the allotted years of man. It has been said that Donizetti, Bellini's contemporary and fellow-labourer, born nine years before him, outlived him by thirteen years; yet Donizetti was not fifty-two when he died. Judge Bellini on the other hand by what another of his contemporaries did during the first twenty-eight years of his career, and his youthful energy dwindles away before that of Rossini, who was but twenty-six when he produced 'Mosè in Egitto,' and who had previously composed, among works of less fame, 'Tancredi,' 'Il Barbiere,' 'Otello,' 'La Gazza Ladra,' and 'La Cenerentola.' But even if Bellini should outlive Rossini—and in the present day 'Il Barbiere' and 'Semiramide' are the only Rossinian operas which are played as often as 'La Sonnambula' and 'Norma'—it would still be necessary to remember that Bellini was but a follower of Rossini, and a pupil in his most melodious of schools. Directly after Bellini's death, and on the very eve of his funeral, the Théâtre Italien opened for the season with 'I Puritani.' The performance must have been a sad one; and not many hours after its conclusion the artists who had taken part in it were repeating Bellini's last melodies, not to the words of the Italian libretto, but to those of the Catholic service for the dead. The general direction of the ceremony had been undertaken by Rossini, Cherubini, Paer, and Carafa; the musical department being specially entrusted to Habeneck, the distinguished conductor of the French Opera. In the Requiem Service a deep impression was produced by a 'Lacrymosa' for four voices, of which the beautiful tenor melody in the third act of 'I Puritani' formed the fitting theme. The movement was sung without accompaniment by Rubini, Ivanoff, Tamburini, and Lablache. The mass was celebrated in the Church of the Invalides, and Bellini lies buried in the cemetery of Père la Chaise. Rossini, who had done so much for his young compatriot during his life-time, undertook the duty of conveying to the father the news of his death. 'You always encouraged the object of my eternal regret in his labours,' wrote the old Bellini in reply; '. . . I shall never cease to remember how much you did for my son. I shall make known everywhere, in the midst of my tears, what an affectionate heart belongs to the great Rossini; and how kind, hospitable, and full of feeling are the artists of France.' [H. S. E.]

BELLOC, Teresa Giorgi, was born at Milan, of French parents, and made her first appearance in 1804 at the theatre of La Scala in that city. One of her first *rôles* was Paisiello's 'Nina,' in which she was so successful as to obtain an engagement at the same theatre for the following year. She sang next at Paris in the same opera, in Martini's 'Cosa Rara,' and other pieces. Thence she visited Venice, Genoa, and Milan, where she appeared in the carnival of 1807, and remained for the rest of the year. At Venice in 1812 Rossini wrote for her, Raffanelli, and F. Galli, 'L'Inganno felice,' and at Milan, in 1817, 'La Gazza Ladra.' In the latter year she appeared for the first time in London under the name of Bellocchi, and succeeded Mme. Fodor. Though a good singer and actress in comic operas, she did not please much here, owing to the coarseness of her voice and the plainness of her person. She was something like Storace, with most of her defects, but not all her excellences. She however surprised the public, towards the close of her engagement, by a capital performance of 'Tancredi,' for which nothing could be less fitted than her figure; but the music suited her voice, and her singing of it was really so good as to atone for her personal appearance. She sang here during that and the two following seasons; and in 1821 she returned to Milan, singing there throughout that year and the next spring. She remained there the whole of 1823 and during the spring of 24. In 28 she quitted the stage. [J. M.]

BELLOWS. The apparatus by which the air is collected, compressed, and propelled through the several windtrunks or channels of an organ for ultimate redistribution among the pipes.

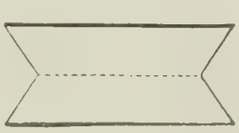
One of the matters of greatest importance in an organ is that the supply of wind shall be copious, unvarying, and continuous;—that it shall possess 'good lungs,' as Sebastian Bach used to say. Yet it is curious to note how singularly far from being in such condition were the early organs; and it is interesting to trace the steps by which, through centuries, the desired consummation was gradually, and only gradually, achieved. In the 4th century organs were blown by bellows formed like the ordinary household bellows, about five feet in length, which were 'weighted' by two men standing on the top; and as the men who performed the office of dead weight one day might be fifty pounds heavier than those who did so on the next, it is clear that the tone, speech, and power of the organ must have been subject to constant variation. In the 11th century the bellows—still of the household kind—were blown by hand, and although a nearer approach to an equal wind might then with care have been to some extent secured, yet it must still have varied with the muscular power of successive blowers. The sides or folds of these primitive contrivances were made of leather—'white horse's hides,' or 'shepis skyn,' as the

old accounts inform us—and were consequently subject to frequent injury from strain and friction; hence the constant appearance in old parish accounts of such entries as 'Paid for mending of the gret organ bellowis, and the small organ bellowis, v^{d}.' These ever-recurring failures at length suggested the use of some more durable material, and wooden *ribs* were substituted for the leather folds. This improvement was effected as long ago as 1419, in which year, as we learn from the Fabric Rolls of York Minster, John Couper, a *carpenter*, received 'For constructing the *ribs* of the bellows, xii^{d}.'

These bellows, however formed, could of course give only an intermittent supply of wind, being wholly inoperative while being drawn open; consequently two at the least were always required, one to supply wind while the other was replenishing. A more 'continuous' supply, though by no means of an 'unvarying' strength, was secured by the use of a contrivance like the ordinary smith's forge bellows, consisting of a *feeder* below and a *diagonal* reservoir above. When this form of bellows was first used, or finally abandoned, are matters not quite clear; but some disused specimens were lying in a lumber-room attached to Tong church, Shropshire, as late as the year 1789. Father Smith (died 1708) occasionally put something of the kind into his small cabinet organs; but attention was more particularly directed to the correction of the defects which continued to exist in the diagonal bellows.

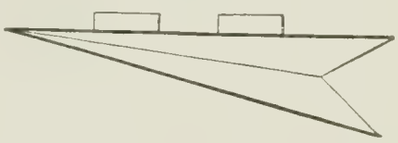
A diagonal bellows was formed of two pairs of triangular-shaped ribs for the sides, a pair of parallel ribs for the spreading end, a bottom-board, a top-board—all attached together by leathern hinges—and the superincumbent weights. For a long time the bellows were placed with the bottom board in a horizontal position, the top board rising, and the whole taking the following outline when inflated:—

This did not however produce a uniform current of air, but a somewhat lighter one at the commencement of the descent, and a gradually increasing one during the closing. This arose from two causes. The first was connected with the weights. A weight exercises its greatest influence on a horizontal surface, and loses some of that influence on an inclined plane. The second was due to the varying position of the wooden ribs. These would present an obtuse angle to the wind in the bellows when inflated, thus—



and one gradually increasing in acuteness as it closed—

The top weights acquiring greater influence as the top board approached a horizontal position, and the side and end folds wedging their way into the wind, the two actions gradually increased the density of the wind to one-fourteenth beyond its first pressure. Various ingenious means were devised for correcting this inequality—as accumulative springs; a counterpoise acting in opposition to the descent of the bellows; a string of leaden weights which were left in suspension as the bellows descended, etc.: but the simplest and perhaps most effectual of all was that adopted by some of the German organ-builders, which consisted in placing the bellows so that the top board took the horizontal position on the bellows being inflated—



In this case the top weights exercised their greatest pressure at the starting, at which time the ribs exercised their least, and *vice versâ*.

A bellows nevertheless still gave but an intermittent supply, and it was not until the year 1762 that an approach towards a successful combination of a feeder and a reservoir was made, by a clockmaker of the name of Cumming. This bellows had something of the form shown in the following outline:—

It presented the mistake however of having the two double sets of ribs folding the same way, which continued the defect in the increasing pressure of wind during the closing, that has already been noticed in the diagonal bellows. This led to the upper set being inverted, thus—

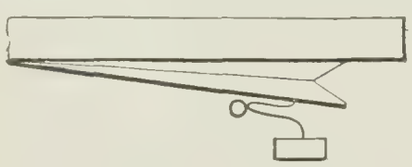
The upper set thus giving more room to the wind as the lower gave less, the one remedied the defect the other was calculated to cause. Thus the desired 'copious, unvarying, and continuous' supply of wind was at length secured.

There are certain disturbances which arise from the manner of the consumption of the wind.

It is essential that the bellows of an organ should yield a *steady* as well as an ample supply. The improved bellows being capable of the latter, the even flow was nevertheless apt to be disturbed from one of many causes. A prolific source of unsteadiness was unskilfulness on the part of the blower. At the commencement of the stroke the wind, in passing into the reservoir, has to overcome the pressure of the surface weights and raise the top-board, and at its

termination the surface weights have gently to resume their compressing force on the wind. But if the stroke be begun or concluded too suddenly there will be a momentary over-compression or a jerk in the wind, resulting in either case in a disturbance of the smooth sounding of the pipes.

Again, if several large pipes are sounded together, by many bass keys being put down simultaneously, there will be a great demand upon the wind supply, and a consequent possibility of the small pipes in the treble not being properly 'fed,' the result in that case being a momentary weakness or tremulousness in their speech. On letting the several bass keys suddenly rise, the consumption of wind would as suddenly be checked, and by thus causing for a moment a slight over-compression, the sensitive small pipes would sound too sharp and strong. These tendencies suggested the application of a small self-acting reservoir in the immediate neighbourhood of the pipes, which should add to or subtract from the ordinary wind-supply as occasion might require; and such an apparatus was successfully devised by the late Mr. Bishop, which consisted of side and end ribs, and a board, not unlike a small 'feeder,' with strong springs behind placed horizontally or vertically over a hole cut in the wind-chest or wind-trunk, the whole being called a 'concussion bellows.'

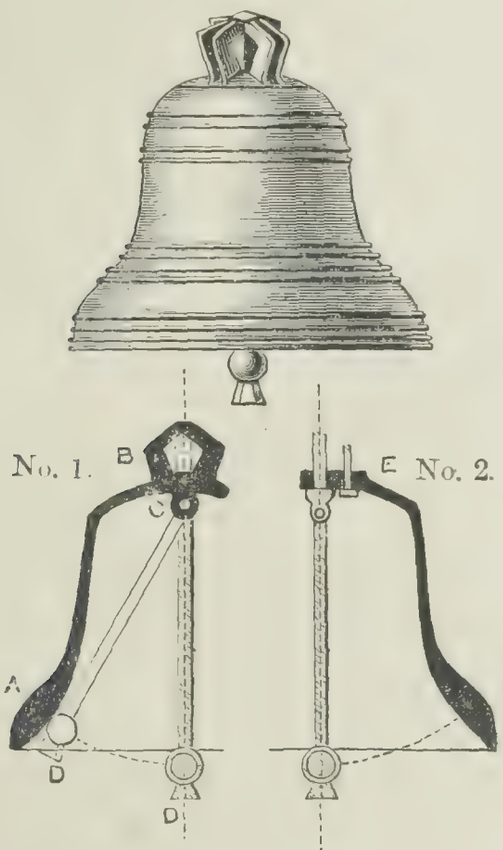


When at rest the concussion bellows stands about half way open, and charged to that extent with air. If a sudden and great demand is made upon the wind it immediately closes, adding its contents to the average supply; and if there is likely to be a redundance it expands, and so reduces it to the average. [E. J. H.]

BELLS. Musical instruments of metal, sounded by percussion, and consisting of a cup or bowl, caused to vibrate by the blow of a 'clapper' or hammer on the inner or outer surface of the bell. The external stroke, however, is only applied in special cases, as when a large bell is connected with a clock, and the hours struck upon it with an external hammer worked by mechanical means; or when a series of bells are arranged so that set compositions can be played upon them by a series of such hammers, and with musical precision. [See CARILLONS.] A fixed bell can also be played by an internal hammer pulled or struck against the inside. But the essential and typical form of the bell is that in which the stroke is given by a movable clapper hung within the bell, and caused to strike by swinging the latter, either by hand (in the case of small bells) or by a wheel and pulley system in the case of large ones. Bells have also been extensively used as personal ornaments and decorations, from those on the hem of the garment of the Jewish high-priest to those which formed the appendages of the head-dress of the mediæval jester. This decorative use of bells has also been applied to domestic animals; and the bells of the English waggoner's team were formerly as common an appendage as the sheep-bells and goat-bells in Switzerland and elsewhere, and the cow-bells in the New Forest, still are. In these cases the sound of the bell is excited by the movements of the body. But in all these forms or applications of the bell the principle is the same; it is an instrument with a hammer hung loose inside it, and caused to sound by the agitation, regular or irregular, communicated to it, and by which the hammer is made to strike against the inside. It is important to note this as the essential characteristic of bells, and that which distinguishes their special place among musical instruments. Of music, in the artistic sense of the word, bells in their true form are hardly capable. They may be tuned to a regular scale, and sounded in various successions, but the method of obtaining the sound by swinging the bell till the clapper hits it (by which method alone the full sound can be elicited) necessarily precludes anything like the exactitude in time or the variation in intensity by which form and expression are given to music. All the contrivances for performing music on bells with mechanical precision involve a greater or less departure from the true principle of the bell, and an impairing of its characteristic sound by fixing it instead of letting it swing freely. It will be seen, therefore, that bells form a kind of connecting link between the music of art and the music of nature; their fixed tone and synchronous vibrations connecting them with the art, while the irregular and formless character of the music produced from them even by the best peal-ringers, partakes of the wildness and vague character of natural sounds. It is this wildness of character which is one of the great charms of bell-music on a large scale, and which has caused it to be so much interwoven with the associations of men, both in real life and in imaginative literature.

Like the harp, the bell is præ-historic in its origin; nor would it serve much purpose here to speculate upon the probable origin or earliest form of the bell, of which in fact we know nothing; or even to dwell on the very uncertain archæology of the instrument. The records of almost all nations of whose early history we know anything imply the use of bells in one shape or another; generally, it would seem, as a sign or proclamation, just as the railway bell, the church bell, and 'that tocsin of the soul, the dinner-bell,' are still used. But there can be no question that the real development of bells and bell-ringing into their highest form is due to the art and the ecclesiastical fervour combined of the middle ages. The influences which led to the development of bell-ringing and bell-founding were not dissimilar to those which led to the great development of architecture in the cathedral form. Not that either architecture or bells were necessarily connected with ecclesiastical predominance; but that the church being the great power and central influence of mediæval

Europe, the art of the time was all drawn into its service, and thus it came to pass that bells having been, at a comparatively early period of the Christian era, introduced as an appendage to places of worship, their development, with all the art and science which the mediæval workmen had at command, became almost inseparably connected with that of church architecture, and their sounds associated in an especial degree with church celebrations. The form of bell which may be said to have been perfected by mediæval bell-founders (for it has been accepted as a type upon which no essential or radical improvement can be made) is that shown in the following diagram, in which also the principal component parts of the bell are distinguished.



The elevation of the exterior of the bell explains itself; the section shows the relative thickness and shape of the metal; the thickest portion, the 'sound-bow,' A, against which the clapper strikes, is usually $\frac{1}{13}$th of the total diameter of the bell at the lip. The half-section marked No. 1 shows the old method of providing for the hanging of the bell and the attachment of the clapper; the loops called 'canons,' B, being cast on solid to receive the iron straps by which the bell is fixed to the stock, and the bolt, C, for attaching the clapper also cast solid on the inside of the bell. It is necessary that C should be well below the line of axis on which the bell swings, so as to describe an appreciable circle around the axis, otherwise there will be no leverage to drive the clapper, and it will not fly properly. The swing of the clapper is further ensured and accelerated by the small piece, D, called the 'flight,' cast on to the striking part to increase the impetus of the blow. Half-section No. 2 shows a method of hanging the bell and clapper recommended by Sir E. Beckett, and adopted in a good many instances by Mr. Taylor of Loughborough, in which canons are dispensed with, and a thick crown, E, is used with bolt holes through which the bell is bolted to the stock, and a larger hole in the centre through which the clapper-bolt is also fixed to the stock, instead of being cast on to the bell. The advantage of this plan is that the bell can easily be turned on the stock, the clapper-bolt (which is circular where it passes through the bell) remaining stationary, and thus the blow of the clapper can be directed against a new portion of the sound-bow, should the original striking place have become worn or show any tendency to crack.

The material of which bells are composed is a mixture of copper and tin, which in the old bells appear to have been used in the proportion of about 3 to 1. Modern experiment has given rise to the conclusion that, while this combination gave the best sound, and the proportion of tin might even be increased with advantage to the sound, this proportion represents the extreme amount of tin which can be used without the danger of rendering the metal brittle and liable to crack, and that in regard to this consideration a margin within that proportion of tin is safer. 22 of copper to 7 of tin was used for the Westminster bells in the Victoria Tower. Any considerably larger proportion of copper than this, on the other hand, has a tendency to render the metal too soft, and impair the brilliancy of its tone.

The conclusion that the special shape figured above, or something near it, is the best for a bell, has no basis that any one seems to know of except experience. It has been theoretically maintained that plain hemispherical bells ought to give the best and purest tone, but except on a small scale it is not found to be so; the result being either that the tone is very heavy and dead, or that when forced by hard striking it is unmusical and disagreeable to the ear. Sets of hemispherical bells have lately been made of larger size, and with more success than before; they require, however, to be fixed and struck, and not swung; their tone when not struck too heavily is not unpleasing, but quite inferior in power and brightness to that of a swung bell of the usual form. It is also to be noted, though this fact again is equally inexplicable, or at least unexplained, that large and small bells require somewhat differing shape and proportions to realise the best sound. That the proportionate thickness or weight of metal for producing the best results should be different for large and small bells, it is more easy to understand. For a large bell, such as 6-feet diameter, experience seems to give a thickness of $\frac{1}{12}$ of the diameter as the best proportion. Smaller bells will bear a somewhat greater proportionate thickness, and the proportionate thickness—that is to say, the proportionate weight of metal to the note produced—is always increased in a large peal, from

the lower to the upper notes of the scale. The thinner the bell is in proportion to the weight of metal, it should be observed, the deeper is the pitch: so that if the same proportionate thickness were preserved in the treble as in the tenor of a peal, the former would have to be made of too small size and too little weight of metal to compete successfully with the tenor. By adding to the proportionate thickness of the treble, we are enabled to make it of larger size and heavier metal while preserving the high pitch. This effect of thickness on pitch is a thing to be borne in mind in ordering a peal of bells, and deciding what scale or pitch is to be adopted. The cost of the bells is in proportion to the weight of metal, and the question therefore is, given so much metal, in what form to cast it so as to get the best effect from it. This will often be best realised by not endeavouring to get too deep a tone from the peal; a peal tuned in the scale of E or of F may be equally cast with the same amount of metal, but will not be equally good, as either the E peal in that case must be too thin, or the F peal too thick. Where the amount of metal is limited, therefore, the higher pitch will give the best result, and enable the metal to be used to the best advantage.

The precise note which a bell of a certain shape, size, and weight will produce is almost a matter of experience; but the proportion between size and relative dimensions and pitch is capable of being approximately tabulated. The average *modulus* of the finest of the large bells of Europe, as between size and weight, is given by Sir E. Beckett (to whose work on Clocks and Bells the reader is referred for more detailed information on some of the points touched upon here), as 10 cwt. of metal for a bell 3 feet in diameter, and as the weight of metal varies as the cube of the diameter, a bell of 4 feet diameter would consume nearly 25 cwt., and one of 6 feet diameter 4 tons of metal. A bell of this last-named weight would, with the best and most effective disposition of the metal, give the note tenor C; and the pitch for other sizes may be deduced from this, on the rule that the number of vibrations per second in bells varies as $\frac{(\text{thickness})^2}{\text{diameter}}$.

Where a set of bells are in precisely similar proportions throughout, their dimensions would be simply in an inverse ratio to the number of vibrations per second of the notes they were intended to sound. But as in practice the higher pitched bells are always made thicker in proportion to the diameter than the lower ones, for the reasons mentioned above, the problem cannot for practical purposes be stated in the simple form of inverse ratio. Bells, it may be observed, are tuned by turning out a small portion from the inner side of the thickest part or sound-bow, when they are too sharp, so as to reduce the thickness and thereby flatten them, or by similarly turning off a small portion from the edge of the rim, so as to reduce the diameter, when it is desired to sharpen them. This latter process, however, impairs the shape, and is apt also to injure the tone of the bell; and if the casting cannot be so accurately regulated as to give hope of ensuring correctness at first, it is better to let any excess be on the side of sharpness, which can be corrected without damaging the bell. In the case of large peals the plan has sometimes been followed of casting all the smaller bells a trifle thick, so that if the whole peal is not precisely in tune, the tuning may all fall on the smaller bells, which will be reduced in thickness till they are brought down to the pitch to range correctly with the larger ones. Bells are however now cast with considerable accuracy, and the turning out of a nearly perfect, or, as it is called, a 'maiden' peal, is not an uncommon occurrence; though it must be said that peals are not unfrequently so called which are not as perfectly in tune as they ought to be, but which are left untouched in order to claim the credit of being a 'maiden' set. This ought never to be allowed; in fact a much more rigorous standard ought to be maintained in tuning bells than is usual: the number of bells not properly in tune with each other which we hear is a constant annoyance to those whose ears can detect the falsity, and perhaps does something towards confirming other listeners in their deficiency of what is called 'ear.'

The casting of a large bell is an operation requiring considerable preparation and a great deal of nicety of workmanship. The first process is to form the model of the inside surface of the bell, or the core, which is done on a conical-shaped base of iron or brickwork; the clay, after being approximately modelled by hand, is brought to the correct mould by means of what is called a 'sweep,' which is a flat piece of hard wood with one of its edges cut to the section of the inside of the bell, and which is attached to a pivot fixed in the centre of the core, and then 'swept' round the clay until the model of the inside of the bell is correctly formed. The core is then thoroughly dried by heat, either by a fire lighted under it (if it is on a brick base), or by being placed bodily in an oven (if it is on an iron base). The next point is to obtain the outer shape of the bell, and its thickness. There are two ways of doing this. The method which used to be universally adopted was to make upon the core, after it was dried, a model of the thickness of the bell in clay, the outer shape of the bell being obtained by another sweep operating in the same way, and turning on the same centre as that which formed the inside shape; then upon this, when dry, to build a cover or cope, the inner side of which closely followed the outer shape of the bell. This cope, going like an extinguisher over the whole, was strengthened with haybands, or, in the case of large models, with pieces of iron worked into it, so that when made it could be bodily lifted off, the clay bell previously made on the core broken away, and the cope replaced, leaving between it and the core the precise shape and thickness of the bell. The difficulty however of getting a good external

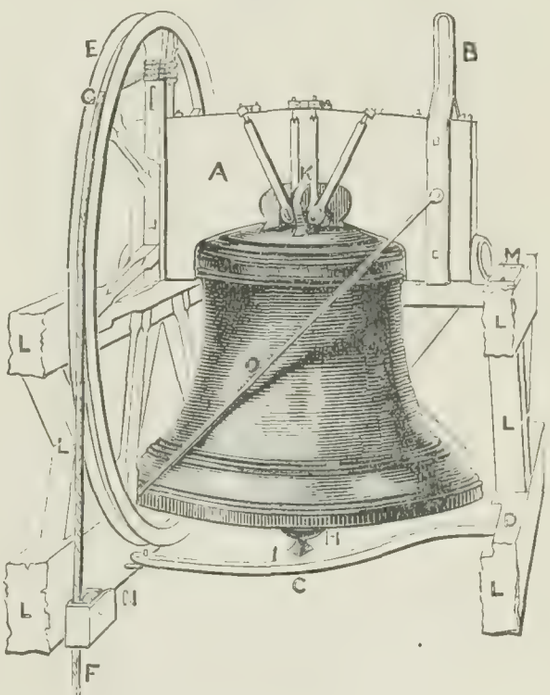
finish in this way must have been considerable. The method now usually employed is to dispense with the operation of making the clay 'thickness' altogether, and to have a metal cope larger than the size of the bell, and lined with clay, in which the external model of the bell is then formed by an inverted sweep, acting on the inside surface; the cope is then turned over the core, and the exact model of the bell is represented, of course, by the space between them. The direct action of the sweep secures a more finished exterior surface than with the old hand-made cope; and another advantage is that the iron cope can be bolted down to a plate below the core, so as to render the whole thing perfectly steady for the casting, and greatly facilitate the process of getting it into the sand. The mould which gives the shape of the top of the bell, with the clapper-ring and the ears or 'canons' for fixing the bell to the stock, is added to the model by a separate process, and the whole is then imbedded in the sand of the casting-room with the mouth downward, and the metal run in and left to cool.

Bells have occasionally been used in the orchestra, though hardly in any sense which can justify their being included among orchestral instruments; since when used singly and sounded by swinging in the ordinary way, they are invariably intended to give what may be called 'local colour' to a dramatic scene; to suggest something beyond or apart from the orchestra, as the prison-bell in the 'Trovatore,' the goat-bell in 'Dinorah,' or the vesper-bell in Bennett's 'Paradise and the Peri' overture. Mozart has, however, used a frame of bells played by a keyboard like that of a pianoforte ('Glockenspiel') in the score of 'Die Zauberflöte,' to represent the effect of Papageno's bells which are visibly present in his head-dress, though actually played in the band. The same instrument has been used in a somewhat similar manner by one or two other operatic composers, but always for stage effect rather than for directly musical purposes. A recent idea of some English organ-builders has been the attachment of a scale of bells to an organ, which are sounded either alone or in combination with the ordinary stops on drawing a stop-head which brings them under the control of the keys; but the addition is completely out of keeping with the genius of the organ, and is available rather for 'sensational' effects than as a real addition to the proper range of the instrument. All these experiments only serve to confirm the opinion that bell-music does not belong to the region of musical art properly so called; and attempts to drag the bell from its proper sphere, and force from it an expression foreign to its nature, have never permanently succeeded. [H. H. S.]

BELLS are rung in peal in the British Islands only, with the exception of one or two rings of bells in America and the Colonies. On the Continent they are simply clashed, being swung with a lever—the notes of the bells not being arranged in any special order. In our islands it is usual to tune bells in the diatonic scale, and they are then rung in order from the highest to the lowest.

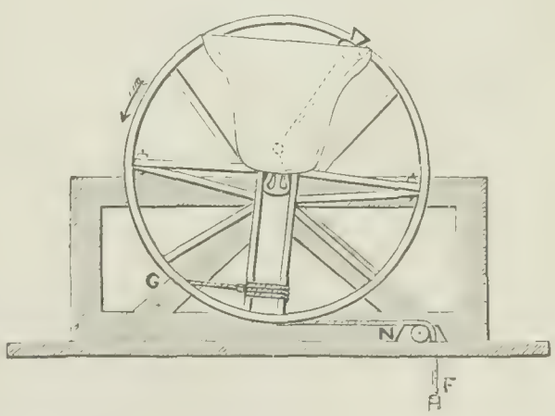
To enable the ringers to do this with accuracy, and also to enable them to change the order in which the bells strike by proper methods (see CHANGE-RINGING), bells are hung as shown in the accompanying illustrations:—

FIG. 1.



They are first carefully secured by iron bolts and braces through the ears or 'canons,' K, to the stock A (Fig. 1) which is fitted with axles or gudgeons of iron, M, working in brass or gun-metal bearings. The stock is fitted with a wheel, E, and a stay, B; and a ground pulley, N, is fixed to the floor of the belfry. By pulling the rope, F, the bell is gradually swung till she stands mouth upwards, as shown in Figs. 2 and 3, when she is maintained in this position by the stay B, and slider C, which prevent her from

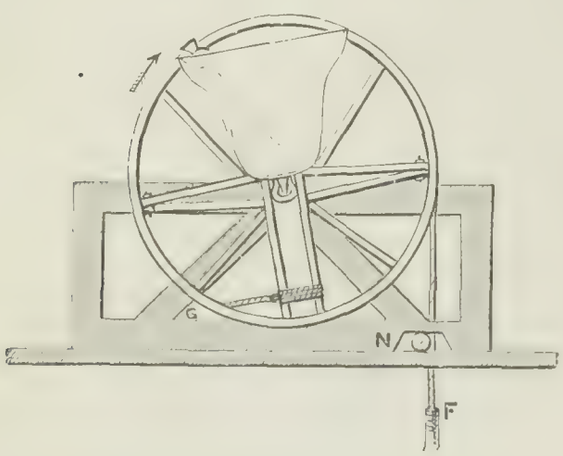
FIG. 2.



falling over (or turning clean round). It will be seen that when the rope, F, has been pulled enough to bring the fillet or 'sallie pin,' G, down to the nearest point to the ground pulley, N, that it can reach, it would in swinging past that point raise the rope; this gives the ringer a second pull, as will be seen by reference to Fig. 2, and this is called the 'hand-stroke' pull. Now by

following with the eye the motion of the bell as indicated by the arrow in No. 2, she will be seen to turn over, bringing the fillet G past N; then, winding the rope round the wheel as she moves, she will arrive at the position of the bell in Fig. 3—this is called the 'back-stroke' blow.

Fig. 3.



The first thing a ringer has to learn is so to swing his bell by the use of the rope, that he can be quite certain to bring her from one stroke to another, pulling her with proper judgment, so as just to throw her over the balance as shown in Figs. 2 and 3. If however too much force is used, there is a danger of breaking the stay or some other part of the machinery, and the ringer himself may be seriously injured.

An alteration in the method of hanging the bell to the stock has been invented by Sir E. Beckett, though only occasionally carried out. By the ordinary make the 'canons' for hanging are so arranged as to serve only for one position of the bell in regard to the stock, so that turning the bell in order to get the stroke of the clapper in a new position, after it has worn the bell, is impossible. Sir E. Beckett's plan consists in having only four instead of six canons, at right angles to one another and forming a cross, on plan, on the crown of the bell. By this means the position of the bell can be altered by merely unstrapping it and turning it on the stock. As the clapper must always fly in the same plane, it is in this plan bolted to the stock, the bolt passing through a hole in the centre of the crown of the bell. [C. A. W. T.]

BELLY. The belly or upper part of the instruments of the violin tribe, is perhaps the most important of all, as it is the first to receive through the bridge the vibrations of the strings, and to communicate them to the whole body of the instrument. Soft wood being more easily set in vibration in all its parts, the belly is invariably made of deal, while the back and sides, which are not intended to vibrate to the same extent, but rather to throw back the waves of sound, are made of harder wood—maple.

As a rule, wood of narrow grain is preferred for the belly, although there are some fine old instruments with bellies of wide-grained wood. The thickness of the belly is also of very great importance: if too thick, the instrument will be weak in tone; if too thin, the tone will be hollow and bellowing. The power of resonance is enhanced by the slightly arched form of the belly. The wood is thickest in the centre, and gradually gets thinner toward the sides. The gradation in which this is executed varies greatly with different makers, and also depends on the special qualities of the individual piece of wood of which a belly is made. The position and shape of the so-called *f*-holes likewise greatly influence the quality of tone. The great makers of the Brescia school, Gaspar da Salo and Maggini, made the *f*-holes large and almost upright; the Amatis, Stradivari, and Guarneri gave them a more slanting position, made them smaller, and infinitely more graceful in shape. Close to the edge the belly is inlaid with a single or double line of purfling, which is merely intended to improve the outward appearance of the instrument. [P. D]

BELLY or SOUNDBOARD of pianoforte. (Fr. *La Table d'harmonie*; Ital. *Tavola armonica*; Ger. *Resonanzboden, Resonanztafel*). The broad flat of wood, usually of Swiss pine, extended under the strings of a pianoforte, and connected with them by a bridge of hard wood over which they are stretched, is technically called the belly, but is also called the sound- or sounding-board. The strings when set in vibration, owing to their small surface in contact with the air, would be scarcely audible, were it not for the belly, an auxiliary vibrating body of large surface, to reinforce them. Thus the tone of a pianoforte essentially depends upon the movement and variable pressure of the strings at the point of contact with the bridge, by which their vibrations are conveyed to the belly to be intensified by the vibrations of the fibres of this elastic support. There is no sonorous body for which we may calculate movement under varied conditions, and then verify the calculation by trial, to compare with a stretched string. The problem is far more complicated of a resonant surface, as the belly, and appears to have offered less attraction to research. We are mainly indebted to Chladni for what we know of the forms of vibration of resounding substances. His determination of the nodal lines by means of fine sand placed upon vibrating surfaces has been of great importance to theory, and has been the foundation upon which the law of the practice of ribbing the belly diagonally to the direction of the grain with slender bars of pine has been finally established by Dr. Schafhaeutl, who has proved that this contrivance creates nodal lines of rest, and prevents the transversal vibration of the belly as a whole which would be inimical to the production of tone. But up to this time, in the construction of bellies, experiment alone has effected what has been achieved. The difference in the character of tone of pianofortes by different makers, depends very much upon variations in the proportions, direction of the grain, and barring of the belly; but as other important variations of structure invariably and simultaneously exist, the question is too complex

ever to be satisfactorily answered. The further description and history of belly will be found under PIANOFORTE. [A. J. H.]

BELMONTE UND CONSTANZA, ODER DIE ENTFÜHRUNG AUS DEM SERAIL, an opera in four acts, words by Bretzner, music by Johann Andre; produced at Berlin May 26, 1781. It is only worth mention because the libretto, as altered by Stephanie, was set by Mozart under the title of 'Die Entführung,' etc. [See p. 66 *a*.]

BELSHAZZAR. An oratorio of Handel's, occurring in the series between 'Joseph' and 'Hercules'; words by Jennens, much reduced by Handel. Dates on autograph (in Buckingham Palace)—at beginning, August 23, 1744; at end of first part, Scored Sept. 15, ditto; end of second part, Sept. 10, ditto. First performance at the King's Theatre on Wednesday March 27, 1745, announced as Belteshazzar. The oratorio was revived by the Sacred Harmonic Society on March 19, 1847. [G.]

BEMETZRIEDER, born in Alsace in 1743, came to Paris, and was engaged as teacher of music to the daughter of Diderot, whose patronage was of great service to him. In 1782 he left Paris for London, and there he died in 1817. He published both in London and Paris several didactic works on music, one of which, 'Leçons de claveçin' (Paris, 1771), was often republished in France, Spain, and England. In the contest between the Gluckists and Piccinnists he wrote on the side of toleration. Diderot rewrote the work just named—a questionable benefit, except as far as style is concerned.

BÉMOL, the French term for FLAT. For the origin of the name see the article ACCIDENTALS.

BENDA, HANS GEORG, a weaver, and wandering performer on several instruments, belonged to the village of Alt-Benatka in Bohemia, and was the head of a celebrated family of artists. His four sons, Franz, Johann, Georg, and Joseph, all devoted themselves to music.

(1) FRANZ BENDA. Born Nov. 25, 1709, remarkable as the founder of a special violin school. He was brought up under Graun and Quanz, and on the death of the former became (1771) concertmeister to Frederick the Great, whose flute concertos he thereafter accompanied. In his manner of playing he especially affected the cantabile. His published (posthumous) works consist of twelve solos for the violin (Paris), 'Etudes de Violon, ou Caprices,' 2 books, and 'Exercises progr. pour le Violon,' 1 book (Leipzig, Kühnel). He died at Potsdam, March 7, 1786. His second daughter, Caroline, married Capellmeister Wolff, and his fourth, Julianne, Capellmeister Reichardt. His eldest son, Friedrich, born 1745, was esteemed as an excellent player on the violin and clavier, and his compositions—the cantatas 'Pygmalion' and 'Die Grazien,' an oratorio 'Die Jünger am Grabe des Auferstandenen,' an opera 'Orpheus,' and various works for clavier and violin—found much acceptance. At his death, at Potsdam, in 1814, he was kön. preuss. Kammermusikus. His brother Carl, born 1748, approached nearest to his father in the style of his playing. He was teacher of music to Wilhelm III, and left six adagios, with remarks on the mode of executing the adagio (Berlin, Hummel).

(2) JOHANN, the second son of Hans Georg, and the least eminent of the brothers, was born 1713, and died as Kammermusikus at Berlin 1752.

(3) GEORG, born 1721, was the most distinguished of the four, renowned as an able clavier-player and oboist. In 1748 he was appointed Capellmeister to the Duke of Gotha, after which he studied in Italy, and on his return wrote his first Duodrama, 'Ariadne auf Naxos' (1774), a work which excited much attention for its novelty and ability, became widely known, and entitled him, notwithstanding the claims of Rousseau's 'Pygmalion,' to be called the inventor of the melodrama. Full and compressed scores of the work, with German and French words, quickly appeared, and a second melodrama, 'Medea,' had an equal success with the first. Georg visited Vienna and Paris for the performance of his works, and at length settled himself in the hamlet of Küstritz in Thuringia, where he died in 1795. Besides the compositions already mentioned he was the author of many instrumental works, of the operettas of 'Der Dorfjahrmarkt' (1776), 'Romeo und Julie' (1778), 'Der Holzbauer,' 'Lucas und Bärbchen,' and 'Orpheus,' also of 'Pygmalion,' a monodrama. His son Friedrich Ludwig, born at Gotha 1746, was music-director of the Hamburg theatre, and published in Leipsic an opera, 'The Barber of Seville," three violin concertos, and a 'Narren-ballet.' While in Hamburg he married a singer named Felicitas Agnesia Rietz, with whom he visited Berlin and Vienna, but from whom he very shortly separated. He died as director of the concerts at Königsberg, March 27, 1793.

(4) JOSEPH, the last of the four, a clever violin-player, held the post of Concertmeister to Friedrich Wilhelm II. at Berlin, where he died in 1804. His son Ernst Friedrich, born at Berlin 1747, was one of the founders of the Berlin amateur concerts, and died there in 1785.

(5) ANNA FRANZISKA, the only sister of the above four brothers, born 1726, was one of the best singers of her time. She married a musician of Gotha named Hattasch, and died there in 1780.

Of this family of artists, which thus lasted through three generations, the most remarkable on the whole were Franz and Georg, the latter of whom, by his melodrama and operettas has obtained a lasting position in musical history. [C. F. P.]

BENDLER, or BENDELER, SALOMON, was born at Quedlimburg, 1683. His father gave him his first instruction in music. Gifted with artistic feeling and a magnificent bass voice, young Bendler was soon a most remarkable singer. In 1712 he came to London, and sang the part of the King in 'Ambleto' by

Gasparini, and of Argante in Handel's 'Rinaldo.' However, he preferred an engagement at the opera in Hamburg, where he obtained a most brilliant success, as also at Leipzig and Brunswick. 'During a visit at Dantzig, he played the organ in the principal church; and, after a short prelude, gave forth the full force of his stupendous voice in a solo. A sudden noise in the church interrupted both the singer and the service: the wife of one of the chief magistrates, terrified by the tremendous tones, was safely delivered of a son. Her husband, a martyr to the gout, was no sooner informed of the event, than he found himself instantly cured. Hearing the name of the artist to whom he owed this double debt and happiness, he invited Bendler to meet a distinguished company at the christening feast, when he placed on his plate a sum of 300 ducats, thanking him at the same time for the service he had rendered him, both as physician and accoucheur.' This extraordinary singer died in 1724. [J. M.]

BENEDETTI, an Italian singer at the Opera in London, 1720. He is mentioned in a witty letter by Sir John Edgar in Steele's journal, 'The Theatre,' from Tuesday March 8 to Saturday March 12, 1720, as an instance of the touchiness of some artists. 'He set forth in the recitative tone, the nearest approach to ordinary speech, that he had never acted anything in any other opera below the character of a sovereign, and now he was to be appointed to be captain of a guard.'

His portrait was engraved by Vertue, and is mentioned by Walpole, 'Catalogue of Engravers,' p. 221. There is a proof impression in the British Museum. It was painted by Beluzzi. Benedetti is represented in a cloak, turned to the right, oval in a frame, 8vo. It is rare. [J. M.]

BENEDICITE, or the 'Song of the Three Children,' is the canticle which is used in the Anglican service after the first lesson in the morning, alternatively with the Te Deum, at the option of the minister. It is taken from the Greek continuation of Daniel, chap. iii., and is of very ancient use in the Church service, being mentioned in St. Benedict's 'Regula,' and by Amalarius as used at matins. It was also prescribed by Athanasius. The ancient Spanish and Gallican churches appointed it to come between the lessons, and in the ancient English offices it was one of several psalms with which Lauds began. It was retained by Cranmer in his 'English Liturgy' of 1549, and appointed to be used instead of the Te Deum in Lent; but this injunction was afterwards removed, and it became optional to use it at any time of the year.

In 'the Book of Common Prayer noted' which was published in 1550, the chant given for it by Marbeck is the same as that in the Sarum Breviary, but simplified, in accordance with Cranmer's wish that 'the note that shall be made thereunto, would not be full of notes, but as near as may be for every syllable a note, so that it may be sung distinctly and devoutly.'

This canticle is more fitted for a chant than any other musical form, because the second half of each verse is the same throughout. Purcell set it in his double service in B flat, but garbled the words by making the burden 'Praise him,' etc. only recur occasionally. [C. H. H. P.]

BENEDICT, Sir Julius, born at Stuttgart, Nov. 27, 1804. Sir Julius is one of the most eminent of the numerous foreign musicians who have settled in England since Handel's time. As composer, performer, and teacher of music, he has now held an exceptionally high position in this country for upwards of forty years. After studying under Hummel, at Weimar—during which he saw Beethoven (March 8, 1827)—he was, in his 17th year, presented by the illustrious pianist to Weber, who received him into his house, and from the beginning of 1821 until the end of 1824, treated him, in Sir Julius's own words, 'not only as a pupil, but as a son.' At the age of nineteen young Benedict was, on Weber's recommendation, appointed to conduct a series of operatic performances at Vienna. A few years afterwards we find him as chef d'orchestre at the San Carlo at Naples, where he produced his first opera, 'Giacinta ed Ernesto'—a work which seems to have been too German for the Neapolitan taste. On the other hand, 'I Portoghesi in Goa,' which Benedict composed in 1830 for Stuttgart, may have been found too Italian for the Germans; since, unsuccessful in the city for which it was specially written, it was warmly received by the operatic public of Naples. The youthful maestro, who showed himself a German among the Italians, and an Italian among the Germans, went in 1835 to Paris, at that time the head-quarters of Rossini and Meyerbeer, a frequent place of rendezvous for Donizetti and Bellini, and the home of Auber, Hérold, and Adolphe Adam, of Halévy, Berlioz, and Félicien David. At Paris Benedict made the acquaintance of Malibran, who suggested his visiting London; and from 1835 until now we have had Weber's favourite pupil residing permanently among us. In 1836 Benedict was appointed to the musical direction of the Opera Buffa, started by the late John Mitchell at the Lyceum Theatre. Here he brought out with success a little work called 'Un Anno ed un Giorno,' originally given in 1836 at Naples. In 1838 he produced his first English opera, 'The Gypsy's Warning'—known in the present day to those who are not acquainted with it as a whole by the very dramatic air for the bass voice, 'Rage thou angry storm.' Benedict was engaged at Drury Lane Theatre as orchestral conductor throughout that period of Mr. Bunn's management, during which Balfe's most successful operas ('The Bohemian Girl,' 'The Daughter of St. Mark,' 'The Enchantress,' 'The Bondman,' etc.) were brought out. To this period too belong Sir Julius Bénedict's finest operas, 'The Brides of Venice' and 'The Crusaders,' both produced at Drury Lane under the composer's immediate direction. In 1850 Benedict accompanied Jenny Lind to the United States, and directed the whole of the concerts given by the 'Swedish

Nightingale,' with such unexampled success, during her famous American tour. On his return to England he accepted an engagement as musical conductor at Her Majesty's Theatre, and afterwards at Drury Lane, whither Mr. Mapleson's establishment was for a time transferred. When in 1860 Mr. Mapleson was about to produce (at Her Majesty's Theatre) an Italian version of 'Oberon,' he naturally turned to the composer who, above all others, possessed the secret of Weber's style, and requested him to supply the recitatives wanting in the 'Oberon' composed for the English stage, but absolutely necessary for the work in Italianised form. Benedict added recitatives which may now be looked upon as belonging inseparably to the Italian 'Oberon.' Eighteen hundred and sixty was also the year of Benedict's beautiful cantata on the subject of 'Undine'—produced at the Norwich Festival—in which Clara Novello made her last public appearance. In 1862, soon after the remarkable success of Mr. Dion Boucicault's 'Colleen Bawn,' Benedict brought out 'The Lily of Killarney,' for which Mr. Oxenford (probably in collaboration with Mr. Boucicault) had furnished the excellent libretto. In 1863 he composed the cantata of 'Richard Cœur de Lion,' for the Norwich Festival of that year. His operetta the 'Bride of Song' was given at Covent Garden in 1864; his oratorio of 'St. Cecilia,' at the Norwich Festival in 1866; that of 'St. Peter,' at the Birmingham Festival of 1870. As 'conductor' at chamber-concerts, where the duties of the musician so entitled consist in accompanying singers on the pianoforte, and in seeing generally that nothing goes wrong, Benedict has come at least as often before the public as in his character of orchestral chief. With rare interruptions he has officiated as conductor at the Monday Popular Concerts since they first started, now some sixteen years ago. His own annual concert has been looked upon for the last forty years at least as one of the great festivals of the musical season. There is no form of music which this versatile composer has not cultivated; and though more prolific masters may have lived, it would be difficult to name one who has laboured with success in so many different styles. In 1873 a symphony by the now veteran composer was performed for the first time at the Crystal Palace; and a second in the following year; so that a complete edition of Benedict's works would include, besides ballads and pianoforte fantasias, operas, oratorios, and cantatas, compositions in the highest form of orchestral music. Sir Julius received the honour of knighthood in 1871. On the occasion of his seventieth birthday he was named Knight Commander of the orders of Francis and Joseph (Austria), and of Frederic (Wurtemberg). It was determined in the same year, by his numerous English friends, to offer him a testimonial 'in appreciation of his labours during forty years for the advancement of art, and as a token of their esteem.' In accordance with this resolution a service of silver, including a magnificent group of candelabra, was presented to Sir Julius, the following summer, at Dudley House, before a number of the most distinguished musicians and amateurs in London. Besides being a member of the before-mentioned Austrian and Wurtemburgian orders, Sir Julius Benedict has been decorated by the Sovereigns of Prussia, Italy, Belgium, Sweden, Portugal, and Hanover. [H. S. E.]

BENEDICTUS, the song of Zacharias, the father of John the Baptist, taken from Luke i., is the canticle appointed, alternately with the Jubilate, to follow the lessons in the Morning Service of the Anglican Church. It has occupied that position from ancient times, being mentioned by Amalarius († 837) as following the lessons at Lauds. It followed the lessons in the ancient English offices, and was retained by Cranmer in his English Liturgy in 1549, at first without the Jubilate, which was added in 1582 to obviate repetition when the Benedictus occurred in the gospel or second lesson. Two chants are given for it by Marbeck in 'The Book of Common Prayer Noted,' of 1550, viz. the 5th tone with 1st ending, and the 8th tone with 1st ending. It is admirably adapted to more elaborate forms of composition, and there are two well-known ancient settings by Tallis and Gibbons.

The same canticle is also used by the Roman Church and is mentioned by Mendelssohn in his letter to Zelter describing the music of Holy Week. But a different 'Benedictus,' which is better known to musicians, is that which occurs in the service of the Mass, after the Sanctus, which has been the occasion for much famous and beautiful music by the greatest masters; the whole words of which are only 'Blessed is he that cometh in the name of the Lord.' [C. H. H. P.]

BENELLI, Antonio Peregrino, born Sept. 5, 1771, at Forli. It is doubtful whether, as is said, he received instruction in counterpoint from Padre Martini, who died when Benelli was little more than 12, and was unable, for above two years before his death, to bestow much care upon his scholars. Benelli had, however, the instruction of Padre Mattei, the successor of Martini.

In 1790 he made his first appearance at the San Carlo, at Naples, as first tenor. His voice was of moderate quality; but his method was admirable, and obtained for him a *succès d'estime*. Benelli accepted an engagement at London in 1798, where he was received with favour. In 1801 he repaired to Dresden, and remained until the year 1822, at which time, when 51, and after singing in public for 32 years, his voice failed, and he retired with a pension.

Benelli had also made himself known as a clever composer, particularly in the Church style; but his best works are his excellent 'Method,' and his 'Solfeggi' which ran through several editions. He was a successful contributor to the 'Allgemeine musikalische Zeitung' of Leipzig. Upon his retirement, he obtained from Spontini the post of professor of singing at the Berlin Opera, which he filled till 1829. He might

have remained much longer, had he not attacked Spontini with violence, in 1828, in the 'Allgemeine Zeitung,' à propos to his opera of 'Olimpia.' Unfortunately he had previously written a very favourable review of the same work: Spontini printed the two accounts side by side. Benelli had nothing to reply; he soon received his *congé* and departed, first to Dresden, where he still had his pension, then to Börnichen in the Hartz, where he died in poverty August 6, 1830. Benelli's real title to estimation is founded on his 'Gesanglehre' (1819), which appeared first in Italian, as 'Regole per il canto figurato,' and on his 'Bemerkungen über die Stimme,' in the A.M.Z. Leipzig, (1824). [J. M.]

BENINCORI, Angelo Maria, born at Brescia 1779, died at Paris Dec. 30, 1821; pupil of Ghiretti, Rolla, and Cimarosa. His opera of 'Nitteti' was produced in Italy, and well received also in Vienna about 1800. At Vienna he formed the acquaintance of Haydn, with whose quartets he was so delighted as to abandon dramatic composition for the time and write nothing but quartets. In 1803 he went to Paris and wrote two operas, which were accepted but never performed, and it was with difficulty that this excellent musician obtained sufficient pupils to secure him a subsistence. In 1815, 1818, and 1819, he brought out three operas without success. The end of his life was brightened by a hope he did not live to see realised. Isouard had died leaving his opera 'Aladin' unfinished, and this Benincori was commissioned to complete. A march for the first act, and the three last acts completed the work, which was enthusiastically received on Feb. 6, 1822, just six weeks after Benincori's death. Perhaps however the fact that the theatre was on this occasion for the first time lighted with gas may have had some share in the success of the opera. He left much music in MS., but his best compositions are probably his quartets. [M. C. C.]

BENINI, Signora, an Italian prima donna, singing at Naples with her husband in 1784. They came to London in 1787, and sustained the first parts in comic opera. Benini had a voice of exquisite sweetness, and finished taste and neatness, but too little power for a large theatre. Though generally confined to opera buffa, yet her appearance and style seemed much more adapted to the opera seria, for which she had sufficient feeling and expression, as she showed in her excellent performance of Jephtha's daughter. During an illness of Mara, she filled with great sweetness, and much more appropriate figure and manner, her part in Tarchi's 'Virginia.' She had not indeed the gaiety of countenance nor the vivacity requisite for a *prima buffa*, and, though a singer of considerable merit, had to give way when Storace appeared. Of her subsequent life nothing is known. [J. M.]

BENNET, John, published in 1599 a set of 'Madrigals to four voyces,' which he described on the title as 'his first works.' These are seventeen in number, and excellent examples of that style of composition. He also contributed to Morley's collection 'The Triumphes of Oriana,' 1601, the well-known madrigal 'All creatures now are merry minded,' and to Ravenscroft's 'Briefe Discourse,' 1614 (see Ravenscroft), five compositions in parts. In the preface to the latter work Ravenscroft speaks of him in highly eulogistic terms. Some anthems and organ pieces by Bennet are extant in MS., whence it may be conjectured that he was connected with one of the cathedrals. [W. H. H.]

BENNET, Saunders, was organist at Woodstock, and composer of some pieces for the pianoforte and several songs and glees. He died of consumption in 1809, at an early age. [W. H. H.]

BENNETT, Alfred, Mus. Bac., Oxon., was the eldest son of Thomas Bennett, organist of Chichester. In 1825 he succeeded William Woodcock, Mus. Bac., as organist of New College, Oxford, and organist to the University. He published a volume containing a service and some anthems of his composition, and in 1829, in conjunction with William Marshall, a collection of chants. He died, 1830, by an accident, aged 25. [W. H. H.]

BENNETT, Thomas, born about 1779, was a chorister of Salisbury Cathedral under Joseph Corfe, organist and master of the choristers there. He became organist of St. John's Chapel, Chichester, and in 1803 organist at Chichester Cathedral. He published 'An Introduction to the Art of Singing,' 'Sacred Melodies' (selected), and 'Cathedral Selections.' He died March 21, 1848, aged sixty-nine. [W. H. H.]

BENNETT, William, was born about the year 1767 at Coombeinteignhead, near Teignmouth. He received his early musical education at Exeter under Hugh Bond and William Jackson. He then came to London, and studied under John Christian Bach, and afterwards under Schroeter. In 1793 he was appointed organist of St. Andrew's Church, Plymouth. His compositions comprise anthems, glees, songs, and pianoforte and organ music. [W. H. H.]

BENNETT, Sir William Sterndale, Mus. Doc., M.A., D.C.L., the only English musical composer since Purcell who has attained a distinct style and individuality of his own, and whose works can be reckoned among the models or 'classics' of the art, was born at Sheffield April 13, 1816. Like almost all composers of eminence he inherited the musical temperament; his grandfather, John Bennett, having been lay clerk at King's, St. John's, and Trinity Colleges, and his father, Robert Bennett, an organist at Sheffield, and a composer of songs; and doubtless he thus received some of that early familiarity with things musical in the daily life of his home which has had so much influence in determining the bent and the career of many eminent composers. The death of his father when he was but three years old cut him off from this influence of home tuition or habituation in music, but his education

in the art seems to have been well cared for by his grandfather, to whose home at Cambridge he was then transferred. At the age of eight he entered the choir of King's College Chapel, but his exceptional musical ability became so evident, that two years after he was removed from Cambridge and placed as a student in the Royal Academy of Music, with which institution his name was to be closely connected throughout his later life. He received instruction from Mr. Lucas and Dr. Crotch in composition, and from Mr. W. H. Holmes in pianoforte-playing, from whom he subsequently passed to the veteran, Cipriani Potter; and it may be assumed that to the influence of this teacher, himself the pupil and the enthusiastic votary of Mozart, we may trace in part that admiration for the pure style and clear form of the art of Mozart, which Bennett retained to the end of his life, in the midst of all the vicissitudes of modern musical fashion, and the influence of which is so distinctly traceable in his own music. Among the unpublished compositions of his Academy student days are some productions of great merit; but the first on which his reputation as composer depends (and which stands as Opus 1 in the list of his compositions), is the Concerto in D minor, written in 1832, and performed by the composer, then in his seventeenth year, at the prize concert of the Academy in 1833, on which occasion Mendelssohn was present, and encouraged the young composer by his warmly expressed sympathy and admiration, while the committee of the Academy gave a practical proof of their appreciation by publishing the work at their own expense. His next published work, the 'Capriccio in D minor,' op. 2 (dedicated to Cipriani Potter), clearly shows in its opening theme the influence of his admiration for Mendelssohn, then the central figure of the musical world, though there are touches of complete originality suggesting the pianoforte style which the composer subsequently made his own. The Overture to 'Parisina,' a most impassioned work, was composed in 1834, as also the Concerto in C minor, played at a concert of the Society of British Musicians in the same year; a work in the highest and purest style of the Mozart model, and evincing in some portions a constructive power worthy of the composer's great predecessor. In 1836 the impression produced by his unpublished F minor Concerto and the beautiful 'Naiades' overture, led to an offer from the firm of Broadwood to defray the expenses of his residence in Leipsic for a year, in order that he might have the opportunity of extending his circle of musical sympathy and experience, as well as of profiting by the neighbourhood and influence of Mendelssohn. That he did profit in his art by this visit is scarcely to be doubted, but it may be said that he gave to Leipsic at least as much as he carried away; and by the compositions produced there, as well as by the evidence afforded of his genius as a musician and pianoforte-player, he established for himself a reputation in that city of music higher than has perhaps been generally conceded to him in his native country, and won the friendship and enthusiastic eulogies of Robert Schumann. It is to this visit probably that is to be traced the idea still current in England that Bennett was a pupil and a mere imitator of Mendelssohn; an idea which can only be entertained by those who are either ignorant of his works or totally destitute of any perception of musical style, but which has been parrotted by incapable or prejudiced critics till it has come to be regarded by many as an admitted fact. After his return to England, Bennett composed in 1840 his other F minor Concerto, the published one, which is among the best known of his works, and one of the finest of modern compositions of its class. During a second visit to Leipzig in 1840–1 he composed his 'Caprice in E' for pianoforte and Orchestra, and his Overture 'The Wood Nymphs,' both among the most finished and artistic of his compositions. From 1843 to 1856 he was brought periodically before the English public by his chamber concerts, at which his individual and exceptional style and ability as a pianoforte-player were fully recognised. It may here be mentioned that in 1844 he married Mary Anne, daughter of Captain James Wood, R. N. In 1849 he founded the Bach Society for the study and practice of Bach's music, his enthusiasm for which was very likely in the first instance kindled by Mendelssohn, who did so much to open the eyes of his contemporaries to the grandeur of Bach's genius. One result of this was a performance of the Matthew Passion—the first in England—on April 6, 1854. In 1853 the director of the Gewandhaus Concerts offered him the conductorship of those concerts. In 1856 Bennett was engaged as permanent conductor of the Philharmonic Society, a post which he held till 1866, when he resigned it, and became Principal of the Royal Academy of Music. In 1856 he was elected, by a great majority, to fill the chair of Musical Professor at the University of Cambridge, where he also made special efforts to promote the knowledge and study of Bach's music, and shortly after his election received from the University the degree of Doctor of Music. In 1857 the University further conferred on him the degree of M.A., and at the same time a salary of £100 a year was attached to his Professorship. The year 1858 saw the production of his cantata the 'May Queen,' at the Leeds Musical Festival, a work full of beauty in the chorus writing, the solos, and the instrumentation, though heavily weighted by an absurd and ill-written *libretto*. No such drawback is attached to his other important choral work, 'The Woman of Samaria,' first produced with great success at the Birmingham Festival of 1867, and which, though it does not contain the elements of popularity for general audiences, has elicited the high admiration of all who can appreciate the more delicate and recondite forms of musical expression. For the Jubilee of the Philharmonic Society, in 1862, he wrote one of his most beautiful works, the 'Paradise and the Peri' overture, in which the 'programme' style of music (i. e. music illustrative of certain verbally stated ideas) is treated with a

delicate and poetic suggestiveness which charms alike the educated and the uneducated listener. In 1870 he received the honorary degree of D.C.L. from the University of Oxford. In 1871 Bennett received the distinction of knighthood, an honour which could add nothing to such an artist's reputation as his. In 1872 a public testimonial was presented to him at St. James's Hall in presence of a large and enthusiastic audience, and a scholarship at the Royal Academy of Music was founded out of the subscriptions.

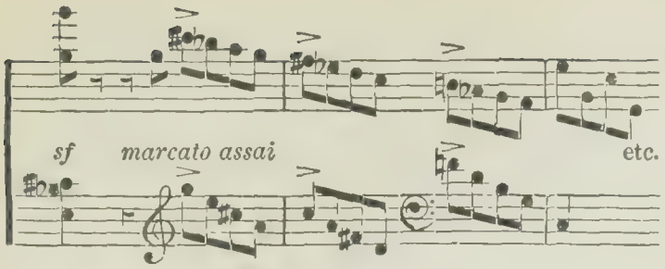
Bennett died after a short illness, almost 'in harness,' as it might be said, on Feb. 1, 1875. So quiet and unobtrusive had been his later life, that the spectacle of the crowd of distinguished persons who assembled at Westminster Abbey on the 6th to pay their last tribute of respect at his funeral, conveyed to many, even among those who had been in the habit of meeting him in society, the first intimation of the true intellectual rank of their departed countryman.

In estimating the position in his art of Sterndale Bennett (by this double name he has always been best known among writers and discoursers on music), it must be admitted that his genius had not that irresistible sweep and sway which compels the admiration even of the crowd, and utters things which sink deep into the souls of men. He can hardly be reckoned among the great musical poets of the world, and it would be both unwise and uncritical to claim that place for him. But what he wanted in power is almost made up, in regard to the artistic enjoyment to be derived from his works, in individuality and in finish. He is in a special degree a musician's composer. His excellences, in addition to the real and genuine feeling for beauty and expression which pervades his music, belong to that interesting and delicate type of art which illustrates in a special degree the fitness of means to an end, the relation between the feeling expressed and the manner and medium of expressing it; a class of artistic production which always has a peculiar interest for artists and for those who study critically the details of the art illustrated. His compositions do not so much carry us away in an enthusiasm of feeling, as they compel our deliberate and considerate admiration by their finish and balance of form, while touching our fancy by their grace and suggestiveness. But these qualities are not those which compel the suffrages of a general audience, to whom in fact many of the more subtle graces of Bennett's style are not obvious, demanding as they do some knowledge of the resources of the art, as well as critical and discriminating attention, for their full appreciation. On the other hand, the enjoyment which his works do convey, the language which they speak, to those who rightly apprehend it, is of a very rare and subtle description, and one to which there is no precise parallel in the art of any other composer.

If we try to define the nature of Bennett's genius more in detail, we should describe him in the first place as being almost, one might say, a born pianist. His complete sympathy with this instrument, his perfect comprehension of its peculiar power and limitations, are evident in almost everything he wrote for it; and his pianoforte compositions form, numerically, by far the larger section of his writings. His love for the instrument, indeed, might be said to have developed into favouritism in some instances, for in the Sestett for piano and stringed instruments the lion's share of the labours and honours of the performance is so completely given to the former that the work becomes almost a pianoforte concerto with accompaniments for strings only. In his pianoforte concertos, written as such, however, the composer gives its full share of importance to the band part, which is treated always with great beauty and piquancy, and an equally unerring perception of the special æsthetic qualities of the various instruments. In his treatment of the pianoforte, Bennett depends little upon cantabile passages, which are only by convention a part of the function of the piano, and in his writings are mostly episodical[1]; his sources of effect lie more in the use of glittering staccato passages and arpeggio figures, which latter peculiarly characteristic pianoforte effect he used, however, in a manner of his own, often alternating single with double notes in extended passages, as in this—

from the short 'Capriccio in A minor,' a very typical specimen on a small scale of his style of workmanship; at other times doubling them in close passages for both hands, as in the following from the finale of the 'Maid of Orleans' Sonata—

[1] A curious and charming exception is the now well-known 'Serenade' from the 'Trio' for pianoforte and strings, in which the piano has the singing melody with a pizzicato accompaniment for the violin; the composer, with his characteristic ear for subtleties of timbre, having evidently conceived the idea of giving a cantabile effect to the percussion sounds of the piano by opposing to it the still shorter and sharper sounds of the pizzicato.



or in the following highly characteristic passage from the same movement—

Passages of this class, which abound in these compositions, and the adequate and precise execution of which is by no means easy, illustrate the peculiarly hard bright glitter of effect which characterises Bennett's bravura passages for the piano, and which brings out in such high relief the qualities which are special to the instrument. Speaking more generally, his pianoforte works are characterised by an entire disdain of the more commonplace sources of effect; they are never noisy or showy, and there is not a careless note in them; the strict and fixed attention of both player and listener is demanded in order to realise the intention of music addressed mainly to the intellect and the critical faculty, never to the mere sense of hearing. As a whole, Bennett's pianoforte music is remarkably difficult in proportion to the number of notes used, from that delicate exactitude of writing which demands that every note should have its full value, as well as from the peculiar way in which his passages often lie for the hand, and which demands the greatest evenness of finger-power. Hence his works are not popular in the present day with amateurs, who prefer what will enable them to produce more thrilling effects with less trouble; but their value as studies and models for a pure style is hardly to be surpassed. Compared with the writings of Beethoven, or even of lesser composers who, following in his steps, have transferred the symphonic style to the piano, such works as those of Bennett have of course a very limited range, nor have they the glow and intensity which Chopin, for example, was able to infuse into what is equally a pure pianoforte style; but as specimens of absolutely finished productions entirely within the special range of the piano, they will always have the highest artistic interest and value; an appreciation of their real merit being almost a test of true critical perception.

Looking at the works of Bennett more generally, it may be observed that they show remarkable evidence of his apparently intuitive insight into problems and theories in regard to musical construction which have only been definitely recognised and tabulated by theorists since he began to write. When the school of composers who tumble notes into our ears in heaps, any way, have had their day, and it is again recognised that musical composition is a most subtle and recondite art, and not a mere method of jumbling sounds together to signify this or that arbitrarily chosen idea, it is probable that Bennett will receive much higher credit than has yet been accorded to him as an advanced thinker in music. The theory which connects every sound in the scale of a key with that key, making them all essential to its tonality, and the harmonic relations which are thereby shown to be logically consistent though little practised hitherto, received continual practical illustration in the works of Bennett, whose peculiar intellectually constructed harmonies and progressions are among the causes alike of his interest for musicians and his disfavour with the less instructed amateur population, whom they not unnaturally puzzle. A great English musical critic has pointed out, in a note on the 'Wood Nymphs' Overture (in the Philharmonic programme of March 22, 1871), the passage where 'the so-called chord of the diminished 7th from F sharp, with intervening silences, is heard on the unaccented second and fourth beats of the bar, and then an unaccompanied D, thrice sounded, asserts itself as the root of the chord,' thus presenting, adds Mr. Macfarren, 'a harmonic fact in an aspect as unquestionable as, at the time of writing, it was new.' But Bennett's music is full of such suggestions of the more extended modern view of the statics of harmony, the rather noteworthy as it does not appear that he made it the subject of any definite or deliberate theorising, or was indebted for his suggestions of this kind to anything more than his own intuitive insight into the more subtle harmonic relations. It is the frequent use of what may be termed perhaps (borrowing an expression from colour) the 'secondary' rather than the 'primary' relations of harmony—the constant appeal to the logic rather than the mere sensuous hearing of the ear—which gives to his music that

rather cold intellectual cast which is repelling to the average listener. In such a passage as this—

the ear of the uninitiated listener is almost startled by the closing E, like the sharp blow of a hammer, at the foot of an arpeggio passage which seems to presage a modulation to C through the dominant ninth on G. Equally significant passages might be quoted, such as this from the 'Rondeau à la polonaise'—

and many others that might be adduced, in which evidence is given that the composer had before his mind conceptions of harmonic relation new or unusual at the time, but which have since been accepted and formulated into theory.

Bennett's larger works for orchestra, and his secular and sacred Cantatas already mentioned, are characterised, like his piano music, by great finish and perfection of form and detail, and by a peculiarly refined perception of the relation of special instruments and special combinations to the end in view. His one published Symphony, that in G minor, may be thought slight and fragile in effect in comparison with the now prevalent 'stormy' school of writing; but those who are alive to the fact that power of sound is not power of conception, who look to thought and feeling rather than to mere effect in music, will find no deficiency of passion and impulse in parts of this beautiful work, while the grace and refinement both of composition and instrumentation are universally admitted. His cantata, the 'May Queen,' displays the most refined and artistic writing, both in regard to the effectiveness and spontaneous character of the choruses, the melodic beauty of the solos, the strongly-marked individuality imparted to the music of the different personages, and the charming and piquant effects of the orchestral accompaniments. Indeed, the work has very much the character of an operetta off the stage, and one cannot but regret that a composer who showed in this work so much power of dramatic characterisation in music should not have enriched the English lyric stage (poor enough!) with an opera. 'The Woman of Samaria' is less spontaneous in character, and in its style and treatment does not appeal to the popular mind; but it will always be delightful to musicians, and to those who hear considerately and critically. It is in general construction very much modelled on the style of Bach, whose peculiar power Bennett has successfully emulated in the introductory movement, with the Chorale sung simultaneously with, but in a different *tempo* from, the independent orchestral movement. Bennett's separate songs (two sets published during his life, and one in course of publication when he died) are small compositions of almost Greek elegance and finish, both in the melodious and expressive character of the voice part, and the delicate suggestiveness of the accompaniments. They illustrate in the most perfect degree the character which belongs more or less to all his art; that of high finish of form and grace of expression, not without deep feeling at times, but marked in general rather by a calm and placid beauty, and appealing to the fancy, the sentiment, and the intellect, rather than to the more passionate emotions.

The most puzzling fact in connection with the artistic career of Sterndale Bennett is the comparative fewness of his compositions, at a time when his mind and genius were still young, notwithstanding the power of his earlier works, and the promise which those who then knew him saw of a still higher development. In all probability the explanation of this is to be found partly in the desire to secure a more comfortable subsistence from the regular exercise of professional business, and partly in what those who knew him best described as the 'shy and reticent' character of his genius, which led him to distrust his capability of accomplishing great works, and of taking his stand in the world on the strength of his genius alone. 'He was not, in his later years at least,' says one who knew him, 'quick to publish his works; he always had individuality without a rapid execution, and took more time a great deal to finish than to sketch.' Whatever be the true explanation, it is matter for deep regret for all lovers of what is best and purest in musical art, that one so well fitted to add to its stores should have condemned himself, for many of the best years of his life, mainly to the exercise of a teacher's vocation. Of the brilliant gifts as a player, and the *tours de force* of memory, by which the composer astonished and delighted the Leipzig circle in his younger days, there are accounts extant which remind us of what used to be told of Mozart. When he sold his 'Capriccio in E' to a Leipzig publishing firm, they were surprised at receiving only the MS. of the orchestral score, and on their inquiring for the pianoforte part, it turned out that this had never been written down, though the composer had played the work both in London and Leipzig, and had apparently entirely forgotten the omission in handing over the MS. to the publishers.

By those who knew Sterndale Bennett he is described as having been a man of most kindly nature, and exceedingly modest and unassuming in manner and character. The feeling of loyal and affectionate attachment which he created among the pupils of the Royal Academy of Music, by some of whom his death was lamented almost like that of a kind parent, is a strong testimony to the amiability of his character—an amiability which was exercised without the

slightest derogation from his strict principles as an instructor. A significant instance is related of his determination to keep up a strict adherence to the purest style of music in the Academy. On entering the building one morning he fancied he detected from one of the practising rooms the sounds of the overture to 'Zampa,' and opened door after door till he found the culprits, two young ladies, who in answer to his grave enquiry 'how they came to be playing such music?' explained that they were only practising sight-reading of piano duets—to which the Professor replied by carrying away the offending volume, returning presently from the library with a duet of Mozart's which he placed before them in lieu of it. What he preached to his pupils he practised himself. In his whole career he never condescended to write a single note for popular effect, nor can a bar of his music be quoted which in style and aim does not belong to what is highest in musical art. Neither this quality nor his amiability of character preserved him, however, from attacks and detraction of the most ungenerous kind during his lifetime, from those who had their own motives in endeavouring to obscure his fame, and who found an unworthy assistance to their aims from so-called 'critics' in public journals, one of which for a long time conspicuously disgraced its musical columns by repeated sneers and inuendoes against a musician who was an ornament to the art and an honour to his country—a process which, as might be expected, only redounded to the discredit of those who stooped to it.

The following is a list of Sterndale Bennett's published works:—

Op. 1. First Concerto, in D minor.
„ 2. Capriccio for Pianoforte, in D minor.
„ 3. Overture, 'Parisina.'
„ 4. Second Concerto, in E flat.
„ 5.
„ 6.
„ 7.
„ 8. Sestet for Pianoforte and Strings.
„ 9. Third Concerto, in C minor.
„ 10. Three Musical Sketches—'Lake,' 'Millstream,' and 'Fountain.'
„ 11. Six Studies, in Capriccio form.
„ 12. Three Impromptus.
„ 13. Pianoforte Sonata, dedicated to Mendelssohn.
„ 14. Three Romances for Pianoforte.
„ 15. Overture, 'The Naiads.'
„ 16. Fantasia for Pianoforte, dedicated to Schumann.
„ 17. 'Three Diversions,' Pianoforte for four hands.
„ 18. Allegro Grazioso.
„ 19. Fourth Concerto, in F minor.
„ 20. Overture, 'The Woodnymph.'
„ 21.
„ 22. Caprice, in E major, Piano and Orchestra.
„ 23. Six Songs (First Set).
„ 24. Suite de Pieces, for Piano.
„ 25. Rondo piacevole for Pianoforte.
„ 26. Chamber Trio.
„ 27. Scherzo, for Pianoforte.
„ 28. Introductione e Pastorale, Rondino; Capriccio, in A minor—for Piano.
Op. 29. Two Studies—L'Amabile e L'Appassionata.
„ 30. Four Sacred Duets, for Two Trebles.
„ 31. Tema e Variazioni, for Piano.
„ 32. Sonata-duo, Pianoforte and Violoncello.
„ 33. Preludes and Lessons—60 pieces in all the keys, composed for Queen's College, London.
„ 34. Rondeau—'Pas triste pas gai.'
„ 35. Six Songs (Second Set).
„ 36. 'Flowers of the Months,' of which January and February were completed and published, 1876.
„ 37. Rondeau à la Polonaise, for Piano.
„ 38. Toccata, for ditto.
„ 39. 'The May Queen'—a Pastoral.
„ 40. Ode for the Opening of the International Exhibition, 1862. Words by Mr. Tennyson.
„ 41. Cambridge InstallationOde, 1862. Words by Rev. C. Kingsley.
„ 42. Fantasie-Overture, 'Paradise and the Peri.' 1862.
„ 43. Symphony in G minor.
„ 44. Oratorio, 'Woman of Samaria.'
„ 45. Music to Sophocles' 'Ajax.'
„ 46. Pianoforte Sonata, 'The Maid of Orleans.'

The Major, Minor, and Chromatic Scales, with Remarks on Practice, Fingering, etc.
Sonatina in C.
Romance, 'Geneviève.'
Minuetto espressivo.
Præludium.
Two Songs—'The better land'; 'In radiant loveliness.'
The Chorale Book, 1862; and Supplement to ditto, 1864; edited in conjunction with Mr. Otto Goldschmidt. The Supplement contains two original tunes by W. S. B.
Anthems—'Now, my God, let, I beseech Thee'; 'Remember now thy Creator'; 'O that I knew'; 'The fool hath said in his heart.'
Four-part Songs—'Sweet stream that winds'; 'Of all the Arts beneath the Heaven'; 'Come live with me.'
Four Songs in course of publication when he died.

[H. H. S.]

BENUCCI, an Italian basso engaged at Vienna in 1783, appeared in London in 1788 as first buffo; but, notwithstanding his fine voice and acting, was not so much admired as he deserved. He sang one more season here, appearing as Bartolo in Paisiello's 'Barbiere,' and as Zefiro in Gazzanigha's 'Vendemmia.' [J. M.]

BENVENUTO CELLINI. Opera in two acts, the words by Wailly and Barbier, the music by Berlioz, produced at the Académie Royale de Musique Sept. 3, 1838, and withdrawn after three representations, and what its author calls 'une chute éclatante.' It was performed at Covent Garden ('grand semi-seria,' in three acts) June 25, 1853.

BERALTA, an Italian soprano singer, engaged at London in 1757. She sang the part of 'Deceit' in Handel's last oratorio, 'The Triumph of Time and Truth,' at its production at Covent Garden, March 11, 1757, and at the subsequent performances of it. [J. M.]

BERBIGUIER, Benoit Tranquille, famous flute-player, born Dec. 21, 1782, at Caderousse in the Vaucluse; intended for the law, but the love of music being too strong for him, ran away from home and entered himself at the Conservatoire in Paris. From 1813 to 1819 he served in the army, and after that resided in Paris. As an adherent of the Bourbons he was driven thence by the Revolution of 1830 to take refuge at Pont le Voyé, where he died Jan. 29, 1838. As a player he stood in the first rank. His contemporaries praise the softness and peculiar sweetness of his tone and the astonishing perfection of his *technique*. As a composer he was very fertile in music for his instrument, both solo and accompanied—11 concertos, many fantasias and variations, 140 duos, 32 trios, with quartets and symphonies. But they are very unequal in excellence, generally more brilliant and showy than really good, the work of the *virtuoso* rather than of the musician. [A. M.]

BERCEUSE, a cradle song. A piano piece consisting of a melody with a lulling rocking accompaniment. Chopin's Op. 57 is a well-known example. Schumann has a 'Wiegenliedchen'—which is the same thing—in the Albumblätter (Op. 124), and his 'Schlummerlied' is a berceuse in all but the name.

BERCHEM, Jacques or Jachet, was born in Flanders at the commencement of the 16th century, and flourished in the epoch immediately preceding that of Lassus and Palestrina. He passed the greater part of his life, from 1535 to 1565, in the service of the Duke of Mantua,

and was called by the Italians Giachetto di Mantova. He must be carefully distinguished from two other composers, Jachet de Buus and Jachet de Wert, who lived in Italy at the same period; but it is impossible to decide which of the three is the author of certain pieces which bear the name of Jachet only. His motets, masses, and madrigals are to be found in the various collections printed at Venice between the years 1539 and 1545. One of his chief productions is a setting in four-part music of ninety-three stanzas of the 'Orlando Furioso' of Ariosto (Venice, 1561). [J. R. S. B.]

BERENSTADT, Gaetan. The name of this singer, of whom we have elsewhere no record, appears for the first time in the bass part of Argante in Handel's 'Rinaldo,' as revived in 1717, in which he took the place of the celebrated Boschi. After this we do not find him again in London till 1723, in which year he sang in Buononcini's 'Farnace' and Attilio's 'Coriolano,' as well as in the 'Flavio' and 'Ottone' of Handel. In the next year he performed in the 'Vespasiano' of Attilio, Buononcini's 'Calfurnia,' and Handel's 'Giulio Cesare.' His name does not occur again. [J. M.]

BERG, Adam, a renowned music printer of Munich, whose publications extend from 1540 to about 1599. His great work was the 'Patrocinium musices,' published under the patronage of the Dukes of Bavaria, the first volume of which appeared in 1573. After the death of Duke Albrecht V, in 1579, the publication was interrupted, and not resumed till 1589, when the second series appeared, also containing five volumes. The following is a list of the contents of the entire work:—

VOL. I. 1573.
O. de Lasso. Cantiones.
4 voices.
1. Pater noster.
2. Salve Regina misericordiæ.
3. Gaudent in cœlis.
4. Nos qui sumus.
5. Pulvis et umbra.
6. Lauda anima mea.
7. Pauper sum ego.
5 voices.
8. Exurgat Deus.
9. Misericordiam Domini.
10. Oculi omnium (2 parts).
11. Domine clamavi (3 do.).
12. Quis mihi det lacrimis.
13. Martini festum (2 pts.)
14. Exaudi Domine.
6 voices.
1. Media in vita (2 pts.
2. Ante me non est.
3. Confitemini (2 pts.).
4. O Gloriosa Domina.
5. In Deo salutare (2 pts.).
6. Regnum mundi.
7. Agimus tibi gratias.

VOL. II. 1574.
O. de Lasso. Masses.
1. Super 'Ita rime dolenti.'
2. „ Motetam 'Credidi propter.'
3. „ do. 'Sydus ex claro.'
4. „ do. 'Credidi propter.'
5. „ 'Le Berger et la Bergère.'

VOL. III. 1574.
O. de Lasso. Officia.
Vidi aquam.
Asperges me.
Officium Natalis Christi.
Do. Resurrectionis.
Do. Pentecostes.
Do. Corporis Christi.

VOL. IV. 1575.
O. de Lasso.
Passio. 5 vocum.
Vigiliæ mortuorum. 4 voc.
Lectionis matutinæ.
De Nativitate Christi. 4 voc.

VOL. V. 1576.
O. de Lasso. Magnificats.
1. 1mi Toni, 4 voc.
2. 5ti Toni, 4 voc.
3. 1mi Toni, 5 voc.
4. 2di Toni, 5 voc.
5. 4ti Toni. 5 voc.
6. 4ti Toni. 6 voc.
7. 5ti Toni, 6 voc.
8. 7mi Toni. 6 voc.
9. 6ti Toni, 8 voc.
10. 7mi Toni, 8 voc.

VOL. VI. 1589.
O de Lasso. Masses.
1. Super 'Dittes Maitresse.'
2. „ 'Amar Donne.'
3. „ 'Qual donna attende.'
4. „ 'In die tribulationis.'
5. „ 'Io son ferito Hailasso.'
6. Pro defunctis.

VOL. VII. 1589.
Francesco Sale. Officia. 5 et 6 vocum.
1. S. Andreæ Apostoli.
2. Nicolai Episcopi.
3. Conceptionis Mariæ.
4. Thomæ Apostoli.
5. Nativitatis Christi, in Imâ missa.
6. In summâ missâ. 6 voc.
7. Stephani Proto Mart.
8. Johannis Evang.
9. Circumcisionis. 6 voc.
10. Epiphaniæ. 6 voc.
11. Conversionis Pauli.
12. Purificationis Mariæ.
13. Matthiæ Apostoli.
14. Annuntiationis Mariæ.
15. De Communi S. Mariæ, Conceptione, Nativitate, Visitatione et Presentatione eiusdem Mariæ.

VOL. VIII. 1591.
Blasius Amon. Masses. 4 voc.
1. Super Ut, re, mi, fa, sol, la, La, sol, fa, mi, re, ut.
2. „ 'Pour ung plaisir.'
3. „ 'Surge propera.'
4. „ 'Dixit Dominus mulieri Chananææ.'
5. Pro Defunctis.

VOL. IX. 1594.
Cæsar de Zacchariis. Intonationes.
1. Vespertina.
Alia intonatio.
1. Primus tonus.
2. Secondus do.
3. Tertius do.
4. Quartus do.
5. Quintus do.
6. Sextus do.
7. Septimus do.
8. Octavus do.
9. Mixtus do.
Hymni.
Conditor alme.
Veni redemptor.
Verbum superbum.
Christe Redemptor.
A solus ortus.
Deus tuorum.
Stephano primo mart.
Exultet cœlum.
Solennis dies advenit.
Salvete flores.
Ibid.
Hostis Herodes.
O lux beata.
Deus Creator.
Corde natus.
Lucis creator.
Dies absoluti.
Audi benigne.
Te lucis ante.
Ad preces nostras.
Ex more docti.
Christe qui lux es.
Jam ter quaternis.
Jesu quadragenarie.
Vexilla regis.
Salve festa dies.
Clarum decus jejunii.
Ad cœnam agni.
Vita sanctorum.
Jesu nostra redemptio.
Festum nunc.
Veni creator.
O lux beata.
Pange lingua.
Sacris solenniis.
Conditor alme siderum.

VOL. X. 1598.
Francesco di Sale
Missa, Super 'Exultandi tempus est.' 5 voc.

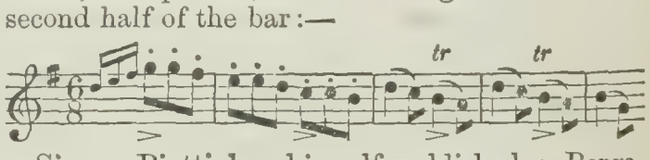
[F. G.]

BERG, George, a German by birth, was a pupil of Dr. Pepusch. In 1763 he gained the first prize medal awarded by the Catch Club for his glee 'On softest beds at leisure laid,' and obtained two other prizes in subsequent years. He published some books of songs sung at Marylebone Gardens, at which place in April 1765 he produced an ode called 'The Invitation.' Thirty-one of his glees and catches are included in Warren's collections. In 1771 he was organist of the church of St. Mary at Hill, near Billingsgate. He published several works for the organ, Pianoforte, flute, horn, etc., besides those above mentioned. [W. H. H.]

BERG, Johann, a music printer, born in Ghent, who set up a printing office in Nuremberg about 1550 in conjunction with Ulrich Neuber. After the death of Berg (about 1556) the office was carried on by Neuber and Gerlach. [F. G.]

BERGAMASCA—in the 'Midsummer Nights Dream,' a 'Bergomask.' An Italian dance, deriving its name from Bergamo, the well-known city of Tasso, Donizetti, and other eminent Italians. It is said to exist in old Italian *suites de pièces*.

According to Signor Piatti, himself a native of Bergamo, the characteristic dance of that district is of the following measure, like a country-dance, but quicker, with a strong accent on the second half of the bar:—



Signor Piatti has himself published a Bergamasca for Cello and Pianoforte (op. 14) which partakes of this character. Mendelssohn, however, in setting Shakspeare's 'Bergomask dance

between two of our company,' has given the measure an entirely different turn :—

BERGER, Ludwig, a remarkable pianoforte-player and gifted composer, born at Berlin April 18, 1777, and died there Feb. 16, 1838. His talent showed itself early, but received its great impulse from the notice taken of him by Clementi at Berlin in 1804, who undertook his tuition, and took him to St. Petersburg. Here he met Steibelt and Field, who had much influence on his playing. In 1812 he visited London, and became widely known as player and teacher. In 1815 he returned to Berlin, where he resided till his death, one of the most esteemed teachers of his time. Mendelssohn was his greatest pupil, but amongst others may be mentioned Taubert, von Herzberg, Henselt, and Fanny Hensel, Mendelssohn's sister. He latterly withdrew almost entirely from active life, owing to an over-fastidious hypochondriacal temper, which interfered much with his intercourse with society, and hindered the display of his remarkable ability as a composer. He left behind him a mass of good, nay even remarkable, music—pianoforte pieces, songs, cantatas, and unfinished operas. Amongst his published works his twenty-seven études are especially mentionable. These have been lately republished by Breitkopf, with a preface by C. Reinecke. [A. M.]

BERGGEIST, DER, a romantic opera in 3 acts; the story from Musäus' 'Rubezahl'; words by Döring; music by Spohr (op. 73). Produced at Cassel, March 24, 1825.

BERGONZI, Benedetto, a remarkable horn-player, born at Cremona, 1790, and died Oct. 1840. On Oct. 7, 1824, he received a silver medal from the Accademia of Milan for a valve-horn. [F. G.]

BERGONZI, Carlo, a celebrated violin-maker of Cremona. Born towards the end of the 17th century, he worked from about 1716 to 1755. He was a pupil of Antonio Stradivari, whom he imitated very closely in his early efforts, while his later instruments shew much originality and character. Their form and tone are equally beautiful, and they may justly be ranked immediately after those of Stradivari and Joseph Guarneri. He made not only violins, but also violas and cellos, which however are now very rare. His son, Michel Angelo, was but an indifferent violin-maker. [P. D.]

BERIOT, Charles Auguste de, celebrated violinist. Born of a noble Belgian family, Feb. 20, 1802, at Louvain. He had his first instruction in the violin from a local teacher, named Tiby, who was his guardian after the death of his parents; and made such rapid progress, that, when only nine years of age, he successfully performed in public a concerto of Viotti. He himself ascribed great influence on the formation of his character and the development of his talent to the well-known scholar and philosopher Jacotot, who, though himself no musician, imbued his young friend with principles of perseverance and self-reliance, which he never lost sight of throughout life, and which, more than anything else, contributed to make him attain that proficiency in his art on which his fame rests.

When nineteen years of age he went to Paris and pursued his studies there for some time under the advice of Viotti and Baillot, without actually being the pupil of either. After a short time he made his appearance in public with great success. From Paris he repeatedly visited England, where he met with a most brilliant reception. His first appearance at the Philharmonic Society took place on May 1, 1826, when he was announced as 'Violon de la chambre de sa Majesté le Roi de France.' On his return to Belgium he was nominated Solo-Violinist to the King of the Netherlands, which appointment he lost by the Revolution of 1830. For the next five years he travelled and gave concerts in England, France, Belgium, and Italy, together with the famous singer Maria Malibran, whom he married in 1835. At this time De Bériot was universally recognised as one of the most eminent of living violinists. After the sudden death of his wife he retired to Brussels in 1836, and did not appear in public till 1840, when he undertook a tour through Germany. In 1843 he was appointed Professor of violin-playing at the Brussels Conservatoire, and remained there till 1852, when the loss of his eyesight caused him to retire. He died at Louvain, April 20, 1870.

De Bériot may justly be considered the founder of the modern Franco-Belgian school of violin-playing, as distinguished from the classical Paris school, represented by Viotti, Kreutzer, Rode, and Baillot. He was the first after Paganini to adopt a great variety of brilliant effects in the way of harmonics, arpeggios, pizzicatos, etc., sacrificing to a certain extent the severity of style and breadth of tone, in which the old French school excelled. His playing was distinguished by unfailing accuracy of intonation, great neatness and facility of bowing, grace, elegance and piquancy. His compositions, which for a considerable time enjoyed general popularity, although not of much value as works of art, abound in pleasing melodies, have a certain easy, natural flow, and are such as to bring out the characteristic effects of the instrument in the most brilliant manner. The influence of Donizetti and Bellini on the one hand, and Auber on the other, are clearly visible.

De Bériot published seven concertos, eleven airs variés, several books of studies, four trios for piano, violin and violoncello, and together with Osborne, Thalberg and other pianists, a number of duos brilliants for piano and violin. He also wrote a rather diffuse book of instruction, 'Ecole transcendentale de Violon.'

Henri Vieuxtemps is the most distinguished of his numerous pupils. His son, Charles de Bériot, is a good pianist. [P. D.]

BERLIOZ, Hector, born Dec. 11, 1803, at La Côte Saint-André, near Grenoble, France; died March 9, 1869, at Paris.

He stands alone—a colossus with few friends and no direct followers; a marked individuality, original, puissant, bizarre, violently one-sided; whose influence has been and will again be felt far and wide, for good and for bad, but cannot rear disciples nor form a school. His views of music are practically if not theoretically adhered to by all eminent composers and executants since Beethoven; and if interpreted *cum grano salis* his very words could be used as watchwords which few musicians would hesitate to adopt. Take, for example, the following sentences, written at long intervals, yet forming a sort of profession of faith, to which Berlioz clung without flinching throughout the whole of his long career: 'Musique, art d'emouvoir par des combinaisons de sons les hommes intelligents et doués d'organes speciaux et exercés. . . . La musique, en s'associant à des idées qu'elle a mille moyens de faire naître, augmente l'intensité de son action de toute la puissance de ce qu'on appelle la poesie . . . réunissant à la fois toutes ses forces sur l'oreille qu'elle charme, et qu'elle offense habilement, sur le système nerveux qu'elle surexcite, sur la circulation du sang qu'elle accélère, sur le cerveau qu'elle embrase, sur le cœur qu'elle gonfle et fait battre à coups redoublés, sur la pensée qu'elle agrandit démesurément et lance dans les régions de l'infini: elle agit dans la sphère qui lui est propre, c'est-à-dire sur des êtres chez lesquels le sens musical existe réellement.' ('A travers chants,' p. 1.)

Berlioz's startling originality as a musician rests upon a physical and mental organisation very different from, and in some respects superior to, that of other eminent masters; a most ardent nervous temperament; a gorgeous imagination incessantly active, heated at times to the verge of insanity; an abnormally subtle and acute sense of hearing; the keenest intellect, of a dissecting analysing turn; the most violent will, manifesting itself in a spirit of enterprise and daring equalled only by its tenacity of purpose and indefatigable perseverance.

From first to last, from the 'Ouverture des Francs Juges' and the 'Symphonie fantastique' to 'Les Troyens,' Berlioz strove to widen the domains of his art; in the portrayal of varied and intense passions, and the suggestion of distinct dramatic scenes and situations, he tried to attain a more intimate connection between instrumental music and the highest poetry. Starting, as he did, on a voyage of discovery, no one need be surprised that he occasionally, nay perhaps frequently, sailed beyond his mark; and that he now and then made violent efforts to compel music to say something which lies beyond its proper sphere. But, be this as it may, his occasional failures do not render his works less interesting, nor less astonishing.

Berlioz was one of the most uncompromising champions of what, for want of a better name, has been dubbed 'programme music.' In his 'Symphonie fantastique' with its sequel 'Lelio,' and in 'Romeo et Juliette,' elaborate efforts are made, by means of programmes and superscriptions, to force the hearers' imagination to dwell on certain exterior scenes and situations during the progress of the music; and these efforts, it must be confessed, are not always successful. One either loses the musical thread and has to fly to the programme for explanation, or one dreams of the programme and misses the music. The really perfect specimens of Berlioz's instrumental works are in truth those in which the music speaks for itself, and the programme or superscription may be dispensed with. Such are, for instance, the 'Scène aux champs' and the 'Marche au supplice' in the 'Symphonie fantastique,' the 'Marche des Pélerins' in 'Harold,' the Overtures to 'King Lear,' 'Benvenuto Cellini,' 'Carnaval Romain,' 'Le Corsaire,' etc.

From a technical point of view certain of Berlioz's attainments are phenomenal. The gigantic proportions, the grandiose style, the imposing weight of those long and broad harmonic and rhythmical progressions towards some end afar off, the exceptional means employed for exceptional ends—in a word, the colossal, cyclopean aspect of certain movements, such as the 'Judex crederis' of his 'Te Deum,' or the 'Lacrymosa' and 'Dies iræ' of his 'Requiem,' are without parallel in musical art. The originality and inexhaustible variety of rhythms, and the surpassing perfection of his instrumentation, are points willingly conceded even by Berlioz's staunchest opponents. As far as the technique of instrumentation is concerned it may truly be asserted that he treats the orchestra with the same supreme daring and absolute mastery with which Paganini treated the violin, or Liszt the pianoforte. No one before him had so clearly realised the individuality of each particular instrument, its resources and capabilities. In his works the equation between a particular phrase and a particular instrument is invariably perfect; and over and above this, his experiments in orchestral *colour*, his combination of single instruments with others so as to form groups, and again his combination of several separate groups of instruments with one another, are as novel and as beautiful as they are uniformly successful.

French art can show nothing more tender and delicately graceful, more perfect in shape and diction than certain of his songs and choral pieces—the duet between Hero and Ursule, 'Vous soupirez Madame,' from 'Béatrice et Bénedict,' and single numbers among his 'Nuits d'été' and 'Irlande.' Nothing more touching in its simplicity than 'L'adieu des bergers' and 'Le repos de la Sainte Famille,' from 'L'Enfance du Christ.'

But there is a portion of Berlioz's works from which many of his admirers, who are certainly not open to the charge of being musical milksops, recoil with instinctive aversion. One must draw

the line somewhere, and the writer would draw it on the hitherside of such movements as the 'Orgies,' which form the finales of the 'La Symphonie fantastique' and 'Harold en Italie,' or the chorus of devils in the 'Damnation de Faust.' Bloodthirsty delirious passion such as is here depicted may have been excited by gladiator and wild beast shows in Roman arenas; but its rites, whether reflected through the medium of poetry, painting, or music, are assuredly more honoured in the breach than the observance. On the other hand, it cannot be overlooked that these same reprehensible pieces contain some of their author's most astonishing technical achievements.

No musician, unless he writes for the stage, can hope to live by his compositions in France; accordingly Berlioz was driven to the dubious 'métier' of beneficiaire—to conducting concerts of his own music whenever and wherever he could get a chance, and to journalism, 'feuilletonism.' A note of bitter complaint at the tortures hardly to be borne which the 'compte rendu' on matters musical he furnished weekly during a space of twenty years for the 'Journal des Débats' entailed on him, runs through all his prose. These newspaper scraps made a name for their author as the foremost musical critic and one of the most brilliant of French journalists; whilst the perfection of style and graphic narrative of his Mémoires, have proved him the equal of the best modern prosateurs. Frenchmen only can say whether or not his verse is likely to live by its own merits, apart from the music to which he wedded it, in 'L'Enfance du Christ,' 'Béatrice et Bénedict,' and 'Les Troyens.'

Berlioz knew the principal works of Beethoven, Weber, Spontini, Mozart, in every respect, down to the smallest details, by heart, and he has always and very frequently spoken of them with contagious enthusiasm and convincing eloquence. Yet he was by no means an erudite musician, his knowledge being restricted, like that of most men of genius, to the range of his personal sympathies. Of Handel, Bach, Palestrina, he knew little, and at times spoke in a manner to lay bare his ignorance.

Berlioz's father, a physician, wished him to follow the same career. At eighteen years of age, and much against his will, he was sent to Paris as a student of medicine; music however so engrossed him that, though he attended lectures and tried hard to overcome his repugnance to the dissecting room, his anatomical studies came to nothing, and he entered the Conservatoire as a pupil of Lesueur, after a violent quarrel with his parents, who stopped supplies and forced him to earn a scanty subsistence by singing in the chorus of an obscure theatre, Le Gymnase Dramatique. At the Conservatoire, which he once left in a huff and re-entered as a member of Reicha's 'classe de contrepoint,' he met with little encouragement from the dons, to whom his sentiments and beliefs, his ways and works were more or less antipathetic; and he was positively hated by the director, Cherubini. So that, in spite of his most remarkable attainments (the 'Ouverture des Francs Juges' and the 'Symphonie fantastique,' which he wrote whilst a pupil at the Conservatoire, are more than sufficient to show that he was then already the master of his masters, Cherubini of course excepted) it was only after having been repeatedly plucked that he was permitted, on the fourth trial, to take a prize for composition. In 1828 he took the second, and at last, in 1830, with the cantata 'Sardanapale,' the first prize—the 'Prix de Rome'—to which is attached a government pension, supporting the winner three years at Rome. On his return to Paris, finding it difficult to live by composing, he was driven to earn a livelihood by contributions to newspapers, and by occasional concerts and musical festivals, which he organised on a large scale. The story of his violent and eccentric passion for Miss Smithson—an Irish actress who came to Paris with an English troupe, and made a sensation as Ophelia and Juliet, whilst the enthusiasm for Shakspeare, kindled by Victor Hugo, was at its height—is minutely told in his 'Memoires,' published after his death. That sad book contains many a hint of the misery he subsequently endured with her as his wife, the prolonged fits of ill health, bad temper and ungovernable jealousy she was subject to; it tells how disgracefully she was treated by the very audience who had lauded her to the skies when she reappeared as Ophelia after the pseudo-enthusiasm for Shakspeare had blown over; how she fell from her carriage, broke a leg, and could act no more; how her losses as the manageress of an unsuccessful theatrical venture crushed him, and how they ultimately separated; Berlioz, with scrupulous fidelity, supplying her wants out of his poor pittance as a contributor to newspapers up to her melancholy death and interment.

Admired occasionally with an enthusiasm akin to adoration (for instance by Paganini, who, after hearing the 'Symphonie fantastique' at the Conservatoire, fell on his knees before Berlioz, kissed his hands, and on the following morning sent him a cheque for twenty thousand francs), always much talked of, but generally misunderstood and shamefully abused, Berlioz was not a popular man in France, and Parisians were curiously surprised at the success of his long 'Voyage musical,' when he produced his works in the principal cities of Germany and Russia. In 1852 Berlioz conducted the first series of the 'New Philharmonic Concerts' at Exeter Hall, and in the following year, on June 25, he conducted his opera 'Benvenuto Cellini' at Covent Garden.

He tried in vain to get a professorship at the Conservatoire. The modest appointment of librarian to that institute in 1839 and the cross of the Legion d'Honneur were the sole distinctions that fell to his lot.

His published works, few in number but colossal in their proportions, are as follows:—

Op. 1. Ouverture de 'Waverley.'
Op. 2. Irlande; 9 mélodies pour une et deux voix sur des traductions de Thomas Moore.
Op. 3. Ouverture des 'Francs Juges.'
Op. 4. Ouverture du 'Roi Lear.'

Op. 5. 'Grande Messe des Morts' (Requiem).

Op. 6. 'Le 5 Mai.' Chant sur la mort de l'empereur Napoléon, pour voix de basse avec chœurs et orchestre.

Op. 7. 'Les nuits d'été.' Six mélodies pour une voix avec orchestre ou piano.

Op. 8. 'Réverie et caprice.' Romance pour le violon avec orchestre ou piano.

Op. 9. Le Carnaval Romain, Ouverture Caracteristique.

Op. 10. *Grand Traité d'instrumentation et d'orchestration modernes.* Avec supplément 'Le chef d'orchestre.'

Op. 11. 'Sarah la Baigneuse.' Ballade à trois chœurs avec orchestre.

Op. 12. 'La Captive.' Réverie pour mezzo soprano avec orchestre.

Op. 13. 'Fleurs des Landes.' Cinq mélodies pour une voix avec piano.

Op. 14. 'Episode de la vie d'un artiste.' Symphonie fantastique en cinq parties.

Op. 14 bis. Lelio, ou Le retour à la Vie.' Monodrame lyrique, 2e partie de l'episode.

Op. 15. Grande symphonie funèbre et triomphale pour grande harmonie militaire, avec un orchestre d'instruments à cordes et un chœur ad libit.

Op. 16. 'Harold en Italie' Symphonie en 4 parties, avec un *alto* principal.

Op. 17. 'Roméo et Juliette.' Symphonie dramatique avec chœurs, solos de chant et prologue en récitatif choral.

Op. 18. 'Tristia.' 3 Chœurs avec orchestre. (Méditation religieuse, Ballade sur la Mort d'Ophélie, Marche funèbre.')

Op. 19. 'Feuillets d'Album.' 3 morceaux de chant avec piano.

Op. 20. 'Vox populi.' Deux grands chœurs avec orchestre. (La menace des Francs, Hymne à la France.)

Op. 21. Ouverture du 'Corsaire.'

Op. 22. 'Te Deum,' à trois chœurs avec orchestre et orgue concertants.

Op. 23. 'Benvenuto Cellini.' Opéra en trois actes. Paroles de Léon de Wailly et August Barbier. (Partition de piano. Paris, Choudens.)

Op. 24. 'La Damnation de Faust.' Légende dramatique en quatre parties.

Op. 25. 'L'Enfance du Christ.' Trilogie Sacrée. 1. 'Le songe d'Hérode.' 2. 'La fuite en Egypte.' 3. 'L'arrivée à Sais.

Op. 26. 'L'Impériale.' cantate à deux chœurs et orchestre.

'Le Temple universel.' Chœur à quatre voix et piano.

'Prière du Matin.' Chœur à deux voix et piano.

'La belle Isabeau.' Conte pendant l'orage, avec chœur.

'Le Chasseur danois.' Pour voix de basse avec piano.

'L'Invitation à la valse de Weber.' Orchestration.

'Marche Marocaine' de L. de Meyer. Orchestration.

'Recitatives' pour 'le Freischütz.'

'Béatrice et Bénedict.' Opéra en deux actes imité de Shakespeare. Paroles de Hector Berlioz. (Partition de piano. Paris, Brandus.)

'Les Troyens.' Poème lyrique en deux parties: (1) 'La prise de Troie.' (MS.) (2) 'Les Troyens à Carthage' (Partition de piano. Paris, Choudens.)

Besides the 'Traité d'instrumentation,' with its sequel 'Le chef d'orchestre,' included above amongst his musical works as op. 10, the subjoined literary productions have been issued in book-form:—

Voyage Musical . . . études sur Beethoven, Gluck et Weber, 2 vols. Paris, 1844.

Les soirées de l'orchestre, 1853.

Les grotesques de la musique; 1859.

A travers chants; 1862.

Memoires, comprenant ses voyages, etc., 1803-1865. Paris, 1870.

Historiettes et Scenes musicales; Les musiciens et la musique.

Advertised by M. Levy frères in 1872, but not yet published.

[E. D.]

BERMUDO, JUAN, born near Astorga in Spain about 1510, a Franciscan monk, author of 'Libro de la declaracion de instrumentos.' Volume I. only has been printed (Ossuna, 1549). Soriano-Fuertes ('Historia de la Musica española') states that the original in four volumes is among the MSS. in the National Library at Madrid.

BERNACCHI, ANTONIO, born at Bologna about 1690, is equally celebrated as a singer and as a master. During several years he received the instruction of Pistocchi, then the first singing-master in Italy, where there were at that time not a few; and to his care and skill, as well as to his own application, genius, and splendid soprano voice, the young Bernacchi owed his early superiority over all the other singers of his day, and the title which he gained of 'Il Re dei cantatori.' Fétis says that he made his first appearance in 1722; but it is much more likely that he did this ten years earlier, for he was singing in London in 1716 in the opera 'Clearte,' and in Handel's 'Rinaldo' in 1717, when he sang the part of Goffredo, which had previously been sung by Vanini Boschi and Galerati, two female contralti. While in England, his voice was thought to be weak and defective; but he covered these faults with so much skill that his singing was always much more admired by musicians than by the public. He remained here at first only for one season, after which he returned to Italy. Shortly afterwards he entered the service of the Elector of Bavaria, and subsequently that of the Emperor. Bernacchi now altered his style, making use of an embroidery of roulades,—a great innovation upon the old simple method of singing. This novelty had an immense success; and was immediately adopted by all the other singers, in spite of the outcry raised by the purists of the old school. Martinelli and Algarotti agree in blaming him for sacrificing expression to execution, and for 'opening the door to all the innovations which have debased the art.' Rousseau relates that Pistocchi, on hearing his former pupil, exclaimed 'Ah! woe is me! I taught thee to sing, and now thou wilt "play"!' The 'Daily Courant' of July 2, 1729, announced that 'Mr. Handel, who is just returned from Italy, has contracted with the following persons to perform in the Italian Opera: Sig. Bernacchi, who is esteemed the best singer in Italy;' etc. The new company disembarked at Dover at the end of September; and the Opera, which had been closed for eighteen months, re-opened December 2 with 'Lotario,' and a revival of 'Tolomeo,' in both of which Bernacchi played the principal character, formerly sustained by Senesino. In the season of 1730 he sang in Handel's 'Partenope,' after which he returned once more to Italy, with the desire of founding there a school for teaching his own method. Raff, Amadori, Mancini, Guarducci, and many more, were his scholars. The objection of the purists to Bernacchi's fioriture as new, has no foundation; for these embellishments were as old as the 16th century, and were only developed by him and employed more after the manner of instrumental music. He was also a good composer, having learnt composition from G. A. Bernabei; the Conservatoire at Paris possesses some songs and duets of his. He was admitted as a member of the Società Philarm. of Bologna in 1722, of which he became Princeps in 1748 and 49. He died March 1756. (See FARINELLI.) [J. M.]

BERNARD, surnamed IL TEDESCO, 'the German,' is said to have been organist at the church of St. Mark at Venice in the last half of the 15th century, and to have invented organ pedals. The catalogue of the organists of St. Mark—given in von Winterfeld's 'Gabrieli'—contains the name of 'Bernardo di Stefanino Murer,' as having held the post from April 15, 1445, to Sept. 22, 1459.

BERNARDI. (See SENESINO.)

BERNASCONI, ANTONIA, was the daughter of a valet-de-chambre of the Prince of Wurtemburg, whose widow married Andrea Bernasconi,

a music-master and composer. From him Antonia received such instruction as sufficed to develope her remarkable talents. She made her first appearance at Vienna, 1764, in 'Alceste,' which Gluck had written expressly for her. She afterwards sang at various Italian theatres, and in 1778 she appeared with Pacchierotti in 'Demofoonte,' a pasticcio, at the Opera in London. She was then a good musician, and a correct and skilful singer; but her voice was not powerful, and she was past her prime. She was a good actress, with but an indifferent figure. In the next season she remained, condescending, as it was then esteemed, to take the part of 'first woman' in the comic opera, which she performed admirably. In 1770–71 she had sung at Milan the part of Aspasia in Mozart's early opera 'Mitridate.' She distrusted the powers of the boy to compose the airs for her, and requested to see what she was to sing, to which he instantly acceded. She made trial of a piece, and was charmed with it. Mozart then, piqued at her want of confidence, gave her another, and a third, leaving Bernasconi quite confounded with so rare a talent and so rich an imagination at years so tender. Shortly afterwards an enemy (Gasparini of Turin) called on her with the words of the libretto set to different music, and endeavoured to persuade her not to sing the music of the young Mozart. 'She absolutely refused this wicked person, being quite overjoyed at the airs the young *maestro* had written for her, in which he consulted her inclination.'[1] The opera had a prodigious success.

In 1783 Bernasconi was at Vienna, where she had settled, though not engaged at the Opera; but she gave a few performances of the 'Alceste' and 'Ifigenia in Taüride' of Gluck, and of a comic opera 'La Contadina in Corte,' which she had sung with success in London. [J. M.]

BERNER, Friedrich Wilhelm, born at Breslau, March 16, 1780; pupil of his father the organist of the Elisabeth Church there, under whose tuition he made such rapid progress as to be appointed his assistant at thirteen years of age. Counterpoint and composition he learnt from Gehirnie, director of the choir at the Matthäus Church, and at the same time from Reichardt the cello, horn, bassoon, and clarinet, which last instrument he played in the orchestra of the theatre. The arrival of C. M. von Weber in Breslau to take the post of capellmeister roused Berner to fresh exertions. Weber valued him as an excellent pianoforte and clarinet player. In 1811 he and Schnabel were summoned to Berlin by Zelter to master the system of the Singakademie, with the view of establishing similar institutions in Breslau and the rest of Silesia, such being the wish of the Prussian government. Berner was also entrusted with the task of cataloguing the musical treasures of the suppressed monasteries. In the middle of all this activity he was seized with a long and serious illness which removed him on May 9, 1827. More details of his life will be found in the 'Hausfreund' for 1827, No. 15. Among his numerous pupils, Adolph Hesse the celebrated organist, himself also departed, is one of the most remarkable. He left many compositions both for voices and instruments, but his didactic writings are more valuable—'Grundregeln des Gesanges' (1815), 'Theorie der Choral-zwischenspiel' (1819), 'Lehre von den musikalischen Interpunktion' (1821). Some of his songs are even now very popular, e. g. 'Deutsches Herz verzage nicht.' [F. G.]

[1] Leopold Mozart's Letter.

BERNHARD, Christoph, capellmeister at Dresden; son of a poor sailor; born at Dantzic, 1612. He was so poor as to sing from door to door to keep himself from starving. By a Dr. Strauch he was placed in the Gymnasium, where he studied music under Balthazar Erben, and the organ under Paul Syfert. By the aid of the same benevolent individual he was enabled to visit Dresden with letters of recommendation to H. Schutz the capellmeister. There his fine tenor voice so far attracted the notice of the Kurfürst as to induce him to send Bernhard to Italy with the view of perfecting his singing. In Rome he became intimate with Carissimi, and excited the enthusiasm of the Italians by his compositions, amongst others a mass for ten voices. After returning with a party of young Italians to Dresden, he was enabled by the Kurfürst to make a second journey to Italy. The Italians who had returned with him however intrigued against their benefactor, and at length compelled Bernhard to resign his post and take a cantorship at Hamburg: ten years later he was recalled by the Kurfürst Johann George III, and remained in Dresden as capellmeister till his death, Nov. 14, 1692. His facility in counterpoint was very remarkable, and some extraordinary instances of his ability in this direction may be found in his setting of the Latin hymn 'Prudentia Prudentiana' (Hamburg, 1669) in triple counterpoint, as well as in other of his works. [F. G.]

BERNHARD, Wilhelm Christoph, remarkable as a first-rate player of the works of J. S. Bach, both for organ and piano. Born at Saalfeld about 1760; died at Moscow at the early age of twenty-seven in the year 1787. [F. G.]

BERNSDORF, Eduard, born at Dessau March 25, 1825, a pupil of F. Schneider at Dessau and of A. B. Marx at Berlin; has lived for many years at Leipsic. He has published various songs and pieces for the piano, but is chiefly known as editor of the 'Universal Lexikon der Tonkunst' (3 vols., with supplement, 1856), begun by von Schladebach—and also as a critic in the well-known musical periodical, the 'Signale.' Bernsdorf is a thorough conservative, with a strong antipathy to all modern efforts in music. Within his own predilections however he is a keen and intelligent critic, though a certain severity of expression in his reports of the Leipsic concerts has brought on him the dislike of many musicians. [A. M.]

BERSELLI, MATTEO, a celebrated Italian tenor, who came to England with Senesino; and with him made his first appearance in London in Buononcini's 'Astartus,' Nov. 19, 1720. He sang next in December of the same year, with Senesino again, in the 'Radamisto' (revival) of Handel; and in 1721 he appeared in 'Muzio Scævola,' joint work of Attilio, Buononcini, and Handel; in the 'Arsace' of Orlandini and Amadei; and in the anonymous 'L'Odio e L'Amore.' After that we lose sight of him. [J. M.]

BERTA, OR THE GNOME OF THE HARTZBERG, a romantic opera in 2 acts; words by Edward Fitzball; music by Henry Smart. Produced at the Haymarket Theatre, May 26, 1855.

BERTIN, LOUISE ANGELIQUE, born near Paris 1805, contralto singer, pianist, and composer. 'Le Loup Garou' (Paris, 1827) and 'Faust' (1831) were her most successful operas, though Victor Hugo himself adapted the libretto for her 'La Esmeralda' (1836). Mlle. Bertin's imperfect studies account for the crudities and irregularities to be found in her writings among many evidences of genius. She died Ap. 26, 1877.

BERTINI, GIUSEPPE, son of Salvatore Bertini, a musician at Palermo, born there about 1756; a composer of church music, and author of 'Dizionario . . . degli scrittori di musica' (Palermo, 1814), which, although largely borrowed from Choron and Fayolles, contains interesting original articles on Italian musicians.

BERTINI, HENRI, born in London 1798, a pianist, the last member of a musical family, which included the father, born at Tours 1750, and an elder brother BENOÎT AUGUSTE, who was a pupil of Clementi, and trained Henri after that master's method. At the age of twelve his father took him for a successful concert-tour in Holland, the Netherlands, and Germany. He was for some time in England and Scotland, but in 1821 settled finally in Paris. As a performer he excelled alike in phrasing and execution. His compositions (of which Fétis gives a complete list) were excellent for their time, but his chief work is an admirable course of studies. He died at Meylan, Oct. 1, 1876.

BERTINOTTI, TERESA, born at Savigliano, Piedmont, in 1776. When she was only two years old her parents went to live at Naples. Here, at the age of four, she began the study of music, under the instruction of La Barbiera, a very original artist, of a type that is now nearly lost, even at Naples. At twelve the little Teresa made her first appearance, with other children, at the San Carlino theatre, with great éclat. As she grew older, she showed the promise of great beauty, and developed a fine style of singing. Obtaining engagements only too easily she sang at Florence, Venice, Milan, and Turin with prodigious success. In the latter town she married Felice Radicati, a violinist and composer of instrumental music; but she still kept to her maiden name on the stage. In 1805 she sang with brilliant success at Vienna for six months; but she then left that city, on account of political events. In 1807 she went to Munich, and sang before the court; and then visited Vienna a second time, where she found the same welcome as before. An engagement from Louis Buonaparte, king of Holland, now reached her: she accepted it, and went to the Hague. Receiving proposals from London and Paris, she preferred the former, whither she came about 1810–11. Here she was thought to have a pleasing voice and a good manner; but after giving satisfaction in one serious opera, 'Zaira,' in which her songs were written for her by her husband, she was less successful in a second; upon which she took to comic opera, and performed extremely well in Mozart's 'Così fan tutte,' which was admirably acted in every part, the other characters being filled by Collini, Cauvini, Tramezzani, and Naldi. She also sang in the 'Flauto Magico' and a revival of Guglielmi's beautiful 'Sidagero.' Catalani, however, could not endure to be surrounded by so many good performers; and the situation consequently became so unpleasant that half the company, including Bertinotti, seceded to the Pantheon, taking with them, as 'best woman,' the celebrated Miss Stephens, who there made her début. The licence being only for intermezzos, operas of one act, and dancing without ballets d'action, the performances were not very attractive, and soon ceased. The house then closed, and most of the troupe, among whom was Bertinotti, left this country. She now returned to Italy, visited Genoa, and was next engaged at the end of 1812 for the opera at Lisbon. In 1814 she returned to Bologna, being called thither on family matters, and while there received an offer from the Italian opera at Paris, which she accepted but was prevented from fulfilling by the return of Napoleon from Elba. She therefore settled at Bologna, where her husband, who had obtained a place as first violin and professor, was killed in 1823 by an accident, being thrown from a carriage. She now retired from the stage, but continued to teach singing, and formed several admirable pupils. She died at Bologna, Feb. 12, 1854. [J.M.]

BERTOLDI, SIGNORA, announced July 2, 1729, among Handel's new company, as having 'a very fine treble voice,' was in reality the contralto BERTOLLI. [J. M.]

BERTOLLI, FRANCESCA, who arrived in England about the end of September 1729, was a splendid contralto, and 'also a very genteel actress, both in men and women's parts.' She was one of the new company with which Handel opened the season of 1729–30, and appeared in 'Lotario' and the revival of 'Tolomeo,' and in 'Partenope,' Feb. 24, 1730. She sang again in 'Poro,' Feb. 2, 1731, with Senesino: this opera had a run of fifteen nights, at that time a great success. Bertolli took in it the part formerly sung by Merighi. She took part in the revivals of 'Rodelinda' and 'Rinaldo' in the same season, and in the new operas, 'Ezio' and 'Sosarme,' at the beginning of 1732. In this season she sang,

in English, the contralto music of 'Esther,' then performed first in public (April 20), and repeated six times during May; and she appeared in 'Acis and Galatea,' sung partly in English and partly in Italian. In this same year she also performed in 'Flavio' and 'Alessandro' by Handel, and in Attilio's 'Coriolano.' In 1733 she played in 'Ottone,' 'Tolomeo,' and 'Orlando,' and in 'Deborah,' Handel's second English oratorio. She followed Senesino, however, when that singer left Handel, and joined the opposition at the Lincoln's Inn Theatre: she sang in 'Onorio' in 1734, and in Veracini's 'Adriano in Siria' in 1735, as well as in other pieces. In 1737 she returned to Handel, and sang in his 'Arminio,' Jan. 12, at Covent Garden; 'Giustino,' Feb. 16; 'Berenice,' May 12; and a revival of 'Partenope.' Her name never occurs again in the libretti of the time, and her after-history is unknown. [J. M.]

BERTON, Henri Montan, one of those not unfrequent instances in the history of art where a distinguished father is succeeded by a more distinguished son. Pierre Montan Berton, the father, composed and adapted several operas, and was known as an excellent conductor. He held the position of *chef d'orchestre* at the opera in Paris when the feud of the Gluckists and Piccinists began to rage, and is said to have acted as peacemaker between the hostile parties. His son Henri was born at Paris in 1767. His talent seems to have been precocious; at six he could read music at sight, and became a violinist in the orchestra of the opera when only fifteen. His teachers of composition were Rey, a firm believer in Rameau's theoretical principles, and Sacchini, a prolific composer of Italian operas. But this instruction was never systematic, a defect but too distinctly visible even in the maturest scores of our composer. His musical knowledge, and particularly his experience of dramatic effect, he mainly derived from the performances he witnessed. Hence the want of independent features in his style, which makes it sometimes difficult to distinguish his workmanship from that of other masters of the French school. In 1782 he became deeply enamoured of Mdlle. Maillard, a celebrated singer, by whom he had an illegitimate son François Berton, also a composer of some note, who died in 1832. This passionate attachment seems to have awakened his latent creativeness. His first work was a comic opera, 'La dame invisible,' written about the time referred to, but not performed till four years later (Dec. 1787). It is said that the young composer being too shy to produce his work it was shown by Mdlle. Maillard to Sacchini, who at once recognised Berton's talent. This led to the connection between the two musicians already alluded to. Berton made his public début as a composer at the Concerts Spirituels, for which he wrote several oratorios. One of these, 'Absalon,' was first performed with considerable success in 1786. But he soon abandoned sacred music for the more congenial sphere of comic opera. In 1787 two dramatic works—'Les promesses de mariage' and the above-named 'Dame invisible'—saw the light of the stage, and were favourably received.

The excitement of the revolutionary period did not fail to leave its traces on Berton's works. His opera 'Les rigueurs du cloître' owes its existence to this period. In it the individual merits and demerits of his style become noticeable for the first time—easy and natural melody, great simplicity and clearness of harmonic combinations, and skilful handling of stage effects; but a want of grandeur and true dramatic depth, and frequent slipshod structure of the *ensembles*. Amongst the masters of French comic opera Berton holds a respectable but not pre-eminent position. His power was not sufficient to inspire a whole organism with the breath of dramatic life. Hence his works have disappeared from the stage, although separate pieces retain their popularity.

During the Reign of Terror Berton had a hard struggle for existence. He even found difficulty in procuring a libretto from one of the ordinary manufacturers of that article, and to supply the want had to turn poet himself, although his literary culture was of the slightest order. The result was the opera 'Ponce de Leon,' first performed with great success in 1794. Five years later (April 15, 1799) he produced his chef d'œuvre, 'Montano et Stéphanie,' a romantic opera, with words by Dejaure, the librettist of Kreutzer's 'Lodoiska' and many other pieces. It is by far the most ambitious piece of its composer, and the numerous ensembles were at first considered so formidable as to make the possibility of execution doubtful. Some of the songs—for instance, the beautiful air of Stéphanie, 'Oui, c'est demain que l'hymenée'—are still heard with delight. Edouard Monnais, in his sketch entitled 'Histoire d'un chef d'œuvre,' has given a full account of the history of the work, founded partly on autobiographical fragments by the composer. Its success greatly advanced Berton's reputation, and freed him from the difficulties of the moment. It must suffice to add the titles of a few of the most celebrated of his numerous compositions:—'Le Délire' (1799), 'Aline, ou la Reine de Golconde' (1803), 'Ninon chez Madame de Sévigné' (1807), and 'Françoise de Foix' (1809). He also wrote numerous operas in co-operation with Méhul, Spontini, Kreutzer, Boieldieu, and other contemporary composers, besides several ballets.

Berton was for a long time Professor of Harmony at the Conservatoire; in 1807 he became conductor at the Italian opera in Paris, and in 1815 was made a member of the Institut. French and foreign decorations were not wanting; but he survived his fame, and the evening of his life was darkened. In 1828 he suffered by the bankruptcy of the Opéra Comique, to which he had sold the right of performing his works for an annuity of 3000 francs. Moreover he could not reconcile himself to the new currents of public taste. Rossini's success filled him with anger—a feeling which he vented in

two pamphlets, 'De la Musique mécanique et de la Musique philosophique' (1822), and 'Epître à un célèbre compositeur Français, précédée de quelques observations sur la Musique mécanique et la Musique philosophique' (1829). The celebrated composer is Boieldieu, who was by no means pleased with the dedication of a book so little in accordance with his own views. Berton survived all his children, and died as late as 1842. [F. H.]

BERTONI, Ferdinando Giuseppe, born at Salo near Venice 1727, died at Desenzano near Brescia 1810, pupil of Padre Martini, and a celebrated composer in his time. In 1750 was appointed organist of St. Mark's, Venice, and seven years later choir-master at the Conservatorio 'dei Mendicanti,' which post he held till the suppression of the Conservatoires on the fall of the Republic in 1797. His first opera, 'Orazio e Curazio,' appeared in Venice (1746), but it was not till the production of 'Orfeo' (1776) that he attracted attention. He composed it to the libretto which Gluck had set, and the same singer, Guadagni, took the part of Orfeo in both operas. In 1778 Bertoni was summoned to London with his friend Pacchierotti, and brought out his 'Quinto Fabio,' which had been successfully produced at Padua in the same year, and was equally well received here, owing in great part to Pacchierotti's performance of the part of Fabio. Bertoni visited London again with Pacchierotti, but the rage for Sacchini made it difficult for any one else to gain a hearing, and he returned finally to Venice in 1784. In the following year, on the death of Galuppi, he succeeded him as conductor at St. Mark's, the most honourable and lucrative post then open to a musician in Italy. Burney (Hist. iv. 514, 541) describes him as a man of ability and taste, but no genius. His works (of which Fétis gives a list) comprise 33 operas and oratorios, besides instrumental compositions. Little of his music has been published. [M. C. C.]

BERTRAND, Gustave, born at Paris Dec. 24, 1834, educated at the Ecole des Chartes, where he devoted himself to the study of ancient music and history of the organ. This learned and clever writer has contributed to Didot's 'Complément de l'Encyclopédie,' and has published many articles on music in 'Les Débats,' 'La Revue moderne,' 'Le Nord,' 'Le Ménestrel,' etc. His chief works are a pamphlet on Ancient Music (Didot, 1862); 'Les Nationalités musicales, étudiées dans le drame lyrique' (1872); and 'De la réforme des Etudes du Chant au Conservatoire' (1871). M. Bertrand has original views as a critic, and fills the department of musical archæology in the 'Commissions des Travaux historiques.' [G. C.]

BERWALD, Johann Friedrich, a violinist, son of one of the chamber musicians of the King of Sweden, born at Stockholm July 23, 1796, travelled as an infant prodigy, composed a symphony, and was famous in Russia, Poland, Austria, and Germany before he was ten years old. His second symphony was finished in Leipsic in 1799. In 1817 he again travelled, but in 1819 returned to Stockholm, and remained there as capellmeister till his death, April 3, 1868. His three daughters were singers of some repute. [F. G.]

BERWILLIBALD, Giorgio Giacomo, a German singer in the service of His Serene Highness the Margrave of Brandenburgh-Anspach, was in London in 1716, singing in Nicolini's opera 'Clearte,' with Bernacchi, Nicolini, Schiavonetti, and other great artists. [J. M.]

BESLER, Samuel, born at Brieg-on-the-Oder, Dec. 15, 1574; was in 1605 rector of the Gymnasium 'zum heiligen Geist' at Breslau, and died there, during an epidemic, July 19, 1625. The library of St. Bernhardinus at Breslau contains a vast collection of his compositions for the church, in which he was very prolific. Amongst them is a Passion after St. John, printed by Baumann at Breslau, 1621. [F. G.]

BESOZZI, an Italian family of distinguished wind-instrument players. (1) Alessandro, a very remarkable oboist; born at Parma in 1700, and died in the service of the King of Sardinia, at Turin, 1775. (2) His brother, Antonio, also a celebrated oboist; born at Parma 1707, and afterwards resided at Dresden. On the death of Alessandro he took his post at Turin, and died there in 1781. (3) Antonio's son Carlo, born at Dresden 1745, was also a renowned oboist. It is he, according to Fétis, whom Burney heard at Dresden, and of whom (ii. 27, 45) he gives so detailed and favourable an account, comparing him with Fischer. (4) A third brother, Hieronimo, a famous bassoon player, born at Parma 1713, was the special associate of Alessandro. Burney's account of the two brothers, and his criticism on their remarkable duet performances, will always be read with interest (Present State, iii. 69). He died at Turin shortly after the death of Antonio. (5) Gaetano, the youngest of the four brothers, born at Parma 1727, also an oboist, first at the Neapolitan and then at the French court, and lastly in London in 1793, where, notwithstanding his age, he was much admired for the certainty of his playing and its exquisite finish. (6) His son, Hieronimo, played the same instrument as his father; Burney (iii. 24) heard him at the Concert Spirituel at Paris in 1770. He died in Paris as early as 1785, leaving however (7) a son who was flautist at the Opéra Comique. (8) His son, Louis Désiré, born at Versailles April 3, 1814, carried off many prizes of the Conservatoire, and in 1837 the Grand Prix de Rome. [F. G.]

BESSEMS, Antoine, violinist, born April 4, 1806; in his sixteenth year composed motets and church music, and in 1826 was a scholar of Baillot's at the Conservatoire, Paris; in 1829 one of the first violins at the Théâtre Italien. After this he travelled, returned to Antwerp for a time, and finally settled in Paris as a teacher. He composed much for the voice (both solo and chorus) and for the violin. [F. G.]

BEST, William Thomas, was born at Carlisle (where his father was a solicitor), August 13, 1826. He received his first instruction in music from Young, organist of Carlisle Cathedral. He intended to follow the profession of a civil engineer and architect, but that pursuit proving distasteful he (when in Liverpool in 1840) determined to renew his musical studies, and devoted his attention to organ and pianoforte playing. The study of the organ was at that time greatly hindered by its defective construction, the unsuitable pedal compass, and the mode of tuning then in vogue, which rendered the performance of the works of the great organ composers almost an impossibility, whilst the number of professors practically acquainted with the works of Bach was then extremely small. Having determined on a rigid course of self-study, and fortunately obtaining the use of an organ of ameliorated construction, Best spent many years in perfecting himself in the art of organ-playing in all its branches. His first organ appointment was at Pembroke Chapel, Liverpool, in 1840; in 1847 he became organist of the church for the blind in that town, and in the following year organist to the Liverpool Philharmonic Society. In 1852 he came to London as organist of the Panopticon of Science and Art in Leicester Square, and of the church of St. Martin-in-the-Fields; and in 1854 was appointed organist of Lincoln's Inn Chapel. He returned to Liverpool in 1855 on receiving the appointment of organist to St. George's Hall. In 1860 he became organist of the parish church of Wallasey, Birkenhead, and in 1863 organist of Holy Trinity Church near Liverpool. In 1868 he was appointed organist of the Musical Society of Liverpool, and in 1872 was re-appointed organist to the Liverpool Philharmonic Society. These last two appointments and that at St. George's Hall he still holds. Best has composed several church services, anthems, and hymns, many fugues, sonatas, and other pieces for the organ; ten pianoforte pieces, two overtures, and a march for orchestra. He is also the author of 'The Modern School for the Organ,' 1853, all the examples and studies in which are original, and 'The Art of Organ Playing,' the first and second parts published in 1870, but the third and fourth yet in MS. Best's arrangements for the organ are exceedingly numerous. [W. H. H.]

BEUTLER, Benjamin, born at Mühlhausen near Erfurt 1792; died there 1837; a friend of Forkel, organist of the Marienkirche, and founder of a choral society for men's voices at Mühlhausen (1830). He organised musical festivals in his native town, and established choral practice in the schools, publishing for their use a collection of 'Choral-melodieen für das Mühlhausen Gesangbuch' (Mühlhausen, 1834).

BEVIN, Elway, an eminent theoretical and practical musician, the date of whose birth is unknown. He was of Welsh extraction, and received his musical education under Tallis. According to Wood (Ashmole MS. 8568, 106) he was organist of Bristol Cathedral in 1589. Hawkins says it was upon Tallis's recommendation that he was admitted a gentleman extraordinary of the Chapel Royal, June 3, 1589. But this is an error—he was not admitted until June 3, 1605, at which period Tallis had been dead just upon twenty years. In 1637, on the discovery that Bevin was of the Romish persuasion, he was expelled the chapel. At the same time he forfeited his situation at Bristol. Wood, who states this, refers to the chapter books of Bristol as his authority. His Service in D minor is printed in Barnard's 'Selected Church Musick,' and in Boyce's 'Cathedral Music,' and several anthems of his are extant in MS. But the work by which he is best known is his 'Brief and Short Introduction to the Art of Musicke, to teach how to make Discant of all proportions that are in use: very necessary for all such as are desirous to attaine knowledge in the art, and may by practice, if they can sing, soone be able to compose three, four, and five parts, and also to compose all sorts of canons that are usuall, by these directions, of two or three parts in one upon the plain Song.' London, 1631, 4to. This treatise is dedicated to Dr. Goodman, Bishop of Gloucester, to whom the author says he is 'bound for many favours.' What became of Bevin after his expulsion from his situations we have not ascertained. (*Cheque Book of Chapel Royal*, Camd. Soc.) [E. F. R.]

BEXFIELD, William Richard, Mus. Doc., born at Norwich April 27, 1824, and became a chorister of the cathedral under Dr. Buck. After leaving the choir he applied himself to the study of music, in which, although almost self-taught, he attained to considerable skill. He obtained the situation of organist at Boston, Lincolnshire, and in 1846 graduated as Bachelor of Music at Oxford. He lectured on music, and on the death of Dr. Crotch in 1847 became a candidate for the professorship of music at Oxford. In February 1848 he left Boston for London on being appointed organist of St. Helen's, Bishopsgate Street. He proceeded Doctor of Music at Cambridge in 1849.

On Sept. 22, 1852, his oratorio 'Israel restored' was performed at Norwich Musical Festival. Dr. Bexfield died Oct. 29, 1853, at the early age of twenty-nine. A set of organ fugues and a collection of anthems by him were published, besides his Oratorio. [W. H. H.]

BEYER, Ferdinand, born 1803. A fair pianist and tolerable musician, whose reputation rests upon an enormous number of easy arrangements, transcriptions, potpourris, fantasias, divertissements, and the like, such as second-rate dillettanti and music-masters at ladies' schools are pleased to call amusing and instructive. Like publishers of books, music publishers too keep their 'hacks,' and in such capacity Beyer was for many years attached to the firm of Schott and Co. at Mayence, where he died on May 14, 1863. [E. D.]

BIANCA, OR THE BRAVO'S BRIDE, a 'grand legendary opera' in 4 acts; words by Palgrave Simpson; music by Balfe. Produced at Covent Garden, Thursday, Dec. 6, 1860.

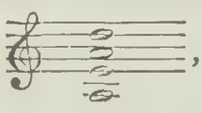
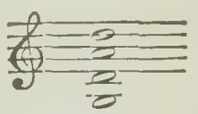
BIANCA E FALIERO, an opera by Rossini, produced at the Scala at Milan Dec. 26, 1819; one of Rossini's few failures. The subject is the same with that of Manzoni's 'Conte di Carmagnola.'

BIANCHI, FRANCESCO, an Italian singer engaged at the King's Theatre in the Haymarket in 1748, who sang in the 'Comedia in Comedia' of Rinaldo da Capua, and other operas. [J. M.]

BIANCHI, FRANCESCO, born at Cremona 1752. In 1775 he was appointed 'Maestro al Cembalo' to the Italian Opera in Paris under Piccinni, and there composed his first opera, 'La Reduction de Paris.' In 1780 he produced 'Castore e Polluce' at Florence, with the English Storace as the prima donna. This successful opera was rapidly followed by many others. In 1784 he was made vice-conductor at S. Ambrogio in Milan, and held an important post at the Scala. A curious story is told of his 'Desertore Francese.' The hero (Pacchierotti) appeared in the uniform of a French soldier, which so scandalised the classic Venetians that they hissed the opera off the stage. Fortunately however the Duchess of Courland passing through Venice expressed a desire to hear it, and courtesy having compelled the audience to keep silence, the music so enchanted them that the objectionable costume was forgotten, and the opera obtained an exceptional success. Some years later, Joseph II offered to take Bianchi into his service, but died (1790) before the latter could reach Vienna. In 1793 Bianchi came to London, having been offered an engagement at the King's Theatre on account of the success of his 'Semiramide,' in which the famous Banti was prima donna. This engagement lasted for seven years. In the intervals of the London season he made short tours abroad, and in one of these composed his 'Inez de Castro' at Naples (1794) for Mrs. Billington's first appearance on the Italian stage. Haydn's diary contains a favourable account of Bianchi's 'Acige e Galatea,' which he heard in London in 1794, but he considered the accompaniments too powerful for the voices. Haydn is also said to have kept one page in Bianchi's compositions turned down for reference when anything had ruffled his temper. In 1800 he married Miss Jackson, a singer, best known as Mrs. Bianchi Lacy—her name by her second marriage. From this time he was chiefly occupied in teaching till his death, by his own hand, at his house in Hammersmith (1810). His tombstone is in Kensington churchyard. Bianchi composed above fifty operas and oratorios, besides instrumental music. He was also the author of a work on the theory of music, portions of which are printed in Bacon's 'Musical Quarterly Review' (ii. 22). Enough has been said to show the estimation of Bianchi by his contemporaries. His chief value to us resides in the fact that he was the master of Sir Henry Bishop. Bianchi has been sometimes confounded with Bertoni, perhaps because of the connection of both with Pacchierotti. [M. C. C.]

BIANCHI, SIGNORA, a good Italian singer who came over with Tramezzani, and appeared at the same time in Guglielmi's 'Sidagero.' She remained for some time as 'a respectable second.' [J. M.]

BIBER, HEINRICH JOHANN FRANZ VON, a celebrated German violin-player and composer, born at Warthenberg in Bohemia about 1638, and died in 1698 at Salzburg, where he occupied the double post of high steward and conductor of music at the court of the Prince-Archbishop. His reputation as a performer and composer was very great, and the Emperor Leopold was so delighted with him that he not only presented him with a gold chain and a considerable sum of money, but also raised him to the rank of a nobleman. We, who have to form our estimate of Biber's merits and of his place in the history of violin-playing from those of his compositions which have come down to us, may well contend that his is the first German violin music of any artistic worth at all. At that period the art of violin-playing and the style of composing for the instrument in Germany were entirely under the influence of Italy. Unfortunately the earliest German violinists appear to be more connected with Farina and his school than with Vitali, Torelli, and Veracini. Thus we find the works of J. J. WALTHER (see that name), a contemporary of Biber, who enjoyed a great reputation in Germany, chiefly consisting, like those of Farina, of unconnected phrases, equally void of musical ideas and form, apparently invented to show off the performer's skill in execution, and often only devoted to crude and childish imitation of natural sounds. Although Biber can not be pronounced free from the faults of his German contemporaries—since his forms are often vague and his ideas somewhat aphoristic—still his sonatas contain some pieces which not only exhibit a well-defined form, but also contain fine and deeply-felt ideas, and a style which, though nearly related to that of the best Italians of his time, has something characteristically German in its grave and pathetic severity. Altogether Biber represents an immense progress in the art of violin-playing in Germany. That his powers of execution were very considerable we must conclude from his mode of writing for the violin, which presupposes great proficiency in the playing of double stops as well as dexterity in bowing. It is also worth notice that he appears to have been the first occasionally to modify the usual way of tuning the instrument. In two of his sonatas the violin must be tuned thus:—

 , and thus:— 

The following compositions of his have been published:—(1) Six sonatas for violin with figured

bass; Salzburg, 1681. (The sixth of these was recently edited by F. David in his 'Hohe Schule des Violinspiels.') (2) Fidicinium sacro-profanum, a set of twelve sonatas in four and five parts; Nürnberg no date. (3) Harmonia artificiosa, a collection of seven partitas or suites for three instruments; Nürnberg, no date. (4) A set of sonatas; Salzburg, 1676. (5) Vesperae longiores ac breviores for 4 voices, 2 violins, 2 violas, and 3 trombones ad libitum; Salzburg, 1693. There is also a 'Dramma Musicale' of his in MS. in the museum at Salzburg.

An engraved portrait of him at the age of thirty-six is extant. [P. D.]

BIBL, Andreas, born at Vienna April 8, 1797; and from 1818 organist at S. Stephen's. He came to the cathedral in Albrechtsberger's time as a singing boy, and learned organ-playing and composition from Josef Preindl. His style of playing was noble, and his compositions are clear and thoroughly church-like in character. He published preludes and fugues for the organ (Diabelli and Haslinger). His son Rudolph, born Jan. 6, 1832, studied under Sechter, and became organist at the cathedral 1859 and at the imperial chapel 1863. His playing was that of a sound musician, and his compositions for church and chamber, many of them still in MS., show that he knew how to keep pace with the times. [C. F. P.]

BIEREY, Gottlob Benedict, born at Dresden July 25, 1772, and instructed in music by Weinlig. His opera 'Wladimir' was produced at Vienna in 1807 with much applause. This success procured him the post of capellmeister in Breslau, vacated by C. M. von Weber, and in 1824 the direction of the theatre itself. On May 5, 1840, he died of a chest complaint at his country house near Breslau. Comic opera, or rather the 'Singspiel,' was the sphere in which he mostly distinguished himself. Forty of his operas, great and small, are extant, and of these the following are printed with pianoforte arrangement:—'Blumenmädchen' (1802); 'Wladimir' (1807); 'Der Betrogene Betrüger'; 'Die Schweizer Schäferin'; 'Der Zufall,' 'Elias Ripsraps' (Breslau, 1810, much success); 'Die Pantoffeln' (Vienna, 1810); 'Der Zank.' [F. G.]

BIFARIA. A name affixed to a quick movement in 3-bar rhythm in an 'Invention' or suite ascribed to J. S. Bach. (See Peters' 'Thematic Catalogue,' Anhang i. series 3). The name suggests the *Pifara*, but there is nothing in the piece itself like pipe-music.

BIGONSI, or BIGONZI, an Italian contralto, who sang in London in 1724 in Attilio's 'Vespasiano,' Buononcini's 'Calfurnia,' and the first performances of Handel's 'Giulio Cesare.' He only remained here one year. [J. M.]

BIGOT,[1] Marie (*née* Kiene), born at Colmar, Alsace, March 3, 1786; in 1804 married Mr. Bigot, librarian to Count Rasumoffsky, and accompanied him to Vienna. Here she made the acquaintance of Haydn, Salieri, and Beethoven, and found much enjoyment in their society. The first time she played to Haydn (then 72 or 73) the old man was so delighted as to embrace her, and to say 'My dear child, that music is not mine; it is yours!' and on the book from which she had been playing he wrote '20th Feb. 1805: this day has Joseph Haydn been happy.' Beethoven also, after she had played to him a sonata of his own, is reported to have said 'that is not exactly the reading I should have given; but go on, if it is not quite myself, it is something better.' These anecdotes are given by Fétis, who may be presumed to have heard them from Madame Bigot herself. On May 1, 1805, she played at the opening concert of the Augarten, and the report of the 'Allg. musik. Zeitung' characterises her playing as pleasing and often delicate and refined—a verdict which hardly bears out the expressions attributed to Haydn and Beethoven. A letter of Beethoven's, however, first published by Otto Jahn and reprinted by Thayer ('Beethoven,' ii. 337), puts his relations to her family beyond doubt; and there is no reason to disbelieve the picturesque anecdote related by Nohl (Beethoven, ii. 246) of her having played the 'Sonata appassionata' at sight from the autograph.

In 1809 the Bigots went to Paris. Here she became intimate with Baillot, Lamarre, Cherubini, and all the great musical characters. She played the music of Beethoven and Mozart with the two former both in public and private, and was highly valued by Cramer, Dussek, and Clementi. The war of 1812, however, put a rude stop to this happiness; Bigot was taken prisoner at Milan, lost his post at Count Rasumoffsky's, and his wife was thrown on her own resources. She accordingly began to give lessons, but the exertion interfered with her health. She died at Paris Sept. 16, 1820. Before her death however she had the honour of giving pianoforte lessons to Felix Mendelssohn during a short visit to Paris in 1816 (his 7th year). He refers to her in a letter of Dec. 20, 1831, and the warmth of his attachment to her family may be seen from another letter of Feb. 24, 1838, to Madame Kiene ('Goethe and Mendelssohn,' 2nd ed. p. 136), which shews that Mr. Bigot was still alive, and that the relations between Madame Bigot's family and the great French musicians were still maintained. [F. G.]

BILHON, Jean de, a French composer, contemporary with Josquin des Prés. Some of his masses, founded, as usual at the time, upon the themes of old French chansons, are preserved in the Pontifical Chapel, where he was

[1] According to the Allg. musik. Zeitung, Bigot de Morogues.

for some time a singer. Other compositions of his are to be found in various collections of church music published between the years 1534 and 1544 at Paris and Leyden. [J. R. S. B.]

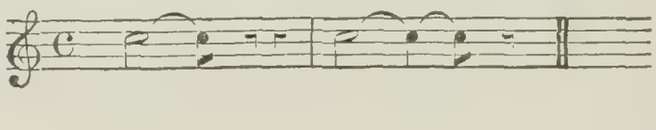
BILLINGTON, Mrs. Elizabeth, was the daughter of Carl Weichsel, a native of Freiberg in Saxony, and principal clarinet at the King's Theatre. Her mother was for several years a favourite singer at Vauxhall Gardens and elsewhere. The date of Mrs. Billington's birth is variously stated, but it was most probably 1768. She and her brother Carl were from the earliest possible moment trained to music, and on March 10, 1774, performed on the pianoforte and violin at their mother's benefit concert at the Haymarket Theatre. Such was Miss Weichsel's progress that before she had completed her eleventh year two sets of pianoforte sonatas from her pen had been given to the world. At fourteen years old she appeared as a singer at Oxford, and at sixteen became the wife of James Billington, a double-bass player. Immediately after their marriage they went to Dublin, where Mrs. Billington commenced her career as a stage singer in the opera of 'Orpheus and Eurydice.' On her return to London she obtained a trial engagement of twelve nights at Covent Garden, where she appeared Feb. 13, 1786, as Rosetta in 'Love in a Village.' Her success was such that the managers immediately engaged her for the remainder of the season at a large salary. She speedily attained a position at the Concert of Ancient Music, where she disputed with Mara for supremacy. Mrs. Billington remained in England until 1794, when she went with her husband and brother to Italy. Their intention was to travel solely for amusement, but at Naples Sir William Hamilton, the English ambassador, induced Mrs. Billington and her brother to perform in private before the king, who immediately prevailed on Mrs. Billington to sing in public at the San Carlo Theatre. Accordingly in May, 1794, she made her appearance there in Francesco Bianchi's opera 'Inez di Castro,' written expressly for her. Her success was complete, but her triumph was suddenly interrupted by the melancholy death of her husband, who, as they were about to set out for the theatre for her second performance, was stricken by apoplexy, and almost immediately expired. An eruption of Mount Vesuvius occurring about the same time was by the superstitious Neapolitans attributed to permission having been given to a heretic to perform at the San Carlo, and fears were entertained for Mrs. Billington's safety. However, on renewing her performances she experienced the most favourable reception, and sung successively in operas composed for her by Paisiello, Paer, and Himmel. In 1796 she went to Venice, where, being attacked by illness, she performed only once. She and her brother next visited Rome, and all the principal places in Italy. In 1798 she married a M. Felissent, from whom however she soon separated. In 1801 she returned to England, and the managers of Drury Lane and Covent Garden competing for her services it was arranged that she should perform at each house alternately, and she accordingly appeared at Covent Garden Theatre on Oct. 3, 1801, as Mandane in Arne's 'Artaxerxes,' still retaining the name of Billington. From this time her services were in constant request at the Italian Opera, the theatres, the Concert of Ancient Music, the Vocal Concerts, the provincial festivals, etc., until 1809, when she retired from public life. During this part of her career two memorable events took place, viz. her singing with Banti in Nasolini's opera 'Merope,' and her performance in a duet with Mara on the latter's last appearance. Once afterwards Mrs. Billington quitted her retirement to perform at a concert given in Whitehall Chapel on June 28, 1814, in aid of the sufferers by the war in Germany. In 1817 she was reconciled to her husband, and quitted England with him for her estate of St. Artien near Venice, where she died after a week's illness August 28, 1818. Mrs. Billington's compass was extensive (three octaves from A to A in altissimo), the upper notes being exquisitely beautiful. She excelled in passages of execution, but her powers of expression were limited. Sir Joshua Reynolds painted a fine portrait of her as St. Cecilia. [W. H. H.]

BILLINGTON, Thomas (who is sometimes erroneously called the husband, but was probably the brother-in-law, of Elizabeth Billington), was a harpist, pianist, and composer in the latter part of the 18th century. He published a church service for three voices; Pope's 'Elegy to the Memory of an Unfortunate Lady'; Pope's 'Eloisa to Abelard' (partly compiled); twenty-four ballads to Shenstone's Pastorals; Prior's 'Garland'; Petrarch's 'Laura'; and 'Laura's Wedding-day,' besides other pieces. [W. H. H.]

BINCHOIS, Egidius, contemporary with Dufay and our own Dunstable in the first half of the 15th century. His reputation rests chiefly upon the honour in which his name was held by his successors, but of late years two manuscripts have been brought to light containing chansons and motets of his composition. [J. R. S. B.]

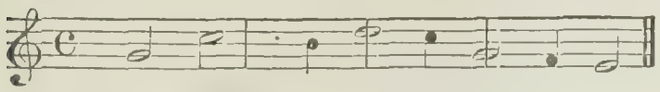
BIND (Ger. *Bindebogen*; Fr. *Liaison*; Ital. *Legatura*). A curved line (also called *tie*) placed between two notes of the same degree, to denote the continuance of the sound during the value of both, instead of the repercussion of the second note. The employment of the bind is a necessity whenever a sound is required to be of a duration which cannot be expressed by any single note, as for example five or seven quavers (Ex. 1), and it is also convenient, and in modern music invariably adopted, when the duration of a note extends beyond the limits of the bar (Ex. 2). This is, however, an improvement of comparatively recent date, such passages having been formerly written in the inconvenient form shown in Ex. 3.

1.



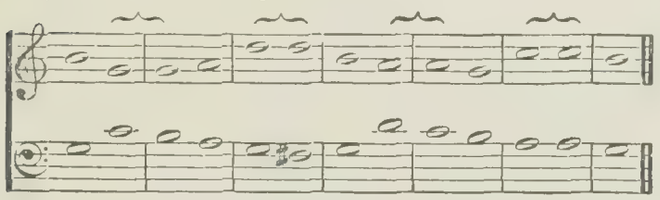
2.

3.

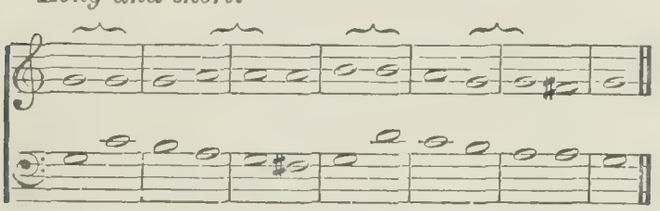


It is difficult to ascertain with anything like certainty the precise date of the invention of the bind, but it appears probable that it had its origin in the endeavours which were continually made by the earlier composers (before the 15th century) to give rhythmic variety to their counterpoint. Morley (Practical Music, 1597) describes two kinds of counterpoint, which he calls 'long and short' and 'short and long,' in each of which a single note alternates with two notes bound together, the sign of the bind being formed thus ⁀, as in Ex. 4; and the fourth of the five orders of counterpoint established by Fux (1725), and adopted by all his successors, consists of syncopation—that is, of a non-accented note bound to the accented note of the next bar (Ex. 5).

4. *Short and long.*



Long and short.



5.

A curved line similar to the bind, but placed between two notes of different names, denotes the slur or *legato*, and the possibility of confusion resulting from this resemblance induced Sir Sterndale Bennett to introduce a new sign for the bind, consisting of a rectilinear bracket, thus ⌐¬; he appears, however, to have thought the innovation not worth preserving, as he only employed it for a time in his op. 33 to 37, recurring afterwards to the usual curved line. [F. T.]

BINI, Pasqualino, violinist. Born at Pesaro (Rossini's native place) about 1720. He was a favourite pupil of Tartini, to whom he was recommended at the age of fifteen by Cardinal Olivieri. Under Tartini he practised with such diligence that in three or four years time he overcame the chief difficulties of his master's music, and played it with greater force than the composer himself. On returning to Rome, under the protection of Cardinal Olivieri, he astonished the violinists by his performance, especially Montanari, the chief violin-player of the time at Rome, who was generally believed to have died of mortification at the superiority of Bini's talents. Hearing that Tartini had changed his style of playing, he returned to Padua and placed himself for another year under his old master; at the end of which time he is said to have played with wonderful certainty and expression. After his return to Rome Tartini recommended Mr. Wiseman, his English friend, to Bini in the following words, which speak as highly for master as for scholar:—'Io lo mando a un mio scolare che suona più di me, e me ne glorio per essere un angelo di costume e religioso'—'I recommend him to a scholar who plays better than myself, and I am proud of it, as he is an angel in religion and morals'. [E. H. D.]

BIONI, Antonio, born in Venice 1700, a dramatic composer, pupil of Giovanni Porta, produced his first opera 'Climène' in 1721, his next, 'Udine,' 1722, and during the next nine years 24 more, of which 'Endimione' (1727) had the highest reputation. In 1730 he became director of the Italian theatre at Breslau, in 1731 the Elector of Mayence appointed him his chamber-composer, and in 1733 he probably returned to Italy. He conducted the performance of his 'Girita' at Vienna in 1738, which is the last fact known of him. Fétis gives a list of his works. [M. C. C.]

BIRCHALL, Robert, music-publisher, etc., said to have been apprenticed to Randall, the successor of Walsh, established a musical circulating library about 1784, prior to which he had been associated in business with Beardmore and also with Andrewes, successively at 129, 133 & 140 New Bond Street. He managed the celebrated series of Antient Concerts and most of the Benefit Concerts of those golden days. Birchall published many of Beethoven's works, including the original English editions of 'The Battle Symphony,' dedicated to the Prince Regent, in 1816, the Sonata op. 96, the Trio op. 97, an adaptation for the Pianoforte of Symphony No. 7—the copyrights of which he purchased from the composer. Beethoven's letters arranging for these, in queer English, and still queerer French, will be found in Nohl's two collections, *Briefe*, and *Neue Briefe*. After amassing a large fortune Birchall died in 1819, and was succeeded by Lonsdale & Mills. Mr. Samuel Chappell, the founder of the well-known firm at 50 New Bond Street, was originally at Birchall's. The catalogue of the house contains the celebrated collections formed by Latrobe, Mozart's operas, and an immense collection of standard works by the greatest composers and performers of the day. [R. E. L.]

BIRMINGHAM FESTIVAL. This Triennial Festival, which is now acknowledged to be the most important 'music meeting' in the provinces, was commenced in 1768 with a series of performances in St. Philip's Church and in the

theatre in King Street, in aid of the funds of the General Hospital. The first programme was exclusively Handelian, with a band of twenty-five and a chorus of forty, conducted by Mr. Capel Bond of Coventry, but since 1802 the programmes have been drawn from all sources. In 1778 a second festival was held, and in 1784 Lord Dudley and Ward was the president of the third festival, at which, for the first time, a body of noblemen and gentlemen assisted as stewards. In 1787 and 1790 the band was drawn from the King's Theatre in London, and with the chorus numbered 100 performers. In 1793 no festival was held, owing to the burning of the theatre, but from 1796 to 1829 there was a triennial festival. The next festival was in 1834, the first held in the New Town Hall, where the concerts have since taken place every third year. At the earlier festivals the male singers were members of the Worcester and Lichfield Cathedral choirs, the sopranos being selected from several Lancashire choral societies, famed then as now for the excellence of their voices. The members of a local Gentlemen's Musical Association also assisted in the chorus, which now consists of a local choral society, reinforced by members of the London Sacred Harmonic Society. In 1805 the number of performers was increased to 120, in 1808 to 188, in 1811 to 204, in 1820 to 231, in 1834 (in the Town Hall) to 386, and at the last Festival in 1876 the band numbered 130 and the chorus 390. At first the duties of organist and conductor were combined, but in 1832 they were divided. The conductors included Capel Bond (1768), Dr. Crotch (1808), S. Wesley (1811), T. Greatorex (1820), W. Knyvett (1834–43), Mendelssohn and Moscheles (1846), Costa (1849 to the present time). The band included the most eminent orchestral players of the time. The solo instrumentalists and principal singers include almost every artist of note of the past and present century, many of whom have here made their first appearances.

The scheme of the first festival (1768) included the Dettingen 'Te Deum,' the Utrecht 'Jubilate,' the 'Coronation Anthem' and the 'Messiah' (sung in the church), and 'L'Allegro' and 'Alexander's Feast' in the theatre. In 1778 an organ concerto was introduced at the church performance. In 1784 Purcell's 'Te Deum' was sung, and a new oratorio, 'Goliath,' by Atterbury, produced. Year by year Handel's music, although still forming the major part of the programmes, was more and more varied by the music of other masters.

Among the most noteworthy events in the history of the festival may be mentioned:—the introduction of Haydn's 'Creation' in the place of one of Handel's oratorios in 1802; the engagement of Mr. Greatorex, organist of Westminster Abbey, in 1805, previous to which year the organists had been local performers; the use of Mozart's accompaniments to the 'Messiah' for the first time in 1808; the withdrawal of the orchestral accompaniment at the church service, and the use of additional wind parts for the 'Messiah,' by Greatorex, in 1820; the introduction of nine trombones in addition to the organ at the church service in 1823; the last performance in church in 1829, the year in which operatic performances in character were introduced, and in which Signor Costa was compelled to appear as a vocalist as a condition of the payment of his expenses by the committee, who refused to allow him to conduct Zingarelli's cantata; the appearance of Mendelssohn as the conductor of 'St. Paul,' and as solo organist in 1837; the production of 'Elijah' in 1846; the appointment of Signor Costa as conductor, and the rearrangement of the plan of the orchestra, in 1849; and the formation of the Birmingham Amateur Harmonic Association, to form the local contingent of the chorus, in 1855. Sir Michael Costa wrote his 'Eli' and 'Naaman' for performance at the festivals of 1855 and 1864. The receipts at the festivals have gradually risen, and the actual profit, which is handed over to the treasurer of the General Hospital, stood at upwards of £7500 in 1873, as compared with £299 in 1768. The number of persons present on the four days of the festival in 1876 reached a total of 14,916, and the gross receipts were £15,180. Since their foundation, the festivals have yielded a grand total of upwards of £100,000 to the hospital funds. [C. M.]

BIS (Fr.), that is, 'twice,' a cry more in use abroad than here, and equivalent to ENCORE. The French even have a verb, *bisser*, to repeat.

When written, as it sometimes is in MS. music, over a phrase or passage, it signifies that the notes are to be repeated; the same thing would be effected by dots of repetition at the beginning and end of the phrase.

BISCHOFF, DR. LUDWIG FRIEDRICH CHRISTOPH, born at Dessau Nov. 27, 1794. His father was a cello-player in the Duke's band, and the boy was early initiated into music, though (like so many musicians) intended for science. In 1812 he entered the university of Berlin, and attended the philological lectures of Boeckh. But the war of freedom put a stop to study; Bischoff volunteered, and was taken prisoner by the French. After the treaty of Paris he resumed his studies and took his degree. He filled various posts in Switzerland, was professor at Berlin, and director of the gymnasium at Wesel from 1823 to 1849. Here he was remarkably active in musical matters, founding societies, assisting performances, and making his house in every sense a home for music. After twenty-five years he took his leave, and settled first in Bonn and then in Cologne. There he founded the 'Rheinische Musikzeitung' (1850) and the 'Nieder-Rheinische Musikzeitung' (1853), and edited them to the day of his death (Feb. 24, 1867), acting also as reporter to the 'Cölnische Zeitung,' and acquiring great influence throughout the Lower Rhine districts. The tendency of his papers was dead against that of the 'Neue Zeitschrift' of Schumann and Brendel, in regard to Wagner and Liszt. Bischoff's worship for Haydn, Mozart,

and Beethoven, with whom he afterwards associated Mendelssohn, was so exclusive as to preclude his appreciating even Schumann, essential as he is in the development of modern music. On the other hand his influence on music in the Lower Rhine was both good and great. He was the musical centre of the energy and devotion which kept up the festivals of Cologne, Aix-la-Chapelle, and Düsseldorf, and through them acted so beneficially on the whole of Germany. With Bischoff's death his papers came to an end, nor have they been yet replaced. [A. M.]

BISHOP, Sir Henry Rowley, was born in London, Nov. 18, 1786, and learned music under Francesco Bianchi. His bias for dramatic composition soon developed itself in a remarkable degree. In 1804 he wrote the music to a little piece entitled 'Angelina,' performed at Margate, and followed it by the music to a ballet, 'Tamerlan et Bajazet,' produced at the King's Theatre in 1806. This led to his writing, in the same year, two other ballets, performed at the Opera, and also the music for two operatic pieces produced at Drury Lane Theatre. In 1809 his music to the 'Circassian Bride' was received with enthusiasm. It was performed at Drury Lane on Feb. 23, and on the following night the theatre was burnt to the ground, and the composer's score consumed in the flames. The merits of the young musician were so apparent that the proprietors of Covent Garden Theatre engaged him for three years to compose and direct the music. He entered on this important office in the season 1810–11. The first piece upon which Bishop's talents were employed, in consequence of this arrangement, was a musical drama founded upon Sir W. Scott's poem 'The Lady of the Lake,' and produced as 'The Knight of Snowdon.' In the music Bishop displayed an amount of talent seldom surpassed by British composers. Before the expiration of the engagement, the 'Virgin of the Sun,' the 'Æthiop,' and the 'Renegade' were produced. A fresh engagement for five years was now concluded and when we say that Bishop signalised it immediately by 'The Miller and his Men,' no ampler proof can be given of the indications with which it commenced.

The Philharmonic Society was established in 1813, and Bishop was one of its original members, and took his turn as conductor. In the following year he produced portions of the opera of 'The Farmer's Wife,' the melodrama of 'The Forest of Bondy,' and other musical pieces. In this year he adapted the first of a series of foreign operas—Boieldieu's 'Jean de Paris'—which was followed in successive years by 'Don Giovanni,' 'Figaro,' 'Il Barbiere,' and 'Guillaume Tell.' A number of operatic pieces were produced in 1815, including additional music for Dr. Arne's 'Comus,' and for Michael Arne's 'Cymon.' Two of his well-known works, 'Guy Mannering' (of which Whittaker wrote a portion) and 'The Slave,' gave interest to the following year, in which also he wrote the musical interpolations in 'A Midsummer Night's Dream,' the first of a series of Shakesperian spoliations which, as Mr. Macfarren remarks, 'even the beauty of some of his introduced pieces has happily not preserved upon the stage.' It is impossible in our space to go through in detail all Bishop's productions for Covent Garden; suffice it to say, that among them were 'The Law of Java,' with its universally popular 'Mynheer Vandunck'; 'Clari,' with its household melody of 'Home, sweet home'; and 'Maid Marian,' full of charming English music. In 1825 Bishop accepted an engagement under Elliston, at Drury Lane, and the opera of 'The Fall of Algiers' was the first fruit of his new appointment. 'The engagement of Weber to write 'Oberon' for Covent Garden, induced the rival management to set Bishop to work upon an opera that should oppose it; and impressed with the magnitude of the competition, he occupied more than a year in the extremely careful composition of 'Aladdin,' which was produced in 1826, some weeks after Weber's opera. It had the misfortune of being allied to an even worse constructed drama than 'Oberon,' without the elegant writing which characterises that libretto; and lacking the individuality of Bishop without having the merit of Weber, it met with no success. In 1830 Bishop was appointed musical director at Vauxhall. In this capacity he wrote several operettas, and many songs, some of which acquired great popularity, 'My pretty Jane' being perhaps the best known at the present day. In the season of 1840–1 he was engaged by Madame Vestris as musical director of Covent Garden, where he produced 'The Fortunate Isles,' to celebrate the Queen's wedding. This was his last dramatic composition.

We must now notice a few other events of Bishop's life. In 1819, in partnership with the proprietor of Covent Garden, he commenced the direction of the extraordinary performances, then miscalled Oratorios; and in the following season undertook the speculation on his own account, which he relinquished however before the commencement of another year. In the autumn of 1820, he visited Dublin, and received the freedom of that city by cordial and unanimous suffrage. In 1833 the Philharmonic Society commissioned him to write a work for their concerts, and the sacred cantata of 'The Seventh Day' was the result. It is a clever and masterly work, but made no lasting impression, belonging as it did to a class of music entirely different from that in which he had achieved his fame. In 1839 he received his degree as Bachelor in Music at Oxford, and his exercise was performed at the triennial festival, of which he was conductor. In November 1841 he was elected to the musical professorship at Edinburgh, which he resigned in December, 1843. The distinction of knighthood was conferred upon him in 1842; and on the death of Dr. Crotch in 1848 he was appointed to the musical chair at Oxford. On the retirement of Mr. W. Knyvett in 1840, he was for three years occasionally, and in 1843 permanently, appointed conductor of the Antient Concerts, which office he held until the discontinuance of the performances in 1848. His last composition of importance was the ode for the installation of the

Earl of Derby as Chancellor of Oxford, in 1853. On this occasion he received the degree of Doctor in Music, the Ode being considered as his probational exercise.

Besides his dramatic productions, and the 'Seventh Day,' Bishop composed an oratorio, 'The Fallen Angel,' which has never been performed; music for three tragedies, 'The Apostate,' 'Retribution,' and 'Mirandola'; and a 'Triumphal Ode,' performed at the Oratorios. He also arranged the first volume of 'Melodies of Various Nations'; three volumes of 'National Melodies,' to which Moore wrote the poetry; and a number of English melodies with Dr. Mackay's verses. He edited the 'Messiah,' a large collection of Handel's songs, and many other works of importance.

He died April 30, 1855, and was buried in the cemetery at Finchley, where a monument to his memory has been erected by subscription.

The following chronological list of his productions for the stage includes the works which he altered or adapted :—

Angelina, 1804; Tamerlan et Bajazet, 1806; Narcisse et les Graces, 1806; Caractacus, 1806; Love in a Tub, 1806; The Mysterious Bride, 1808; The Circassian Bride, 1809; Mora's Love, 1809; The Vintagers, 1809; The Maniac, 1810; Knight of Snowdon, 1811; Virgin of the Sun, 1812; The Æthiop, 1812; The Renegade, 1812; Haroun Alraschid, 1813; The Brazen Bust, 1813; Harry le Roy, 1813; The Miller and his Men, 1813; For England, ho! 1813; The Farmer's Wife (with Davy, Reeve, etc.), 1814; The Wandering Boys, 1814; Sadak and Kalasrade, 1814; The Grand Alliance, 1814; Doctor Sangrado, 1814; The Forest of Bondy, 1814; The Maid of the Mill (additions), 1814; John of Paris (compiled from Boieldieu), 1814; Brother and Sister (with Reeve), 1815; The Noble Outlaw, 1815; Telemachus, 1815; Magpie or the Maid, 1815; John du Bart, 1815; Cymon (additions), 1815; Comus (additions), 1815; Midsummer Night's Dream, 1816; Guy Mannering (with Whittaker, etc.), 1816; Who wants a Wife, 1816; Heir of Verona (with Whittaker), 1817; Humorous Lieutenant, 1817; The Libertine (adapted from Don Giovanni), 1817; Duke of Savoy, 1817; Father and his Children, 1817; Zuma (with Braham), 1818; Illustrious Traveller, 1818; December and May, 1818; Barber of Seville (adapted from Rossini), 1818; The Marriage of Figaro (adapted from Mozart), 1819; Fortunatus, 1819; The Heart of Mid-Lothian, 1819; A Rowland for an Oliver, 1819; Swedish Patriotism, 1819; The Gnome King, 1819; The Comedy of Errors, 1819; The Antiquary, 1820; Battle of Bothwell Brig, 1820; Henri Quatre, 1820; Twelfth Night, 1820; Don John, 1821; Two Gentlemen of Verona, 1821; Montrose, 1822; The Law of Java, 1822; Maid Marian, 1822; Clari, 1823; The Beacon of Liberty, 1823; Cortez, 1823; Native Land, 1824; Charles the Second, 1824; The Fall of Algiers, 1825; Hofer (compiled from Rossini), 1830; Angelina (partly rewritten), 1825; Edward the Black Prince, 1825; Coronation of Charles X, 1825; Aladdin, 1826; The Knights of the Cross, 1826; Englishman in India, 1826; Under the Oak, 1830; Adelaide, 1830; The Tyrolese Peasant, 1832; Home sweet Home, 1832; The Magic Fan, 1832; The Sedan Chair, 1832; The Battle of Champagne, 1832; The Romance of a Day, 1832; Yelva, 1833; The Rencontre, 1833; Rural Felicity, 1834; The Doom Kiss, 1836; Manfred, 1836; The Fortunate Isles, 1841.

(*Imp. Dict. of Biog.; Gentleman's Mag.; Private Sources.*) [E. F. R.]

BISHOP, JOHN, was born at Cheltenham July 31, 1817. When about six years of age he was placed at a boarding-school at Oxford, where he remained two years and a half, and learned music from Daniel Feldon, organist of St. Peter's-in-the-East in that city. His next master was Arnold Merrick, organist of the parish church of Cirencester, and translator of the theoretical works of Albrechtsberger, and several other valuable treatises. Returning to Cheltenham Bishop became a pupil of Thomas Woodward, organist of the parish church there, under whom he studied for about five or six years. On the opening of the new church of St. Paul, Cheltenham, in 1831 Bishop, then fourteen years of age, was appointed its organist. He subsequently completed his musical education under Migliorucci, a favourite pupil of Zingarelli. In 1838 he became organist at Blackburn, Lancashire, but in the following year returned to Cheltenham, where he has since resided, and where he has filled successively the post of organist at St. James's Church, the Roman Catholic Chapel, and St. John's Church, from the latter of which he withdrew at the end of 1852. Bishop has directed his attention much to the study of the theory and history of music, and has translated and edited many valuable theoretical and other works, besides arranging and editing a large number of the masterpieces of the great classical composers. [W. H. H.]

BIZET, GEORGES, born at Paris Oct. 25, 1838, was a brilliant pupil and laureate at the Conservatoire from 1848 to 1857. He studied composition under Halévy, whose daughter he afterwards married. Before winning his 'prix de Rome,' he gave an insignificant operetta 'Docteur Miracle' (Bouffes Parisiens, April, 1857); and, after his return from Italy, composed 'Vasco de Gama' (1863), which did not gain him much credit. At the Théâtre Lyrique were performed 'Les Pêcheurs de perles,' in 3 acts (Sept. 30, 63), and 'La jolie Fille de Perth,' in 4 acts (Dec. 26, 67). 'Djamileh' (May 22, 72) was not successful, but the interludes to 'l'Arlésienne' (Sept. 30, 72), and his Overture 'Patrie' were received with applause. Bizet's last effort was 'Carmen,' in 4 acts, a sombre libretto, but a fine score, which was heard at the Opéra Comique on March 3, 75. This highly gifted composer and very talented pianist died almost suddenly on June 3, 75. Much was expected from him. He was a musician of superior abilities, though his vocal style is deficient in ease. [G. C.]

BLACK DOMINO, THE, the English version of Auber's DOMINO NOIR; translated by H. F. Chorley. Produced at Covent Garden (Pyne & Harrison) Feb. 20, 1861.

BLAES, ARNOLD JOSEPH, a great clarinet-player, born at Brussels 1814; pupil of Bachmann in the Conservatoire there, where he obtained the second prize in 1829 and the first in 1834. He visited Holland, Germany, and Russia, and in 39 was awarded a medal for his performance before the Société des Concerts in Paris: was solo clarinet to the King of the Belgians; and in 42 succeeded Bachmann as Professor in the Brussels Conservatoire. [M. C. C.]

BLAES, MME. ELISA, whose maiden name was MEERTI, born in Antwerp about 1820, a distinguished singer, and wife of the foregoing. She was engaged by Mendelssohn to sing at the Gewandhaus concerts at Leipsic (Oct. 6, 1839, and onwards), where her cultivated style, sympathetic voice, and great personal gifts, were long and highly appreciated. She has been heard in most of the European capitals, is now (1875) a teacher in Brussels. [M. C. C.]

BLAGROVE, HENRY GAMBLE, was the son of a professor of music at Nottingham, where

he was born in October 1811. At four years old he was taught by his father to play on a small violin which he had made for him, and at five years old he performed in public. His father bringing him to London he played in 1817 at Drury Lane Theatre in a performance called 'The Lilliputians,' and subsequently played in public daily at the Exhibition Rooms in Spring Gardens. In 1821 he was placed under the tuition of Spagnoletti, and on the opening of the Royal Academy of Music in 1823 he became one of its first pupils, François Cramer being his instructor. In 1824 he was awarded a silver prize medal for his proficiency. On the formation of Queen Adelaide's private band in 1830 Blagrove was appointed a member, and continued so until 1837. In 1833 he went to Germany for the purpose of studying his instrument under Spohr, and remained there until November 1834. Blagrove was one of the most distinguished of English violinists, and for upwards of thirty years occupied the position of concerto player and leader in all the best orchestras. He died, after a lingering illness, December 15, 1872. [W. H. H.]

BLAHETKA, Leopoldine, born Nov. 15, 1811 (not 1809), at Guntramsdorf, Baden, Austria; an able performer on the piano and physharmonika; daughter of J. L. Blahetka and Babette Traeg. At five years of age she was so good a player that by Beethoven's advice she was placed under Jos. Czerny for education as a musician. She afterwards had instruction from Kalkbrenner and Moscheles. Her progress was so rapid that she was able to undertake concert tours in company with her mother, from which she obtained much reputation, though they exposed her to many calumnious attacks. In 1832 she published as op. 25 a concert-piece for piano and orchestra which deserves notice. In 1830 a romantic piece of hers, 'Die Räuber und die Sänger,' was produced at the Kärnthnerthor theatre, Vienna, with applause. A few years later she made another tour in France, and in 1840 settled in Boulogne, where she still resides (1876). A few words in Schumann's *Gesammelte Schriften*, ii. 45, testify to her excellence as a player. [F. G.]

BLAKE, Rev. Edward, D.D., prebendary of Salisbury Cathedral, and rector of St. Thomas's Church in that city, was composer of the admired anthem 'I have set God always before me,' and of some duets for violin and viola. He died June 11, 1765. [W. H. H.]

BLANCHARD, Henri Louis, born at Bourdeaux 1778, died in Paris 1858, studied the violin under Rodolphe Kreutzer, and composition under Beck, Méhul, and Reicha. From 1818 to 1829 he was musical director at the Variétés, and composed a number of vaudeville airs which attained popularity, and also trios and quartets for strings. These more solid works exhibit considerable talent. In 1830 he became director of the Théâtre Molière, where two of his plays were produced. A third had a great run at the Théâtre Français in 1831. His opera of Diane de Vernon was produced at the Nouveautés on April 4 in the same year. As a musical critic Blanchard was able and impartial. He contributed articles to 'L'Europe littéraire et musicale' (1833), 'Le Foyer,' 'Le Monde Dramatique,' and 'La Revue et Gazette.' His biographies of Beck, Berton, Cherubini, Garat, and others, which originally appeared in these journals, have been published separately. [M. C. C.]

BLANCHE, i.e. 'white,' is the ordinary French word for the note 𝅗𝅥 which we call a minim. In the same manner the French call a crotchet, ♩, *noire*.

BLANCHE DE NEVERS, an opera in five acts, founded on the 'Duke's Motto.' Libretto by John Brougham; music by Balfe. Produced at Covent Garden by Pyne and Harrison Nov. 21, 1863.

BLANCKENBURGH, Gerbrandt van, organist at Gouda, probably father of Q. v. Blankenburg, author of a work of historical importance, 'Onderwyzinge hoemen alle de Toonen en halve Toonen, die meest gebryckelyck zyn, op de Handt-Fluyt zel konnen t' eenemal zuyverblaezen' (Amsterdam, P. Matthysz, 1654). A reprint of this interesting work has been published at the Hague. [F. G.]

BLANCKS, Edward, whom Francis Meres, in his 'Palladis Tamia, Wits Treasury,' 1598, classes among the 'famous English musicians' of the time, was one of the ten composers who harmonised the tunes for 'The Whole Booke of Psalmes, with their wonted Tunes as they are song in Churches, composed into foure parts,' published by Thomas Este in 1592, and reprinted by the Musical Antiquarian Society. Nothing more is known of him. [W. H. H.]

BLANGINI, Giuseppe Marco Maria Felice, celebrated tenor-singer, teacher of singing, and composer, was born Nov. 18, 1781. At the age of 9 he was admitted into the choristers' school of Turin Cathedral. He made rapid progress in music under the Abbate Ottani, a pupil of Padre Martini. By the time he was 12 he composed a motet and a Kyrie. His favourite instrument was the violoncello. His singing was so exquisite that he is said by it to have revived Baron Stackelberg the Russian ambassador at Turin after he had been given up by the physicians. When the war broke out in 1797 his family took refuge in France, but it was not till 1799 that Blangini went to Paris, where he soon became the fashionable composer of songs (Romances et nocturnes), and teacher of singing. In 1802 he was commissioned to complete Della Maria's unfinished opera 'La fausse Duègne,' which was followed in 1803 by 'Chimère et Réalité,' both for the Théâtre Feydeau, and in 1806 by 'Nephtali ou les Ammonites,' for the Grand Opéra. In 1805 he was called to Munich, where he produced 'Encore un tour de Caliphe,' and composed 'Inez de Castro,' and 'Les Fêtes Lacédémoniennes,' which were not performed. In 1806 Napoleon's

sister, Princess Borghese, appointed him her chapel-master, and in 1809 King Jerome made him his 'General Musik-director' at Cassel. In 1811 Blangini produced at Cassel 'Le Sacrifice d'Abraham,' and 'L'Amour philosophe,' and at the Feydeau in Paris 'Les Femmes vengées.' In 1814 he returned to Paris, and was appointed 'Surintendant de la musique du Roi.' The whole fashionable world, particularly the Faubourg St. Germain, thronged to him for lessons. He drew up a list of his pupils which reads like Leporello's catalogue in Don Giovanni, as it includes 3 Queens, 12 Princesses, 25 Countesses, etc. Blangini was an indefatigable composer of operas, though none of much interest were performed in Paris before 'La Marquise de Brinvilliers' (1831), in which Cherubini and Caraffa worked with him. One of the songs from Nephtali is still occasionally heard at a concert. His 'Romances,' in 34 numbers, continued in favour long after his death, which took place Dec. 18, 1841. His friend Maxime de Villemarest published his autobiography under the title 'Souvenirs de Blangini, maître de chapelle du Roi de Bavière, etc.' (Paris, 1834). The book is interesting, and gives an excellent picture of an artist's footing in society at that period. [F. G.]

BLANKENBURG, Quirin van, born 1654 at Gouda, Licentiate in philosophy and medicine, and organist of the Reformed Church at the Hague, well known for his 'Clavicymbel en Orgelboek der Psalmen en Kirkgezangen' (1732; 3rd ed. 1772). The inscription on his portrait compares him to Orpheus. In honour of the betrothal of the Prince of Orange he composed a collection of pieces in two parts, which might be performed either upright or upside down, forwards or backwards. His 'Elementa Musica' has some value as a theoretical work. Blankenburg died after 1739, but the precise date is not known. [F. G.]

BLAZE, François Henri Joseph, calling himself Castil-Blaze, one of the most prolific writers on music and the drama France has produced, was born at Cavaillon in 1784. His father, a lawyer by profession, was a good musician, friend of Grétry and Méhul, and composer of masses, operas, and chamber music. Blaze was sent to Paris in 1799 to study the law, but the love of music soon began to show itself. He became a pupil at the Conservatoire, and took private lessons in harmony. In the meantime his professional career promised to be a prosperous one. He obtained the position of sous-préfet in the Department of Vaucluse, and other appointments. But to one used to the excitement of Parisian society, and longing for literary and artistic distinction, official life in southern France could not but be tedious and uninteresting. At the age of thirty-six he threw up his post and set out with his family for the metropolis, chiefly with a view to publishing a book compiled during his leisure hours. It appeared in 1820, in two volumes, with the title 'De l'opéra en France,' and is the work on which his claims to remembrance are chiefly founded. The subjects treated comprise a much wider circle of observation than the title would imply. The first volume contains an elaborate though popular treatment of the various elements of music, including hints as to the choice of libretti, and the peculiarities of verse and diction best adapted for musical treatment. The second volume is devoted to the opera proper, describing at considerable length its various components, the overture, recitative, aria, ensemble, etc. The style is lucid and terse, and the book may be recommended to the amateur, although the student will look in vain for new material or originality of treatment. But even to the latter the frequent references to contemporary operas, a subject in which Castil-Blaze was thoroughly at home, will not be without interest. The chapter on the opera in the provinces is particularly valuable from an historic point of view. His remarks on the overture, in which he defends a broader and simpler conception of that form of art against those who expect from it an anticipatory reproduction of the drama itself, with all its complicated characters and situations, are excellent, and would be worth quotation if our space permitted it.

A considerable part of his book is polemical. He attacks the various uses and abuses of theatrical managers, the arrogance of ignorant critics, and the miserable translations supplied by literary hacks for the masterpieces of foreign composers. On the latter point he was entitled to speak, having himself reproduced more or less felicitously the libretti of numerous Italian and German operas. Amongst these we mention 'Figaro,' 'Don Juan,' and 'Zauberflöte'; 'Il Barbiere,' 'Gazza Ladra,' 'Otello,' 'Anna Bolena'; 'Der Freischütz,' 'Oberon,' 'Euryanthe;' and many others. These reproductions were chiefly for the use of provincial theatres where Italian opera was unattainable, and may have contributed much to popularise good music in France. Unfortunately Blaze frequently made bold to meddle with the scores, and even to introduce surreptitiously pieces of his own composition into the works of great masters. He used to tell with delight how one of his choral pieces fathered upon Weber was frequently played and applauded by unsuspecting audiences at the concerts of the Paris Conservatoire. Our author's own compositions do not call for notice. They are of an ephemeral nature, and are justly forgotten. Amongst his romances 'King Réné' is pretty, and was deservedly popular. He wrote several pieces of sacred and chamber music, one serious and two comic operas, none of which was successful to any considerable extent. More valuable is a collection of songs of southern France called 'Chants de Provence.'

The merits of Blaze's literary work having been discussed above, it will suffice to mention the titles of some of his works, mostly compilations, similar in character, although hardly

equal to 'De l'opéra en France.' We name 'Chapelle musique des Rois de France' (1832); 'La Danse et les Ballets depuis Bacchus jusqu'à mademoiselle Taglioni' (1832); and the works on the Théâtres lyriques de Paris, viz. 'L'Académie impériale' (formerly 'royale'; a history of that theatre published in 1855), and 'L'opéra Italien de 1548 à 1856' (1856).

For ten years previously to 1832 Blaze was musical critic of the 'Journal des Débats,' an important literary position afterwards held by Berlioz. He also wrote numerous articles for the 'Constitutionel,' the 'Revue et Gazette Musicale,' 'Le Menestrel,' etc., partly republished in book form.

Castil-Blaze died in 1857, after a few days' illness. A life like his, spent laboriously in the byeways of art, can hardly be called a thing sublime, but it is not without its uses and merits. The ideal truths emanating from creative genius stand in need of an intermediate stage of receptivity between their own elevation and the level of ordinary intellects. Blaze has occupied the position of an interpreter, thus indicated, not without credit. His knowledge of music and musical history was good, and his taste sound and comprehensive up to a certain point. But the wear and tear of journalistic routine could not but blunt his feeling for the subtler touches of beauty, and it would be unsafe to give implicit confidence to his opinion on questions of high art. [F. H.]

BLAZE DE BURY, Baron Henri, born in 1813, the son of the foregoing, is too much like him in all essential points to require detailed notice. In literary skill he surpasses his father; in musical knowledge he is decidedly his inferior. Blaze de Bury is indeed the prototype of the accomplished *littérateur* of the second empire. He is able to write well on most topics, and excellently on many. His style is refined and pleasing, but his attempts at depth are strangely mingled with the flippancy of the *feuilletoniste*. Amongst his works on music, which alone concern us here, the most remarkable are 'La Vie de Rossini' (1854); 'Musiciens contemporains'—short essays on leading musicians, such as Weber, Mendelssohn, Verdi, and many others (1856); and 'Meyerbeer et son temps' (1865). All these are reprints of articles contributed to the 'Revue des deux Mondes' and other periodicals. Another connection of Blaze de Bury with the history of music may be seen in the following circumstance. He wrote a comedy called 'La jeunesse de Goethe,' for which Meyerbeer supplied the incidental music. The score was unpublished when the master died, and will remain so, along with other MSS., till thirty years after his decease, in accordance with his own arrangement. In 1868 Blaze de Bury attempted to set aside the portion of the will referring to the MS. in question, but the action brought against the family was unsuccessful. [F. H.]

BLEWITT, Jonas, a celebrated organist in the latter half of the 18th century, author of 'A Treatise on the Organ, with explanatory Voluntaries'; 'Ten Voluntaries, or pieces for the Organ,' etc.; 'Twelve easy and familiar movements for the Organ,' etc. He died in 1805. His son, Jonathan Blewitt, was born in London in 1782, received the rudiments of his musical education from his father, and was afterwards placed under his godfather, Jonathan Battishill. At eleven years old he was appointed deputy organist to his father. After holding several appointments as organist, he left London for Haverhill, Suffolk; and subsequently became organist of Brecon, where he remained three years. On the death of his father he returned to London, with the intention of bringing out an opera he had composed for Drury Lane, but the burning of that theatre destroyed his hopes. He next went to Sheffield as organist. In 1811 he took up his abode in Ireland, in the family of Lord Cahir. He was appointed organist of St. Andrew's Church, Dublin, and composer and director of the music to the Theatre Royal in that city. The Duke of Leinster appointed him grand organist to the masonic body of Ireland, and he became the conductor of the principal concerts in Dublin. When Logier commenced his system of musical instruction in Ireland, Blewitt was the first who joined him; and being an able lecturer, and possessing sound musical knowledge, he soon procured the great majority of teaching in Dublin.

Before 1826 Blewitt was again in London, and wrote the music for a pantomime, 'Harlequin, or the Man in the Moon,' which was produced at Drury Lane with great success. In 1828 and 29 he was director of the music at Sadler's Wells, and wrote several clever works—'The Talisman of the Elements,' 'Auld Robin Gray,' 'My old woman' (adapted from Fétis), etc. He was also the composer of the operas of 'The Corsair,' 'The Magician,' 'The Island of Saints,' 'Rory O'More,' 'Mischief Making,' etc., and of a number of ballads, particularly in the Irish style, which enjoyed considerable popularity. Blewitt was a good singer, and possessed a fund of humour, qualifications which sometimes led him into questionable company. In his latter years he was connected with the Tivoli Gardens, Margate. He died September 4, 1853. [E. F. R.]

BLOW, John, Mus. Doc., born at North Collingham, Nottinghamshire, in 1648, was one of the first set of Children of the Chapel Royal on its re-establishment in 1660, his master being Captain Henry Cooke. Whilst yet a chorister he commenced composition; the words of three anthems produced by 'John Blow, one of the Children of His Majesty's Chapel,' are contained in Clifford's 'Divine Hymns and Anthems,' 1663, and an anthem with orchestral accompaniments composed by him in conjunction with Pelham Humphrey and William Turner, two of his fellow choristers, is still extant. On leaving the choir Blow became a pupil of John Hingeston, and subsequently of Dr. Christopher Gibbons. That he soon rose to great eminence is evidenced by the fact of his being chosen in

1669, at twenty-one years of age, organist of Westminster Abbey (a post not then a life appointment), but in 1680 he was displaced to make room for Henry Purcell. On the death of Purcell, in 1695, Blow was reappointed, and held the place until his death. On March 16, 1674, he was sworn in one of the gentlemen of the Chapel Royal in the room of the Rev. Roger Hill, deceased, and on July 21, 1674, was appointed master of the children of the chapel in succession to Pelham Humphrey, who died a week previously. Some years later he became one of the organists of the chapel. In 1685 he was appointed as one of the king's private music, and to the honorary office of Composer to the King. In 1687 he succeeded Michael Wise as almoner and master of the choristers of St. Paul's Cathedral, which offices he resigned in 1693 in favour of his pupil, Jeremiah Clarke. In 1699, on the establishment of the office of Composer to the Chapel Royal, Blow was installed in it. Dr. Blow was not a graduate of either university, his degree of Doctor of Music having been conferred on him by Sancroft, Archbishop of Canterbury. He married Elizabeth, only daughter of Edward Braddock, Gentleman and Clerk of the Cheque of the Chapel Royal and master of the choristers of Westminster Abbey. She died in childbirth Oct. 29, 1683, aged thirty, leaving one son and three daughters; the son, a boy of great promise, died June 2, 1693, aged fifteen; the daughters survived many years. Dr. Blow died Oct. 1, 1708, in the sixtieth year of his age, and was buried under the organ in the north aisle of Westminster Abbey, where a monument is erected to his memory. Dr. Blow was a very voluminous composer; his works comprise fourteen church-services, and upwards of one hundred anthems, nearly the whole of which are still extant, although but few are in print; sacred songs, duets, etc. (many of which are printed in Playford's 'Harmonia Sacra,' 1688 and 1714); odes for New Year's day, 1682, 1683, 1686, 1687, 1688, 1689, 1693 (?), 1694, and 1700; odes for St. Cecilia's day, 1684 (printed), 1691, and 1700, besides two which cannot be assigned to any particular year; ode by Dryden on the death of Purcell, 1695; songs, with which the various collections of the period abound; catches, many of them printed in 'The Catch Club,' 'The Pleasant Musical Companion,' 1724, and other collections; organ pieces; 'Lessons for the Harpsichord,' 1698 (printed), and 1705 (printed with some by Purcell). In 1700 Blow published by subscription a collection of his songs, etc., under the title of 'Amphion Anglicus,' with his portrait prefixed. In the preface to this work he expressed his intention of publishing his church music, but unfortunately never accomplished his purpose, a circumstance much to be regretted, since it is upon those productions that his fame chiefly rests. Three services and eleven anthems of his are printed by Boyce. [W. H. H.]

BLUETHNER, Julius Ferdinand, a pianoforte maker in Leipsic, whose instruments are much used in Germany; a native of Falkenberg near Zeitz. Herr Blüthner began business in Leipsic in 1853. Three years later he took out a patent for an action that has been much praised, and by the adoption of foreign improvements in iron framing and a systematised division of labour hitherto less practised in Germany than England, Herr Blüthner has succeeded in establishing his reputation on a sure basis, and competes on even ground with the best makers of his country. [A. J. H.]

BLUMENTHAL, Jacob, born at Hamburg Oct. 4, 1829, pupil of F. W. Grund there, and of C. M. von Bocklet and Sechter in Vienna. His proficiency in pianoforte playing was attained under Herz at the Conservatoire in Paris, which he entered in 1846. In 1848 he took up his residence in London, where be became pianist to the Queen, and a very fashionable teacher. As a composer he is known for a large number of brilliant, effective, and pretty pianoforte pieces, and for many songs, some of which, such as 'The Message,' have become widely and justly popular. Besides his residence in London, Blumenthal has now a house at Montreux. [A. M.]

BOB is a term used by change-ringers to denote certain changes in the working of the methods by which long peals of changes are produced. [See Change-Ringing.] [C. A. W. T.]

BOCCABADATI, Luigia, was born at Parma, where she received her musical education in a convent, and made a brilliant début in 1817. After singing at several theatres in Italy, she visited Munich, where her fine voice and good method were fully appreciated. She appeared at Venice in 1823, at Rome in 1824, at Milan in 1826, and again at Rome in 1827; and she met everywhere with the same success, especially in opera buffa, for which style of piece she was much in request. On this account she was persuaded to sing at Naples during the years 1829, 1830, and 1831. Despréaux, the composer, writing from Naples, Feb. 17, 1830 ('Revue Musicale,' vol. vii. p. 172), describes her as 'a little dry dark woman, who is neither young nor old. She executes difficult passages well; but she has no elegance, grace, or charm about her. Her voice, although extensive, is harsh at the top, but otherwise she sings in tune.' Berlioz says in the same Revue (xii. 75) in 1832, 'she is a *fort beau talent*, who deserves, perhaps, more than her reputation.' She appeared in London on Feb. 18, 1833, at the King's Theatre, in 'Cenerentola.' She was not successful here, and did not return another year. She sang at Turin for three seasons, and at Lisbon in 1840, 1841, and 1842. She returned to Turin in 1843, and sang at Genoa in 1844, and in the next year at Palermo. She was married to a M. Gazzuoli, by whom she had a son, and a daughter, Augustine, who was also a singer. Luigia Boccabadati died at Turin Oct. 12, 1850. [J. M.]

BOCCHERINI, Luigi, a highly gifted composer, born at Lucca, Jan. 14, 1740. The first

rudiments of music and the cello were taught him by his father, an able bass player, and the Abbé Vannecci, Chapel-master to the Archbishop. The boy's ability was so great as to induce them to send him to Rome, where he rapidly made himself famous both as composer and player. Returning to Lucca he joined Manfredi, a scholar of Tartini's, in a tour through Lombardy, Piedmont, and the south of France, and even as far as Paris, which they reached in 1768. Here they found a brilliant reception from Gossec, Capon, and Dupont sen., and their appearance at the Concerts Spirituels confirmed the favourable judgment of their friends. Boccherini became the rage; Vénier and La Chevardière, the publishers, contended for his first trios and quartets, the eminent Mme. Brillon de Jouy (to whom Boccherini dedicated six sonatas) attached herself to the two artists, and the Spanish ambassador, a keen amateur, pressed them to visit Madrid, promising them the warmest reception from the Prince of Asturias, afterwards Charles IV. Accordingly, in the end of 1768 or beginning of 69 they started for Madrid, but their reception was disappointing. Brunetti the violinist was then in favour, and neither King nor Prince offered the strangers any civility. They were however patronised by the Infanta Don Luis, brother of the King, whom Boccherini has commemorated on the title-page of his six quartets (op. 6), calling himself 'Compositore e virtuoso di camera di S. A. R. Don Luigi infante d'Ispagnia,' a title which he retained until the death of the Infanta in 1785. After that event he dedicated a composition to Friedrich Wilhelm II, King of Prussia, which procured him a valuable present, and the post of Chamber-composer to the King, with an annual salary, but burdened with the condition that he should compose for the King alone. With the death of Friedrich in 1797 the salary ceased, and Boccherini found himself unknown except to a small circle of friends. He obtained a patron, however, in the Marquis Benavente, in whose palace he was able to hear his music performed by his former comrades of the Villa Arenas—whither his old protector Don Luis had retired after his *mésalliance*—and to become once again known. Meantime ill health obliged him to drop the cello; he was often in want, and suffered severe domestic calamities. With the advent of Lucien Buonaparte, however, as ambassador of the French Republic at Madrid, better times arrived. Lucien appreciated Boccherini, and his productive talent revived. In 1799 he wrote six pianoforte quintets, and dedicated them to the French nation and Republic, but they were not published till after his death, and then appeared with the name of the Duchesse de Berri on the title-page. In 1801 and 1802 he dedicated twelve string quintets (op. 60 and 62) 'per il Cittadino Luciano Bonaparte,' and in 1801 a 'Stabat Mater' for three voices (op. 60), presented to the same, and published by Sieber of Paris. After this Boccherini's star sank rapidly, and his poverty was so great that he was glad to make arrangements of his works for the guitar for the use of the Marquis Benavente and other wealthy amateurs, till at length death released him from his troubles on May 28, 1805. The last of his sons, Don José, died in Dec. 1847, as librarian to the Marquis Seralbo, leaving a son Fernando, professor at the Academy of Fine Arts in Madrid (1851), the last representative of the name of Boccherini.

The ability in Boccherini's chamber-music, which is generally contemporary with Haydn's, is obvious and unquestionable. He is certainly wanting to some extent in force and contrast, but pleasant method, expressive melody, good treatment of ideas, and dignified style are never absent in his music. His originality was great, and had its influence on the progress of the art. To our practised ears his pieces may seem flat, tedious, wanting in variety of key, and too simple in execution, and doubtless these qualities have contributed to make them forgotten in Germany, though in England, Italy, and France his best works are still played and enjoyed. His quintets and cello sonatas (especially one of the latter in A) are often given at the Monday Popular Concerts.

Boccherini and Haydn are often named together in respect of chamber-music. It would be difficult to characterise the relation between them better than in the saying of Puppo the violinist, that 'Boccherini is the wife of Haydn.' It is usually assumed that these two great composers knew and esteemed each other's works, and that they even corresponded. No evidence of this is brought forward by Picquot, the earnest and accurate biographer of Boccherini, but it is nevertheless a fact. In a letter to Artaria ('Arenas, Feb. 1781') Boccherini sends his respects to Haydn, and begs him to understand that he is an enthusiastic admirer of his genius. Haydn, on his side, in two letters to Artaria, mentions his intention of writing to Boccherini, and in the meantime returns a complimentary message. Artaria at that time had published several string trios and quartets of Boccherini's, and had for long been in business relations with him.

Boccherini's facility was so great that he has been described as a fountain, of which it was only necessary to turn the cock to produce or suspend the stream of music. That he was remarkably industrious is evident from the detailed catalogue of his works made by Baillot, and given by Picquot. His first 6 trios date in 1760, and were followed in the next year by 6 quartets, published in Paris in 1768. The total number of his instrumental works amounts to 366, of which 74 are unpublished. The printed ones are as follows:—6 Sonatas for Piano and Violin; 6 ditto for Violin and Bass; 6 Duets for two Violins; 42 Trios for two Violins and Cello; 12 ditto for Violin, Viola and Cello; 91 String Quartets; 18 Quintets for Flute or Oboe, two Violins, Viola, and Cello; 12 ditto for Piano, two Violins, Viola, and Cello; 113 ditto for two Violins, Viola, and two Cellos; 12 ditto for two Violins, two Violas, and Cello; 16 Sextets

for various instruments; 2 Octets for ditto; 1 Suite for Full orchestra; 20 Symphonies, including 8 Concertante; 1 Cello Concerto. In addition to the above his vocal works are:—A Stabat Mater for three voices, with quintet string accompaniment; a Mass for four voices and instruments; a Christmas Cantata for four Solo voices, Chorus, and Orchestra; Villancicos or Motets for Christmas-time for four Voices and Orchestra; an Opera or Melodrama, La Clementina; 14 Concert airs and Duets, with Orchestra. Of the vocal works the Stabat Mater alone is published (Paris, Sieber, op. 61).

There are also many other pieces which are either spurious or mere arrangements by Boccherini of his own works. See 'Notice sur la vie et les ouvrages de Luigi Boccherini, suivie du catalogue raisonné de toutes ses œuvres, tant publiées qu'inédites, par L. Picquot,' 8vo. Paris, Philipp, 1851, with two portraits. (Printed at Bar le duc.) [C. F. P.]

BOCHSA, Robert Nicolas Charles, composer and eminent harpist, born at Montmédi 1789, was the son of Karl Bochsa, a flute and clarinet-player. He played the piano and flute in public at an early age, and composed airs de ballet for the theatre while yet a child. Before he was sixteen his opera 'Trajan' was produced at Lyons in honour of the Emperor's visit. His family having removed to Bourdeaux he became a pupil of Franz Beck, under whom he wrote a ballet, and an oratorio, 'Le Déluge Universel.' In 1806 he entered the Conservatoire at Paris as a pupil first of Catel and then of Méhul. He studied the harp under Nadermann and Marin, but soon formed a style of his own. He was continually discovering new effects, even to the close of his life, and may fairly be said to have revolutionised harp-playing. In 1813 he was appointed harpist to the Emperor Napoleon, and three years later to Louis XVIII and the Duc de Berri. Eight operas from his pen were performed at the Opéra Comique between 1813 and 1816. He composed a requiem to the memory of Louis XVI, which was performed with great solemnity in Jan. 1816, but a year later he was detected in extensive forgeries, and fled from France never to return. He was tried in his absence, and condemned to 12 years imprisonment, with a fine of 4,000 francs. He took refuge in London, where his fine playing was universally admired, and so popular did the harp become that he was unable to satisfy all the applicants for lessons. Parish-Alvars and J. B. Chatterton were both pupils of Bochsa. In 1822 he undertook the joint management, with Sir George Smart, of the Lent oratorios, and in 1823 the entire direction of them. Here he produced Stadler's 'Jerusalem,' oratorios by Wade and Sir John Stevenson, and his own 'Déluge Universel.' On the institution of the Royal Academy of Music Bochsa was appointed professor of the harp and general secretary, but in 1827 was dismissed on account of public attacks upon his character which he was unable to deny. In 1826 he succeeded Coccia as conductor at the King's Theatre, and six years later was himself succeeded by Costa. Rossini's 'Comte Ory' was produced under his management. Bochsa gave annual concerts, the programme of which always contained some striking novelty, though not always in the best taste. For instance, at one of them Beethoven's 'Pastoral Symphony' was accompanied by acted illustrations. In 1839 he ran away with the wife of Sir Henry Bishop and undertook a concert tour, visiting every country of Europe (except France), America, and Australia, where he died of dropsy at Sydney in 1855. Immediately before his death he composed a requiem, which was performed at his funeral.

As a composer Bochsa was too prolific for his own fame. Some of his many compositions for the harp, including a 'Method' for that instrument, are still known to harp-players. As a man he was irregular and dissipated to the last degree. [M. C. C.]

BOCKLET, Carl Maria von, pianoforte-player, born at Prague, 1801; learned the pianoforte from Zawora, the violin from Pixis, and composition from D. Weber. In 1820 he settled in Vienna as first violin in the Theatre 'an der Wien,' but shortly after resigned the violin and gave his whole attention to the piano. Beethoven took much interest in him, and at different times wrote him three letters of recommendation (Nohl, 'Beethovens Briefe,' Nos. 175, 176, 324). He was very intimate with Franz Schubert, whose piano compositions he was the first to bring into public notice, and for whom he had a romantic attachment. His great object in performance was to catch the spirit of the composition. Meeting with great success as a teacher he gradually withdrew himself from all public appearance; but in 1866, after a long interval, appeared once more to introduce his son Heinrich to notice. [F. G.]

BOCKSHORN, Samuel, born 1629, was originally director of the music at the Dreifaltigkeits Church in Pressburg, and in 1657 Capellmeister to the Duke of Wurtemberg in Stuttgart. Died not later than 1669. Amongst other compositions may be named a dramatic cantata 'Raptus Proserpinæ,' 1662. His works were largely published, and even as late as 1708 a new edition of his Sonatas, Cappricci, Allemandes, etc., was published in Vienna. [F. G.]

BODE, Johann Joachim Christoph, born at Barum in Brunswick 1730. He had a strange and varied life as bassoon and oboe-player, composer, newspaper editor ('Hamburger Correspondent'), printer (Lessing's 'Hamburgische Dramaturgie'), and translator (Burney's 'Present State of Music in Germany.') He died at Weimar Dec. 13, 1793. [M. C. C.]

BODENSCHATZ, Erhard, born at Lichtenberg in the Erzgebirge about 1570, studied theology and music at Leipsic, in 1600 became Cantor at Schulpforta, in 1603 Pastor at Rehausen, and in 1608 Pastor at Gross-Osterhausen, near Querfurt, where he died in 1638. Bodenschatz's Magnificat (1599) and his 'General-

bass' show him to have been an able contrapuntist; but his real value arises from the collections of music which he brought out—'Psalterium Davidis,' 4 voc. (Leipsic, 1605); 'Florilegium hymnorum,' 4 voc. (Leipsic, 1606); 'Harmonia angelica,' a collection of Luther's hymns (1608); 'Bicinia XC' (1615); and especially 'Florilegium Portense,' in 2 parts. Of Part 1 the first edition was printed by Lamberg of Leipsic in 1603, and contains 89 motets—increased in the 2nd edition (1618) to 120. Part 2 appeared in 1621, and contained 150 motets. There is no score of the work. It was published, like our own 'Barnard,' in separate parts, small 4to—8 of the first part, and 9 of the second—including in the latter case a Basso continuo part. A copy of the work is in the British Museum. Its contents are as follows:—

PART I (1618).

1. Pater noster. L. Hasler. 8 voices.
2. Exultat cor meum. Anon. 8 v.
3. Benedicam. A. Gabriel. 8 v.
4. Deus meus. Erbach. 8 v.
5. Man wird zu Zion. Hausman. 8 v.
6. Quaerite. Calvisius. 8 v.
7. Audi hymnum. Bodenschatz. 8 v.
8. Laudate pueri. Orlandus. 7 v.
9. Laudate Dominum. Hasler. 8 v.
10. Repleatur os meum. Gallus. 5 v.
11. Confitebor. Orlandus. 8 v.
12. Nisi Dominus. Anon. 8 v.
13. Beatus vir. Gallus. 8 v.
14. Deus adiutor. Eremita. 8 v.
15. Exultate. Gabriel. 8 v.
16. Laudate Dominum. Anon. 8 v.
17. Deus canticum. Fabricius. 6 v.
18. Cantate Domino. Ammonis. 8 v.
19. Exultate. Dulichius. 8 v.
20. Sacerdotes stabant. Anon. 8 v.
21. Cantate Domino. Anon. 8 v.
22. Exaudiat te Dominus. Fabricius. 6 v.
23. Sis praesens Deus, Fabritius. 6 v.
24. Ego sum panis. Gallus. 5 v.
25. Domine quid. Orlandus. 6 v.
26. Cor mundum. Anon. 6 v.
27. Media vita. Gallus. 8 v.
28. Cibavit nos. Bassanus. 8 v.
29. O quam metuendus. Gallus. 8 v.
30. Jubilate. Giovanelli. 8 v.
31. Domine Dominus noster. Erbach. 8 v.
32. Jubilate. Marentius. 8 v.
33. Cantate. Horologius. 8 v.
34. Laudate Dominum. Cantoni. 8 v.
35. Laudate Dominum. Venturus. 8 v.
36. Veniet tempus. Gallus. 8 v.
37. Audi tellus. Gallus. 8 v.
38. Non vos relinquam. Fabricius. 6 v.
39. Hymnum cantate. Massainus. 8 v.
40. In convertendo. Orlandus. 8 v.
41. O Domine Jesu Christe. A. Gabriel. 8 v.
42. Levavi oculos. Orlandus. 8 v.
43. Deus misereatur. Bischoff. 8 v.
44. Confitemini. Orlandus. 5 v.
45. Domine quis habitabit. Erbach. 6 v.
46. Deus in adiutor. Orlandus 6 v.
47. Domine, quando veneris. Gallus. 6 v.
48. Jubilate. F. Weissensee. 8 v.
49. Cantate Domino. Gallus. 8 v.
50. Angelus ad pastores. Orlandus. 5 v.
51. Nesciens mater. Erbach. 5 v.
52. Angelus ad pastores. H. Praetorius. 8 v.
53. Quem vidistis pastores. A. Gabriel. 8 v.
54. Das alte Jahr. Calvisius. 8 v.
55. Surge illuminare. H. Praetorius. 8 v.
56. Nunc dimittis. Anon. 5 v.
57. A Domino factum. Hasler. 8 v.
58. Surge propera. H. Praetorius. 8 v.
59. Quam pulchra es. Bodenschatz. 5 v.
60. Tristis est anima. Orlandus. 5 v.
61. Adoramus te. Gallus. 6 v.
62. Filiae Jerusalem. Gallus. 8 v.
63. Dominus Jesus. Gallus. 8 v.
64. Ecce quomodo. Gallus. 4 v.
65. Alleluia. Gallus. 8 v.
66. Tulerunt Dominum. Massainus. 8 v.
67. Tulerunt Dominum. H. Praetorius. 8 v.
68. Angelus Domini. C. Erbach. 6 v.
69. O viri, O Galilaei. Boschettus. 8 v.
70. Veni Sancte. Gallus. 8 v.
71. Hodie completi. A. Gabriel. 7 v.
72. Hodie completi. Gallus. 8 v.
73. Adesto unus Deus. Neander. 8 v.
74. Duo seraphim. Ingignerus. 8 v.
75. Te Deum patrem. H. Praetorius. 8 v.
76. Te Deum patrem. Erbach. 8 v.
77. Factum est. H. Praetorius. 8 v.
78. Jam non dicam. Gallus. 6 v.
79. Gaudent in coelis. Fabricius. 6 v.
80. Jam non dicam. Phinot. 8 v.
81. Ingrediente Domino. Zalamella. 5 v.
82. Hierusalem gaude. Gallus. 6 v.
83. Non auferetur scept. Meiland. 8 v.
84. Veni Domini. Gallus. 8 v.
85. Praeter rerum. Calvisius. 6 v.
86. Von Himel hoch. Calvisius. 6 v.
87. Freut euch. Calvisius. 6 v.
88. Gloria in excelsis. Calvisius.
89. Joseph, lieber Joseph. Calvisius. 6 v.

Finis [of the edition of 1603].

85. Gloria tibi Domine. H. Praetorius. 7 v.
86. Non auferetur. Rothius. 7 v.
87. Hosianna. Mauritius Landgr. Hassiae. 8 v.
88. Hierusalem gaude. Zangius. 8 v.
89. Cum natus esset Jesus. Walliser. 8 v.
90. Hodie Christus. Anon. 8 v.
91. Das alte Jahr. M. Praetorius. 8 v.
92. Herre nun lestu. Demantius. 6 v.
93. Ave gratia plena. Bianciardi. 6 v.
94. Surrexit Christus. Zangius. 8 v.
95. Apparuerunt Apostolis. Vincentius. 8 v.
96. Cantate. H. Praetorius. 8 v.
97. Venite exultemus. H. Praetorius. 8. v.
98. Jubilate. A. Berger. 8 v.
99. Cantate. A. Berger. 8 v.
100. Laudate Dominum. A. Berger. 8 v.
101. Super flumina. Vulpius. 8 v.
102. Domine Jesus. Walliser. 8 v.
103. Gaudent in coelis. Walliser. 8 v.
104. Omnes gentes. Steuccius. 8 v.
105. Benedicam. M. Praetorius. 6 v.
106. Benedicam. Francus. 8 v.
107. Ist nicht Ephraim. Hartmann. 8 v.
108. Lobet den Herrn. J. Gross. 8 v.
109. Ich habe den Gottlosen. Anon. 8 v.
110. Benedicta sit sancta. Gumpelzheim. 8 v.
111. Hodie nobis. L. Viadana. 8 v
112. Hodie Christus. G. Gabriel. 8 v.
113. Magnum haeredidatis. Merulus. 8 v.
114. Corde natus. Vulpius. 8 v.
115. Deus spes nostra. Vulpius. 8 v.

PART II (1621).

1. Allein zu dir Herr. M. Roth. 8 voices.
2. Anima mea exspectat. F. Weissensee. 8 v.
3. An Wasserflüssen Babylons. C. F. Walliser. 8 v.
4. Benedicat te Deus. M. Roth. 8 v.
5. Beati omnes. Anon. 8 v.
6. Benedictus es Dom. F. C. Gabutius. 8 v.
7. Congregati sunt. M. Roth. 8 v.
8. Confitemini. C. Vincentius (vel Capilupus). 8 v.
9. Confitebor tibi in Organis. M. Vulpius. 8 v.
10. Cantate Domino. A. Pacellus. 8 v.
11. Dominus regnavit. M. Roth. 8 v.
12. Der Herr wird dich. Do. 8 v.
13. Domine quis habitabit. Gabutius. 7 v.
14. Domine Jesu. Luyton. 6 v.
15. Deus misereatur nostri. Pallavicinus. 8 v.
16. Domine quis habitabit. Anon. 8 v.
17. De profundis clamavi. T. Riccius. 8 v.
18. Deus meus ad te. Hasler. 6 v.
19. Domini est terra. Capilupus. 8 v.
20. Deus in adiutorium. Anon. 8 v.
21. Domine quid multiplicati. Anon. 8 v.
22. Ecce nunc benedicite. Anon. 8 v.
23. Ecce quam bonum. Anon. 8 v.
24. Exultate Deo. G. Zuchinius. 8 v.
25. Factum est, dum iret. M. Vulpius. 10 v.
26. Felix o ter. Anon. 8 v.
27. Foedera coniugii. Anon. 8 v.
28. Gemmula carbunculi. Anon. 6 v.
29. Homo quidam. M. Vulpius. 8 v.
30. Herr, wenn ich nur. M. Franck. 8 v.
31. Ich hab's gewagt. M. Roth. 8 v.
32. In Domino gaudebimus. M. Roth. 8 v.
33. Ich beschwere euch. F. Weissensee. 8 v.
34. Jubilate Deo. Anon. 8 v.
35. Iniquos odio habui. L. Marentius. 8 v.
36. Lieblich und schön. M. Roth. 7 v.
37. Lobe den Herrn. Anon. 8 v.
38. Levavi oculos. Anon. 8 v.
39. Lobe den Herrn. Hartman. 8 v.
40. Moribus insanctis. Anon. 8 v.
41. Nun lob mein. C. T. Walliser 5 v.
42. Non est bonum. M. Roth. 8 v.
43. Obsecro vos fratres. S. Gallus. 8 v.
44. Populi omnes. M. Roth. 8 v.
45. Pater peccavi. J. B. Pinnellus. 8 v.
46. Quemadmodum desiderat. L. Balbus. 8 v.
47. Querite primum. Zangius. 6 v.
48. Quam dilecta. A. Patartus. 6 v.
49. Quam in coelo. M. Franck. 6 v.
50. Qui habitat in. Viadana. 8 v.
51. Si quis diligit me. M. Roth. 8 v.
52. Surge propera. M. Roth. 8 v.
53. Si bona suscepimus. L. Hasler. 8 v.
54. Sanctificavit Dominus. C. Erbach. 8 v.
55. Tribularer, si. L. Leonius. 8 v.
56. Super flumina Babylonis. A. Savetta. 8 v.
57. Si acuero, ut fulgur. Viadana. 8 v.
58. Tota pulcra es. L. Balbus. 8 v.
59. Veni in hortum. C. Vincentius. 6 v.
60. Veni in hortum. M. Roth. 8 v.
61. Venite ad me omnes. V. Bertholusius. 8 v.
62. Unser Leben. S. Calvisius. 8 v.
63. Ich danke Dir. E. Bodenschatz. 8 v.
64. Zion spricht. S. Calvisius. 8 v.
65. Oremus praeceptis. C. J. Walliser. 8 v.
66. Jubilate Deo. J. Gabriel. 8 v.
67. Jubilate. L. Marentius. 8 v.
68. Cibavit nos. J. Bellus. 8 v.
69. In te Domine speravi. Pallavicinus. 8 v.
70. Canite tuba in Sion. B. Pallavicinus. 8 v.
71. Hosanna in excelsis. F. Weissensee. 8 v.
72. Jerusalem gaude. C. Demantius. 8 v.
73. Alleluia Cantate. J. L. Hasler. 8 v.
74. Angelus ad pastores. N. Zang. 6 v.
75. Hodie Christus. L. Balbus. 7 v.
76. Hodie Christus. C. Erbach. 8 v.
77. Quem vidistis. F. Osculatus. 8 v.
78. Surgite pastores. Bianciardus. 8 v.
79. Claritas Domini, C. Vincentius, 8 v.
80. Jam plausus. C. Demantius. 8 v.
81. Quid conciuunt. F. Bianciardus. 5 v.
82. Osculetur me. V. Bertholusius. 7 v.
83. Gloria tibi Domine. C. Vincentius. 8 v.
84. Sit nomen Domini. Borsarus. 8 v.
85. Stellam quam viderant. P. de Monte. 7 v.
86. Nunc dimittis. H. Stabilis. 8 v.
87. Senex puerum. Valcampus. 6 v.
88. Plaudat nunc organis. L. Balbus. 8. v.
89. Beata es. Steffaninus. 7 v.
90. Ecce tu pulchra es. A. Borsarus 8 v.
91. Angelus Domini nuntiavit. N. Parma. 8 v.
92. Ave rex. F. Bianciardus. 8 v.
93. O Domine Jesu. L. Leonius. 8 v.
94. Tristis est anima. Agazzarius. 8 v.
95. Pouam inimicitias. M. Roth. 8 v.
96. Christus resurgens. Steffaninus. 5 v.
97. Alleluia surrexit. H. Ballionus. 6 v.
98. Quem quaeris. Orph. Vecchus. 6 v.
99. Expurgate vetus. C. Buel. 6 v
100. Cognoverunt discipuli. L. Cusalius. 8 v.
101. Surgite populi. H. Vecchus. 8 v.
102. Tulerunt Dominum. A. Savetta. 8 v.

103. Angelus Domini descendit. L. Leonius. 8 v.
104. Alleluia. H. Steuccius. 8 v.
105. Singet dem Herrn. M. Roth. 8 v.
106. Maria Magdalena. Anon. 8 v.
107. Dum rex gloriae. Anon. 8 v.
108. Exurgat Deus. A. Pacellus. 8 v.
109. Exivi a patre. F. B. Dulcinus. 8 v.
110. Jam non dicam. F. Gabriel. 8 v.
111. O viri, o Galilaei. J. Croce. 8 v.
112. In nomine Jesu. Steffaninus. 8 v.
113. Hodie completi sunt. L. Valcampus. 6 v.
114. Hodie completi sunt. O. Catalanus. 8 v.
115. Dum complerentur. Pallavicinus. 8 v.
116. Veni Sancte Spiritus. N. Zangius. 8 v.
117. Intonuit de coelo. Aichinger. 6 v.
118. Invocamus te. Anon. 8 v.
119. Duo Seraphim. F. Croatius. 8v.
120. O altitudo. F. Osculatus. 8 v.
121. Te Deum patrem. C. Valcampus. 6 v.
122. Tres sunt, qui. 'A. Pacellus. 8 v.
123. Tibi laus, tibi gloria. Anerius. 8 v.
124. Te Deum patrem. V. Bertholusius. 8 v.
125. Puer, qui natus est. C. Valcampus. 6 v.
126. Puer, qui natus est. H. Praetorius. 8 v.
127. Et tu puer. C. Vincentius. 8 v.
128. Fuit homo. H. Praetorius. 5 v.
129. Tu es Petrus. M. Franck. 8 v.
130. Petre, amas me? L. Leonius. 8 v.
131. Audivi vocem de coelo. J. Bellus. 6 v.
132. Factum est praelium. J. T. Tribiolus. 6 v.
133. Factum est praelium. L. Balbus. 8 v.
134. Factum est silentium. C. Porta. 8 v.
135. Venit Michael. Anon. 8 v.
136. Cantabant sancti. B. Regius. 8 v.
137. Hi sunt, qui venerunt. H. Stabilis. 8 v.
138. Hic est vere. A. Agazzarius. 8 v.
139. Sanctis Apostolis. G. Zuchini. 7 v.
140. Audivi vocem Angelorum. L. Leonius. 8 v.
141. Gaudent in coelis. Demantius. 8 v.
142. Isti sunt Triumphatores. C. Bertus vel Demantius. v. s.
143. Exultemus Domino. B. Bagnius. 8 v.
144. Laudate Dominum, H. Perinus. 7 v.
145 Jubilate Deo. B. Pallavicinus. 8 v.
146. Exultavit cor meum. N. Parma. 8 v.
147. Exultate Deo. A Savetta. 8 v.
148. Vespere autem Sabbathi. Anon. 8 v.
149. Laudate nomen Domini. J. Gabriel. 8 v.
150. Laudate Dominum. J. Croce. 8 v.

[G.]

BOEHM, organist at Wehlan in East Prussia about 1770, one of the latest composers whose chorales are included in the choral-books. [F. G.]

BOEHM, Elizabeth, singer, born at Riga 1756, made her first appearance 1783; afterwards married the tenor Cartellieri at Strelitz, from whom she separated, and married again Boehm the actor, under whose name she became one of the most favourite actresses of the Berlin national theatre. She was the first to play Donna Elvira in Berlin (1790). She died 1797. [F. G.]

BOEHM, Heinrich, born 1836 at Blasria in Bohemia, where his father was leader of the choir and composer of the opera of 'Krathonos' (Rübezahl). Heinrich himself has composed 35 operas and operettas in Bohemian, and his name is well known on the stage of that country. [F. G.]

BOEHM, Joseph, a violinist of repute, born at Pesth in 1798. He was a pupil first of his father, and then of Rode, who took a lively interest in his talent. After having played with much success at Vienna in 1815 he travelled for several years in Italy, giving concerts in most of the principal towns. On his return to Vienna in 1819 he was appointed professor of the violin at the Conservatorium, which post he occupied till 1848. In 1821 he became a member of the imperial band, and retired in 1868. From 1823 to 1825 he travelled in Germany and France, earning applause everywhere for the soundness of his tone, his irreproachable technique, and his healthy musical style. But it is as a teacher that Boehm's name has won a permanent place in the history of modern violin-playing. For 50 years he resided at Vienna—(where he died, March 23, 1876)—devoting his powers to the instruction of his numerous pupils, among whom it will suffice to name Ernst, Joachim, L. Straus, Helmesberger, and Singer. In fact all the excellent violinists who during the last thirty years have come from Vienna were pupils either of Boehm or Mayseder, or both. These two masters appear to have supplemented each other by the different bent of their talents: Mayseder excelling chiefly by brilliant technique, while breadth of tone and thorough musical style were the prominent features of Boehm's playing.

He has published a number of compositions for the violin, polonaises, variations, a concertino, also a string-quartet, which however are of no importance. [P. D.]

BOEHM, Theobald, a flute-player of distinction, and Kammer-musicus at Munich, born about the commencement of the present century. Besides composing many brilliant works for his instrument, he introduced several notable improvements in its mechanism; especially a new fingering which bears his name, and was introduced in London about the year 1834. It has been found applicable also to the oboe and bassoon, and has been adapted by Klosé to the clarinet, though with less success than in the other cases, owing to the foundation of the latter scale on the interval of a twelfth.

Its principal peculiarity is the avoidance of what are termed 'cross-fingered' notes; viz. those which are produced by closing a hole below that through which the instrument is speaking. For this purpose the semitone is obtained by pressing down the middle finger of either hand, and the corresponding whole tone, by doing the same with the forefinger. A large number of duplicate fingerings is also introduced, which facilitate passages previously impracticable. On the flute the system has the advantage of keeping different keys more on a level as regards difficulty: E major, for instance, which on the old eight-keyed instrument was false, uneven in tone, and mechanically difficult, is materially simplified. On the other hand it to a certain extent alters the quality of the tone, making it coarser and less characteristic. It also complicates the mechanism, rendering the instrument heavier, and more liable to leakage.

Boehm's method has been generally adopted by flute-players both in this country and abroad. Klose's modification applied to the clarinet is used in France for military bands; many of Böhm's contrivances are incorporated in the oboes of M. Barret as made by Triebert of Paris, and are figured under the heading Cor Anglais. Bassoons on this system are rarely to be met with. [See Flute; Gordon.] [W.H.S.]

BOESENDORFER, Ludwig, a pianoforte-maker in Vienna. Ignaz Bösendorfer founded the firm in 1828. His son Ludwig succeeded him in 1859, and soon abandoning the cheaper build and mechanism identified with Vienna, that had influenced the technique of the Viennese school of pianists from the days of Mozart, adopted modern notions of tension and framing and an action of his own, grafting English principles

upon Viennese. By these changes he has raised his instruments to a place beside those of other acknowledged leading pianoforte-makers in Austria and Germany. [A. J. H.]

BOESSET, ANTOINE, born about 1585, died 1643, 'conseiller du roi' and 'surintendant de la musique des chambres du roi et de la reine' under Louis XIII; composer of court ballets, 24 in number, and ten books of airs in four and five parts, which attained immense popularity in their day. An English translation of the first book of his airs appeared with the title 'Court Ayres with their Ditties Englished' (London, 1629). He was succeeded in his posts and titles at the court of Louis XIV by his son JEAN BAPTISTE, born 1612, died 1685, and he, in 1667, by his son CLAUDE JEAN BAPTISTE, born about 1636, who composed, in addition to ballets for the court, a series of duets called 'Fruits d'Automne' (Paris, 1684). [M. C. C.]

BOHEMIAN GIRL, THE, a grand opera in three acts; the libretto adapted by Bunn from Fanny Ellsler's ballet of 'The Gipsy' (not the 'Gitana'); the music by Balfe. Produced at Drury Lane Nov. 27, 1843, also at Her Majesty's Feb. 6, 58, as 'La Zingara' (Piccolomini as Arline); and in December, 69, at the Théâtre Lyrique, Paris, as 'La Bohémienne,' with additions by the composer.

BOHRER, the name of a family of musicians. (1) CASPAR, born 1744 at Mannheim, trumpeter in the court band, and remarkable performer on the double-bass; called to Munich in 1778, and died there Nov. 4, 1809. (2) His son and pupil ANTON, born at Munich, 1783, learned the violin from Kreutzer, and composition from Winter and Danzi, and became violin-player in the court orchestra at Munich. With his brother MAX (born 1785) he undertook in 1810 an extensive tour, ending in Russia, where they narrowly escaped transportation to Siberia as employés of the King of Bavaria, Napoleon's ally. In 1823 the brothers were appointed to the royal orchestra in Berlin, but quarrelling with Spontini lost their posts. Anton then resided in Paris till 1834, when he was made Concertmeister at Hanover. Max obtained a similar position at Stuttgart. The brothers married two sisters of Ferdinand David and of Madame Dulcken. Anton's daughter, SOPHIE, a girl of much promise as a piano-player, died in 1849 at Petersburg, aged 21. [F. G.]

BOIELDIEU, FRANÇOIS ADRIEN,[1] was born December 16 (not 15), 1775, at Rouen, where his father held the position of secretary to Archbishop Larochefoucauld. His mother kept a milliner's shop in the same city. The union does not seem to have been a happy one. We know at least that during the Revolution the elder Boieldieu availed himself of the law of divorce passed at that time to separate from his first wife and contract a second marriage. Domestic dissensions were perhaps the reason why our composer, when his talent for music began to show itself, exchanged the house of his parents for that of his master, the organist of the cathedral, Broche, who, although an excellent musician and pupil of the celebrated Padre Martini, was known as a drunkard, and occasionally treated Boieldieu with brutality. On one occasion, it is said, the boy had stained one of his master's books with ink, and in order to evade the cruel punishment in store for him escaped from Broche's house and went on foot to Paris, where he was found after much trouble by his family. Whether he returned to Broche seems uncertain. Neither are we informed of any other master to whom the composer owed the rudimentary knowledge of his art. This knowledge, however acquired, was put to the test for the first time in 1793, when an opera by Boieldieu, called 'La fille coupable' (words by his father) was performed at Rouen with considerable success. It has hitherto been believed that Boieldieu left Rouen for Paris immediately, or at least very soon after, this first attempt. This however must be a mistake, unless we accept the improbable conjecture of a second temporary sojourn in the capital. Certain it is that Boieldieu was again in Rouen October 28, 1795, when another opera by him, 'Rosalie et Myrza,' was performed at the theatre of that city. The success of this second venture does not seem to have been brilliant, to judge at least by the 'Journal de Rouen,' which after briefly noticing the book observes silence with regard to the music. Many of Boieldieu's charming ballads and chansons owe their origin to this period, and added considerably to the local reputation of the young composer. Much pecuniary advantage he does not seem to have derived from them, for Cochet, the Paris publisher of these minor compositions, told Fétis that Boieldieu was glad to part with the copyright for the moderate remuneration of twelve francs apiece. Soon after the appearance of his second opera Boieldieu left Rouen for good. Ambition and the consciousness of power caused him to be dissatisfied with the narrow sphere of his native city, particularly after the plan (advocated by him in an article in the 'Journal de Rouen,' entitled 'Reflexions patriotiques sur l'utilité de l'étude de la musique') of starting a music school on the model of the newly-founded Conservatoire had failed.

To Paris therefore Boieldieu went for a second time, with an introduction from Garat the singer to Jadin (a descendant of the well-known Belgian family of musicians), at whose house he found a hospitable reception, and became acquainted with the leading composers of the day, Cherubini amongst the number. Boieldieu made his début as an operatic composer in the capital with the 'Famille Suisse,' which was performed at the Théâtre Feydeau in 1797, and had a run of thirty nights alternately with Cherubini's 'Médée.' Other operas followed in rapid succession, amongst which we mention 'Zoraïme et Zulnare' (written

[1] An important work by A. Pougin, 'Boieldieu: sa vie, ses œuvres, son caractère, sa correspondance,' published in 1875, has thrown new light on the composer's career, and corrected many erroneous statements made by Fétis and other biographers.

before 1796, but not performed till 1798), 'La Dot de Suzette' (same year), 'Beniowski' (after a drama by Kotzebue; performed in 1800 at the Théâtre Favart), and 'Le Calife de Bagdad' (performed in September of the same year with enormous success). To these operatic works ought to be added some pieces of chamber music, which we mention less for their intrinsic value than for the sake of completeness. They are, according to Fétis, a concerto and six sonatas for pianoforte, a concerto for harp, a duo for harp and pianoforte, and three trios for pianoforte, harp, and violoncello. To the success of these minor compositions Boieldieu owed his appointment as professor of the pianoforte at the Conservatoire in 1800. With the same year we may close the first period of Boieldieu's artistic career. The 'Calife de Bagdad' is the last and highest effort of this period. If Boieldieu had died after finishing it he would be remembered as a charming composer of pretty tunes cleverly harmonised and tolerably instrumented, in short as an average member of that French school of dramatic music of which he is now the acknowledged leader. Boieldieu's first manner is chiefly characterised by an absence of style—of individual style at least. Like most men of great creative power and of autodidactic training, like Wagner for instance, Boieldieu began by unconsciously adopting, and reproducing with great vigour, the peculiarities of other composers. But every new advance of technical ability implied with him a commensurate step towards original conception, and his perfect mastery of the technical resources of his art coincided with the fullest growth of his genius. During this earlier period matter and manner were as yet equally far from maturity. This want of formal certainty was felt by the composer himself, if we may believe a story told by Fétis, which, although somewhat doubtful on chronological grounds, is at any rate plausibly invented. He relates that, during the composition of the 'Calif of Bagdad,' Boieldieu used to submit every new piece as he wrote it to the criticism of his pupils at the Conservatoire. When, as happened frequently, these young purists took exception at their master's harmonic peccadilloes, the case was referred to Méhul, to whose decision, favourable or unfavourable, Boieldieu meekly submitted. Considering that at the time Boieldieu was already a successful composer of established reputation, his modesty cannot be praised too highly. But such diffidence in his own judgment is incompatible with the consciousness of perfect formal mastership.

After one of the successful performances of the 'Calife' Cherubini accosted the elated composer in the lobby of the theatre with the words 'Malheureux! are you not ashamed of such undeserved success?' Boieldieu's answer to this brusque admonition was a request for further musical instruction, a request immediately granted by Cherubini, and leading to a severe course of contrapuntal training under the great Italian master. The anecdote rests on good evidence, and is in perfect keeping with the characters of the two men. Fétis strongly denies the fact of Boieldieu having received any kind of instruction or even advice from Cherubini—on what grounds it is not easy to perceive. Intrinsic evidence goes far to confirm the story. For after the 'Calif of Bagdad' Boieldieu did not produce another opera for three years, and the first work brought out by him after this interval shows an enormous progress upon the compositions of his earlier period. This work, called 'Ma tante Aurore,' was first performed at the Théâtre Feydeau January 1803, and met with great success. In June of the same year the composer left France for St. Petersburg. His reasons for this somewhat sudden step have been stated in various ways. Russia at that time was the El Dorado of French artists, and several of Boieldieu's friends had already found lucrative employment in the Emperor's service. But Boieldieu left Paris without any engagement or even invitation from the Russian court, and only on his reaching the Russian frontier was agreeably surprised by his appointment as conductor of the Imperial Opera, with a liberal salary. It is very improbable that he should have abandoned his chances of further success in France, together with his professorship at the Conservatoire, without some cause sufficient to make change at any price desirable. Domestic troubles are named by most biographers as this additional reason. Boieldieu had in 1802 contracted an ill-advised marriage with Clotilde Mafleuray, a dancer; the union proved anything but happy, and it has been asserted that Boieldieu in his despair took to sudden flight. This anecdote however is sufficiently disproved by the fact recently discovered of his impending departure being duly announced in a theatrical journal of the time. Most likely domestic misery and the hope of fame and gain conjointly drove the composer to a step which, all things considered, one cannot but deplore. Artistically speaking the eight years spent by Boieldieu in Russia must be called all but total eclipse. By his agreement he was bound to compose three operas a year, besides marches for military bands, the libretti for the former to be found by the Emperor. But these were not forthcoming, and Boieldieu was obliged to take recourse to books already set to music by other composers. The titles of numerous vaudevilles and operas belonging to the Russian period might be cited, such as 'Rien de trop,' 'La jeune femme colère,' 'Les voitures versées,' 'Aline, reine de Golconde' (to words previously set by Berton), and 'Télémaque'; also the choral portions of Racine's 'Athalie.' Only the three first-mentioned works were reproduced by Boieldieu in Paris; the others he assigned to oblivion. 'Télémaque' ought to be mentioned as containing the charming air to the words 'Quel plaisir d'être en voyage,' afterwards transferred to 'Jean de Paris.'

In 1811 Boieldieu returned to Paris, where great changes had taken place in the meantime. Dalayrac was dead; Méhul and Cherubini, disgusted with the fickleness of public taste, kept silence; Nicolo Isouard was the only rival to be

feared. But Boieldieu had not been forgotten by his old admirers. The revival of 'Ma tante Aurore' and the first performance in Paris of an improved version of 'Rien de trop' were received with applause, which increased to a storm of enthusiasm when in 1812 one of the composer's most charming operas, 'Jean de Paris,' saw the light. This is one of the two masterpieces on which Boieldieu's claim to immortality must mainly rest. As regards refined humour and the gift of musically delineating a character in a few masterly touches, this work remains unsurpassed even by Boieldieu himself; in abundance of charming melodies it is perhaps inferior, and inferior only, to the 'Dame Blanche.' No other production of the French school can rival either of the two in the sustained development of the excellences most characteristic of that school. The Princess of Navarre, the Page, the Seneschal, are indestructible types of loveliness, grace, and humour. After the effort in 'Jean de Paris' Boieldieu's genius seemed to be exhausted: nearly fourteen years elapsed before he showed in the 'Dame Blanche' that his dormant power was capable of still higher flights. We will not encumber the reader's memory with a list of names belonging to the intervening period, which would have to remain names only. Many of these operas were composed in collaboration with Cherubini, Catel, Isouard, and others; only 'Le nouveau seigneur de village' (1813) and 'Le petit Chaperon rouge' (1818), both by Boieldieu alone, may be mentioned here. After the successful production of the last-named opera, Boieldieu did not bring out a new entire work for seven years. In December 1825 the long expected 'Dame Blanche' saw the light, and was received with unprecedented applause. Boieldieu modestly ascribes part of this success to the national reaction against the Rossini-worship of the preceding years. Other temporary causes have been cited, but the first verdict has been confirmed by many subsequent audiences. Up till June 1875 the opera has been performed at one and the same theatre 1340 times, and yet its melodies sound as fresh and are received with as much enthusiasm as on that eventful night of December 10, 1825, so graphically described by Boieldieu's pupil Adam. Such pieces as the cavatina 'Viens gentille dame,' the song 'D'ici voyez ce beau domaine,' or the trio at the end of the first act. will never fail of their effect as long as the feeling for true grace remains.

The 'Dame Blanche' is the finest work of Boieldieu, and Boieldieu the greatest master of the French school of comic opera. It is therefore difficult to speak of the composer, and of the work most characteristic of his style, without repeating to some extent, in a higher key of eulogy, what has already been said in these pages of other masters of the same school. With Auber, Boieldieu shares verve of dramatic utterance, with Adam piquancy of rhythmical structure, while he avoids almost entirely that bane of modern music, the dance-rhythm, which in the two other composers marks the beginning of the decline and fall of the school. Peculiar to Boieldieu is a certain homely sweetness of melody, which proves its kinship to that source of all truly national music, the popular song. The 'Dame Blanche' might indeed be considered as the artistic continuation of the *chanson*, in the same sense as Weber's 'Der Freischütz' has been called a dramatised Volkslied. With regard to Boieldieu's work this remark indicates at the same time a strong development of what in a previous article has been described as the 'amalgamating force of French art and culture'; for it must be borne in mind that the subject treated is Scotch. The plot is a compound of two of Scott's novels, the 'Monastery' and 'Guy Mannering.' Julian, (alias George Brown), comes to his paternal castle unknown to himself. He hears the songs of his childhood, which awaken old memories in him; but he seems doomed to misery and disappointment, for on the day of his return his hall and his broad acres are to become the property of a villain, the unfaithful steward of his own family. Here is a situation full of gloom and sad foreboding. But Scribe and Boieldieu knew better. Their hero is a dashing cavalry officer, who makes love to every pretty woman he comes across, the 'White Lady of Avenel' amongst the number. Yet nobody who has witnessed the impersonation of George Brown by the great Roger can have failed to be impressed with the grace and noble gallantry of the character.

The Scotch airs, also, introduced by Boieldieu, although correctly transcribed, appear, in their harmonic and rhythmical treatment, thoroughly French. The tune of 'Robin Adair,' described as 'le chant ordinaire de la tribu d'Avenel,' would perhaps hardly be recognised by a genuine North Briton; but what it has lost in raciness it has gained in sweetness.

So much about the qualities which Boieldieu has in common with all the good composers of his school; in one point however he remains unrivalled by any of them, viz. in the masterly and thoroughly organic structure of his ensembles. Rousseau, in giving vent to his whimsical aversion to polyphony, says that it is as impossible to listen to two different tunes played at the same time as to two persons speaking simultaneously. True in a certain sense; unless these tunes represent at once unity and divergence—oneness, that is, of situation, and diversity of feelings excited by this one situation in various minds. We here touch upon one of the deepest problems of dramatic music, a problem triumphantly solved in the second act of the 'Dame Blanche.' In the finale of that act we have a large ensemble of seven solo voices and chorus. All these comment upon one and the same event with sentiments as widely different as can well be imagined. We hear the disappointed growl of baffled vice, the triumph of loyal attachment, and the subdued note of tender love—all mingling with each

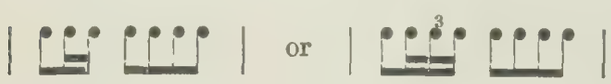
other and yet arranged in separate groups of graphic distinctness. This ensemble, and indeed the whole auction scene, deserve the appellation 'classical' in the highest sense of the word.

The remainder of Boieldieu's life is sad to relate. He produced another opera, called 'Les Deux Nuits,' in 1829, but it proved a failure, owing chiefly to the dull libretto by Bouilly, which the composer had accepted from good nature. This disappointment may have fostered the pulmonary disease, the germs of which Boieldieu had brought back from Russia. In vain he sought recovery in the mild climate of Southern France. Pecuniary difficulties increased the discomforts of his failing health. The bankruptcy of the Opéra Comique and the expulsion of Charles X, from whom he had received a pension, deprived Boieldieu of his chief sources of income. At last M. Thiers, the minister of Louis Philippe, relieved the master's anxieties by a government pension of 6000 francs. Boieldieu died October 8, 1834, at Jarcy, his country house, near Paris. The troubles of his last years were shared and softened by his second wife, to whom the composer was united in 1827 after a long and tender attachment. By her he had a son, ADRIEN, born in 1816, and educated at the Conservatoire under his father. He is the author of several comic operas, some of which have been successfully performed at the Opéra Comique and other theatres. It is perhaps chiefly the burden of his name which prevents him from taking a more distinguished position amongst contemporary French composers. At the centenary celebration of his father's birthday at Rouen a comic opera by the younger Boieldieu, called 'La Halte du Roi' was performed with great success. [F. H.]

BOLERO. A brisk Spanish dance in 3–4 time. The earliest form of its rhythm was

which later became

while to the longer notes of the accompaniment shorter melody notes were given, and *vice versâ*. Gradually the rhythm of the castanets, which were used as an accompaniment to the dance by the dancers themselves, was introduced into the music, which now assumed this form



The bolero usually consists of two chief parts, each repeated, and a trio. The castanet rhythm above referred to mostly commences at least one bar before the melody. Good examples of the bolero may be found in Méhul's 'Les deux Aveugles,' Weber's 'Preciosa' (gipsy-ballet), and Auber's 'Masaniello.' We give the opening of the last as an illustration

[E. P.]

BOLLA, SIGNORA, an Italian prima buffa, who sang in London at the opera in 1794. She was a very pretty woman, and a 'pleasing, genteel actress,' who with a better voice would have been an excellent singer. She was very successful in Paisiello's 'Zingari,' and in 'Nina,' which latter she chose for her benefit, with spoken dialogue instead of recitative; but this was considered an infringement of the rights of the English theatres, and after a few nights it was stopped 'by authority.' In 1802 she was singing at Paris in opera buffa with Lazzarini and Strinasacchi. [J. M.]

BOLOGNA. The first school for instruction in music in Italy was founded at Bologna in 1482 by Pope Nicholas V., when Bartolommeo Ramis Pereja, a Spaniard, was summoned from Salamanca to preside over it. Spataro (so called because he was by trade a maker of scabbards), one of the early Italian writers on music in the 15th century, was a disciple of Pereja.

In the 16th and 17th centuries Bologna had as many as thirty academies for the promotion of various sciences and arts. Four out of this number were musical, not including that of the 'Gelati' (founded 1588) which comprehended every science and art, and flourished throughout the 16th century. One of its members, Girolamo Desideri, wrote a valuable treatise on music. The four are as follows :—

1. 'Dei Concordi,' founded in 1615. The arms chosen by this institution were—three timepieces, a clock, an hour-glass, and a dial. The motto—'Tendimus una.'

2. 'Dei Filomusi,' founded in 1622 by Girolamo Giacobbi, a learned classical composer of the Bolognese school and 'Maestro di Capella' of San Petronio. This academy was entirely devoted to the study of musical science. Device—a bush of reeds, with the motto 'Vocis dulcedine captant.'

3. 'Dei Filaschici,' opened in 1633. Device—David's harp; motto—'Orbem demulcet attactu.' The object of this institution was to inquire into the science of sound.

4. 'Dei Filarmonici,' instituted in 1675 by Vincenzo Carrati entirely for music. Burney, in his 'Tour' of 1773 (p. 230), speaks of this academy as still in existence. He was present at a kind of trial of skill amongst the academicians which took place annually in the church of San Giovanni in Monte. The members of this society each composed portions of the service, and Burney, whose opinion of the performance was asked, praises highly the variety of style and masterly compositions of the members. 'At this performance,' he says, 'were present Mr. Mozart and his son, the little German whose premature and almost supernatural talents so much astonished us in London a few years ago when he had scarce quitted his infant state. He has been much admired at Rome and Naples, and has been honoured with the order of the Speron d'Oro by His Holiness, and was engaged to compose an opera at Milan for the next carnival.'

Orlov ('Traité de Musique,' 1822), speaks of the performance of the sixteen hundred members of the philharmonic society at Bologna, in the cathedral of San Petronio, to celebrate the festival of the patron saint. But there is no mention of this society in the report of 1866 as to the state of musical education in Italy.

In the 16th century there were but few practical musicians of the Bolognese school, though in the next, owing to these musical academies, the masters of the cathedral of San Petronio and other professors of the city were equal to those of the first class in any other part of Europe.

The result of these societies also appears in the series of musical dramas performed in Bologna since the year 1600. There seems to have been no public theatre in this city till 1680, when four operas were performed there 'nel Teatro Publico.' After this the music, which had previously been written by Venetian masters was supplied by members of the Bolognese academies. Among these were Petronio Franceschelli, who set the prologue to the opera of 'Caligula'; Giuseppe Felice Tosi, who composed ten operas between the years 1679 and 1691; Giacomo Antonio Perti, a composer of church music, but also employed in operas for Bologna and Venice; Giovanni Paolo Colonna, Maestro di Cappella di San Petronio; Aldobrandini Albergati; Pistocchi, who founded a famous Bolognese school of singing; and the renowned Padre Martini.

The above list of names contains only a few of the famous composers and practical musicians which were formed in the great Bolognese school. [C. M. P.]

BOLSETTI, an Italian primo buffo caricato, who with his wife, also a singer, played principal parts in the comic operas in London in 1789; such as Cimarosa's 'Villana Riconosciuta,' etc. [J. M.]

BOMBARDON, BOMBARD, BASS-POMMER OR BRUMMER, were originally names of the deeper varieties of the oboe or bassoon family; the bombardon, or largest instrument, reaching to contra F. From these the name was transferred to a bass reed-stop on the organ, with 16-foot tone. In the 'Traité de l'Orgue' by D. Bedos, it appears that the stop was sometimes carried down to 32-foot F. It was mainly employed in accompanying plain-chant.

The name has more recently been given to the lowest of the saxhorns. It is usually tuned in E flat, for the convenience of military players, but a larger instrument in B flat is occasionally employed. There are two forms of the instrument; the one like the euphonium in shape, but larger; the other circular, passing over the performer's shoulder, and with the bell directed forwards. The fundamental note of the first is the E flat of the 16-foot octave; that of the second the B flat in the 32-foot scale. [W. H. S.]

BOMTEMPO, JOÃO DOMINGOS, important Portuguese musician and composer, born 1775 (not 1781) at Lisbon, settled in Paris 1795, visited London, returned to Paris, and finally went back to Lisbon in 1820 and became head of the Conservatoire. As instructor of the royal family he was made Knight of the Order of Christ, and chief director of the court band. He died Aug. 13, 1842. Amongst his works the following deserve mention—Variçõe̊s sobre o fandango; 'Messe de Requiem à la mémoire de Camoens'; Responsorii for Queen Carlotta Joaquina (1822); Missa solenne for the promulgation of the Constitution (1821); Requiems for Maria I. and Pedro IV.; Methodo de Piano

(London, 1816); Alessandro nell Indie, opera seria. His style is clear and dignified, obviously formed on Handel and Haydn. [F. G.]

BOND, Hugh, appointed lay-vicar of Exeter Cathedral in 1762, was also organist of the church of St. Mary Arches in that city. He published 'Twelve Hymns and Four Anthems for four voices' of his composition. Many of his pupils rose to eminence in the profession. He died in 1792. [W. H. H.]

BONNO or BONO, Giuseppe, son of one of the imperial running footmen, born at Vienna 1710. Studied composition at Naples at the Emperor's cost, and in 1738 was taken into the Imperial Hof-kapelle as Hof-scholar, from which he rose to be Hof-compositeur (1739), and, on Gassmann's death, Hof-kapellmeister (1774). He was essentially a court-musician. His oratorios were executed after Lent at the court chapel, and his 'festi teatrali,' or occasional cantatas, were mostly performed by archduchesses before their imperial parents. Bonno was for many years vice-president of the Ton-künstler Societät, and the society executed his oratorio of 'Il Giuseppe ricognosciuto.' His Scores are preserved in the Imperial Library and the Musik-Verein at Vienna, and they show a very moderate amount of invention, sufficient to meet the wants of the time and the society in which he lived, but no more. He must however have had some qualities to make up for these defects, for Mozart (writing April 11, 1781, of the performances of one of his symphonies under Bonno's direction) calls him 'der alte ehrliche brave Mann.' He died April 15, 1788. A fine Amen by him, in the grand Italian style, is engraved in the Fitzwilliam music. [C. F. P.]

BONNY BOOTS. The nickname of a man who appears to have been both a singer and dancer of unequalled ability at the court of Elizabeth, a devoted adherent of the Queen, and—as may be inferred from the style in which he is mentioned in verses published during her lifetime—a personal favourite of hers. He is mentioned in the 9th and 25th Madrigals of the 'Triumphs of Oriana,' a collection of pieces in honour of Elizabeth, published in 1601 :—

9. 'Thus Bonny Boots the birthday celebrated
Of her his lady deerest,
Fair Oriana which to his hart was nearest.'

25. 'For Bonny Boots that so aloft could fetch it,
Oh he is dead, and none of us can reach it.'

Also in the 1st and 9th of Morley's Canzonets published in 1607 :—

1. 'Fly Love that are so sprightly
To Bonny Boots uprightly;
And when in Heaven thou meet him
Say that I kindly greet him,
And that his Oriana
True widow-maid still followeth Diana.'

9. 'Our Bonny Boots could toot it,
Yea and foot it;
Say lustie lads who now shall Bonny-Boot it.'

From three of these quotations it is evident that Bonny Boots was dead at the time.

Various conjectures have been made as to his identity. He has been supposed by Hawkins (Hist. chap. 106) to have been a Mr. Hale or Hales, whose singing had pleased the Queen. Also the Earl of Essex, who was beheaded Feb. 25, 1601. But neither identification is anything more than conjecture.

BONPORTI, Francesco Antonio, born about 1660 at Trient, was an Imperial Counsellor of Austria, and occupied himself with music, in which he was one of the earliest instrumental composers of importance. His first work—Sonatas for 2 Violins and Bass—appeared in 1696 at Venice. These were followed by many others, among which the most remarkable are 'Le triomphe de la grande Alliance,' op. 8, and 100 minuets for Violins and Bass. His 'Dodici Concertini e Serenate,' etc., were printed at Augsburg in 1741. [F. G.]

BOOM, Jan van, flute-player, born at Rotterdam 1773, belonged to the band of King Louis Bonaparte, settled at Utrecht and made many successful tours in Germany. His works chiefly consist of bravura pieces for the flute. His son Jan, born at Utrecht Oct. 15, 1809, was brought up as a pianist, and after a tour in Sweden and Denmark in 1825 settled at Stockholm, where in 1856 he became Professor in the Academy and Music School. In 1862 he visited the chief capitals of Europe to examine the systems of musical education. He has composed Symphonies, Quartets, Trios, and Pianoforte pieces of every description. [F. G.]

BOOSEY & CO., music publishers. This house was established about 60 years ago by Thomas Boosey. He commenced business as an importer of foreign music, and was one of the very few persons then engaged in that trade. Subsequently he became the English publisher for Hummel, Romberg, De Beriot, Rossini, Vaccaj, Mercadante, and other well-known composers. The house was afterwards identified with the Italian operas of Bellini, Donizetti and Verdi, until 1854, when a decision of the House of Lords deprived it of all its foreign copyrights. This judgment caused the firm to lose 'La Sonnambula,' 'La Traviata,' 'Il Trovatore,' and 'Rigoletto,' four of the most valuable properties that have existed in the music trade.

This serious loss of copyrights caused the firm to change its character, and it has since devoted its attention to the publication of popular English music, and to the production of cheap and standard musical works. [G.]

BORDONI, Faustina. [See Hasse.]

BORGHI, Luigi, a violinist and composer; pupil of Pugnani; lived from about 1780 in London, where we find him leader of the second violins at the Handel Commemoration in 1784. He published violin solos; duos for violins, violin and alto, violin and cello; violin-concertos; symphonies for orchestra, and a set of Italian canzonets. [P. D.]

BORJON, CHARLES EMMANUEL (incorrectly Bourgeon), advocate in the Parlement of Paris, author of many law-books, and an eminent amateur, born 1633, died in Paris 1691. He was a remarkable performer on the musette, and author of a 'Traité de la Musette' (Lyons, 1672), which contains a method of instruction, plates, and airs collected by him in various parts of France. Borjon was evidently a man of culture. He excelled in cutting out figures in parchment, some of which were noticed and valued by Louis XIV. [M. C. C.]

BOROSINI, FRANCESCO. This admirable tenor singer was born at Bologna, according to Fétis, about 1695; and in 1723 was one of the principal singers at the Grand Opera at Prague. Very little more of his history is known; but we have evidence that he came, with his wife, to London in 1724, and sang in operas; as in 'Artaserse' by Ariosti, and Handel's 'Tamerlane.' In 1725 he appeared in 'Rodelinda' and 'Giulio Cesare' by Handel, in Ariosti's 'Dario,' and the pasticcio 'Elpidia' given by the former master, with recitatives of his own. The names of Borosini and his wife are not found again in England after 1725. His wife, LEONORA, née D'AMBREVILLE, was originally French, and was a very remarkable contralto singer. In 1714, according to Fétis, she sang at the Palatine Court, and was engaged in 1723 for the Grand Opera at Prague, with her husband. When they were married is not known, but that they came to England together in 1724 is certain, for her name is found in the casts of the same operas in which he also performed. In 'Dario' and 'Elpidia' she is called Signora Sorosini, but this is a mere misprint. It is only curious that it should occur in two different works. [J. M.]

BORSELLI, an Italian singer who, with his wife Elisabetta, performed in comic operas in London in 1789 and 90; such as Martini's 'Cosa Rara,' Gazzaniga's 'Vendemmia,' Paisiello's 'Barbiere,' Cimarosa's 'Ninetta,' and operas of Tarchi, Fabrizi, Bianchi, Nasolini, and Federici. [J. M.]

BORTNIANSKY (acc. BARTNANSKY), DIMITRI, called the Russian Palestrina, was born at Gloukoff, a village of the Ukraine, in 1752, and early showed remarkable ability. He studied in Moscow and in Petersburg under Galuppi, at that time Capellmeister there. Galuppi soon left Russia, but the Empress Catherine supplied Bortniansky with funds to follow him to Venice (1768). He afterwards studied in Bologna, Rome, and Naples. The motets he composed at this period are not remarkable except for richness of harmony. Pälschlich counts him among the opera-composers then in Italy. In 1779 he returned to Russia, and became director of the Empress's church-choir (later—1796—called the 'Imperial Kapelle'), which he thoroughly reformed, and for which he composed 35 sacred concertos in 4 parts, 10 concertos for double choir, and a mass for 3 voices. It was this choir which was placed at the disposal of Boieldieu when, as chapel-master at Petersburg, he was commissioned to compose the music for Racine's 'Athalie.' Bortniansky has the merit of reducing Russian church music to a system. He died Sept. 28 (Oct. 9), 1825. [F. G.]

BOSCHETTI, SIGNORA, a talented soprano who sang in London in comic operas about the year 1772. She acted Rosalba in Piccinni's 'Schiava' in that year at the King's Theatre. [J. M.]

BOSCHI, GIUSEPPE, said to have been a native of Viterbo, was the most celebrated basso of the 18th century. Of his early life, his teacher, or of his first appearance, absolutely nothing is known. To Fétis his very name is unknown. Chrysander (Händel, i. 244) believes him to be the singer of the extraordinary part of Polifeme in Handel's early cantata at Naples in 1709, a portion of which was transferred to 'Rinaldo.' It is at any rate certain that on Feb. 24, 1711, he sang for the first time in London the part of Argante in that opera (Handel's first in London) at the Haymarket Theatre. It is strange enough that Argante was afterwards sung in 1717 by Berenstadt, a German alto, and in 1731 by Francesca Bertolli, a contralto. After this there is a blank in Boschi's history until Handel's return to London. In 1720 we find him again supporting with his magnificent voice the 'Radamisto' of Handel, and Buononcini's 'Astartus.' It is very probable, but not certain, that he was the original Polyphemus of 'Acis and Galatea,' performed privately at Cannons, the seat of the Duke of Chandos; there was then no other basso here capable of singing that part, and Boschi was already singing for Handel. In the same year he was in the cast of 'Muzio Scævola,' the third act of which was Handel's, as also in those of 'Arsace' by Orlandini and Amadei, 'L'Odio e l'Amore' (anonymous), and Buononcini's 'Crispo.' On Dec. 9, 1721, he took part in the first representation of Handel's 'Floridante,' and on Jan. 12, 1723, in that of 'Ottone,' and of 'Flavio' on May 14; besides which he sang in the 'Coriolano' of Ariosti, and 'Farnace' of Buononcini, and in 1724 in Handel's 'Giulio Cesare' and 'Tamerlane,' Ariosti's 'Artaserse' and 'Vespasiano,' and Buononcini's 'Calfurnia.' From this date he sang for Handel in all the operas during 1725, 6, 7, and 8. In 1728 he sang in 'Siroe,' 'Tolomeo,' and a revival of 'Radamisto.' Then came the break-up of the company, and Boschi's name appears no more. Whether he died, or retired to his native country, he was succeeded in 1729 by J. G. Riemschneider. It was unfortunate for Boschi, with his fine voice and execution, that he appeared in Handel's early time, when the operas were written chiefly for women and evirati; when tenors were rarely employed, and the basso only recognised as a disagreeable necessity. Towards the end of this period Handel began to write more freely for basses, and some fine airs fell to the share of Boschi, such, for example, as 'Finche lo strale' in 'Floridante,' 'No, non temere' and 'Del minacciar' in 'Ottone,' 'Tu di pietà' in 'Siroe,'

and 'Respira almen' in 'Tolomeo.' His voice was very powerful, and he could hold his own against Handel's accompaniments, which appeared very noisy to critics of those days. In a satire called 'Harlequin Horace, or the Art of Modern Poetry,' 1735, this line occurs,—

'And Boschi-like be always in a rage,'

to which the following note is appended: 'A useful performer for several years in the *Italian* operas, for if any of the audience chanced unhappily to be lulled to sleep by these soothing entertainments, he never failed of rousing them up again, and by the extraordinary fury both of his voice and action, made it manifest that, though only a tailor by profession, he was *nine* times more a *man* than any of his fellow-warblers.' His wife, FRANCESCA VANINI, a contralto, had been a great singer, but came to London when much past her prime and her voice failing. She sang in 1711 as Goffredo in Handel's 'Rinaldo'; but in 1712 this was given to Margarita de l'Epine, and Boschi's wife appeared no more. [J. M.]

BOSIO, ANGIOLINA, born at Turin August 22, 1830, belonged to a family of artists, both musical and dramatic. She was educated at Milan, and learned singing under Cataneo. She made her first appearance at the age of sixteen, July 1846, in 'I Due Foscari' at Milan. After a short time she went to Verona, and thence to Copenhagen, confirming at each place the promise of excellence which she had already given. At Copenhagen no effort was spared to retain her for a prolonged engagement, but the climate was intolerable to her. She next appeared at Madrid, where she was enthusiastically applauded, and her re-engagement demanded unanimously. In 1848 she appeared in Paris in 'I Due Foscari,' but this time without effect. She went immediately to the Havana, and thence to New York, Philadelphia, and Boston. At all these places she was much admired. In 1851 she returned to Europe, and married a Greek gentleman named Xindavelonis. She was engaged for the next season by Mr. Gye at Covent Garden, and made her début in 'L'Elisir d'Amore,' July 15, 1852. Of her person all could judge; but her voice seemed wiry, strange, perpetually out of tune, and her execution wild and ambitious. Never was a first appearance more scant in musical promise of one who was destined during her short career to become so deservedly great a favourite. But Madame Bosio was curiously made up of contradictions. Her features were irregular and ill-formed; yet on the stage she was so pleasing as to be known by the sobriquet of 'Beaux yeux.' 'Next to Madame Sontag, she was the most ladylike person whom I,' says Mr. Chorley, 'have seen on the stage of the Italian Opera. She had a certain condescending gracefulness, which made up for coldness. This demeanour, and her happy taste in dress, had no small influence on the rapid growth of her popularity, which grew to exceed that of Madame Persiani, whom she replaced, and whom by many she was thought to surpass, though in no respect her equal as a singer.' At the end of this season she made her first hit in 'I Puritani,' taking the place of Grisi, who had declined to sing. This was the turning point of Bosio's fortune. During the winter she was the prima donna at Paris, and reappeared in the next spring in London in 'Matilda di Shabran,' 'Jessonda,' and 'Rigoletto.' The latter was produced May 14. 'Her gay handsome face, her winning *mezzosoprano* voice, not without a *Cremona* tone in it, redeeming the voice from lusciousness, and her neat, lively execution, were all displayed in this part, short as it is.' From this date Bosio met with nothing but most brilliant success. In 1854 she reappeared in 'Il Barbiere,' and the critics had no words too glowing to express their admiration. In 'I Puritani' she was, with the exception of course of Grisi, the best Elvira that had been seen. The winter season found her again in Paris, and the spring of 1855 in London at the Royal Italian Opera,—in 'Ernani' and 'Le Comte Ory.' She sang at the Norwich Festival, receiving £300 for four days. That same year she accepted an engagement at St. Petersburg, the terms being 100,000 francs for four months, with a guaranteed benefit of 15,000 francs and a permission to sing at private concerts. Her success was extraordinary. Thence she went to Moscow. In 1856 she returned to Covent Garden. Her most remarkable performance was in 'La Traviata,' in which she presented a very different reading of the character to that of Mlle. Piccolomini at the other house. In 1857 she reappeared in 'La Traviata,' and in 'Fra Diavolo' with Gardoni and Ronconi. In 1858, after again singing at St. Petersburg with the greatest success, she returned to London in May and reappeared at the new theatre, Covent Garden. Returning again to St. Petersburg she was nominated première cantatrice, an honour never bestowed before. On April 12, 1859, she suddenly died. Her delicate constitution could not endure the rigorous climate of Russia. Never was the loss of an admired singer and charming artist more acutely felt by the whole musical public. She was buried with public ceremonial, April 15, in the cathedral vaults at St. Petersburg. [J. M.]

BOTTÉE DE TOULMON, an amateur, who was Librarian to the Conservatoire of Paris from Aug. 1831 till his death; born at Paris May 15, 1797, died there, from an attack brought on by the Revolution of 1848, March 22, 1850. His merits appear to have been chiefly those of devotion and perseverance. According to Fétis' account (Biogr. Univ.) he was incompetent and inaccurate, and his works—treatises on musical history and archæology, of which Fétis gives a list—appear not to be trustworthy. But he deserves the gratitude of all students of music for having published the catalogue of the compositions of Cherubini, which was kept up year by year by that master, and published after his death under the title of 'Notice des Manuscrits Autographes de Musique composée par feu M. L. C. Z

S. Cherubini, exsurintendant de la musique du roi, Directeur du Conservatoire de musique, Commandeur de l'ordre royale de la legion d'honneur, Membre de l'Institut de France, etc., etc., etc. Paris, chez les principaux editeurs de musique, 1843.' It is an 8vo. pamphlet of 36 pages, with a short preface by M. Bottée de Toulmon, and a notice to intending purchasers, for whom it was made public. It is now very rare. [G.]

BOTTOMLEY, Joseph, born at Halifax, Yorkshire, in 1786, at a very early age evinced a strong predilection for music, and so quickly profited by the instruction he received as to be able at seven years of age to perform a violin concerto in public. At twelve years of age he was removed to Manchester, where he studied under Grimshaw, organist of St. John's Church, and Watts, leader of the concerts. By the advice of the latter he took lessons on the violin from Yaniewicz, then in Manchester. At fifteen he was articled to Lawton, organist of St. Peter's, Leeds. On the expiration of his term he went to London, and studied pianoforte playing under Woelfl. In 1807 he was appointed organist of the parish church of Bradford, Yorkshire, but resided and taught chiefly in Halifax. In 1820 he was chosen organist of the parish church, Sheffield. Bottomley published several of his compositions for the pianoforte, and, in 1816, a small dictionary of music. [W. H. H.]

BOUCHE FERMÉE, À — i. e. with shut mouth—vocalisation without words, with the teeth closed and the lips nearly so; a trick occasionally adopted by composers. Examples may be found amongst the German part-songs, and also in Gounod's works. There have been singing masters who recommended the practice to their pupils, under an idea that it strengthened the breathing power without distressing the vocal organs. Beethoven never wrote anything *à bouche fermée*, but he alludes to the practice in a droll letter (Sept. 23, 1824) to Hauschka, conferring on him the 'Intendanz' of all 'Sing-und-Brumm-Vereine.' [W. H. C.]

BOUCHER, Alexandre Jean, a well-known violinist, was born at Paris in 1770. It is related that he played at the court when only six, and at the Concert Spirituel when eight years of age. In 1787 he went to Madrid, where he was appointed solo-violinist to the king, and associated as a quartet-player with Boccherini. In 1806 he returned to Paris, and in 1820 began to travel over Europe, exciting everywhere, if not the unconditional approbation of artists and critics, at any rate the admiration and curiosity of the general public by his extraordinary performances. In 1844 he returned to France, settled at Orleans, and died at Paris in 1861.

Possessed undoubtedly of an exceptional talent for execution, Boucher was not a little of a musical charlatan. Spohr made his personal acquaintance at Brussels in 1819, and speaks of him as follows: 'His face bore a remarkable likeness to Napoleon Bonaparte's, and he had evidently carefully studied the banished emperor's way of bearing himself, lifting his hat, taking snuff,' etc. (Selbstbiog. ii. 73). As soon as he came to a town where he intended giving a concert, he practised these tricks on the public walks and in the theatre, in order to attract the curiosity of the public; he even managed to spread a rumour that he was persecuted by existing governments on account of his likeness to Napoleon, because his appearance was likely to revive the sympathies of the masses for that great man. He certainly advertised a concert at Lille in these terms: 'Une malheureuse ressemblance me force de m'expatrier; je donnerai donc avant de quitter ma belle patrie, un concert d'adieux,' etc. He also styled himself 'L'Alexandre des Violons.'

In his proficiency in the execution of double stops, the staccato, and other technical difficulties, he appears to have been only surpassed by Paganini, and we are assured by competent contemporary critics that he now and then played a slow movement with ravishing, if somewhat extravagant, expression. But whatever powers of execution his performances may have shown, if, as Spohr states, he altogether spoiled a quartet of Haydn by tasteless additions, we must conclude that he was but an indifferent musician. After what we know of his general character as an artist, it is not surprising to learn that he not unfrequently wound up a furious passage by intentionally upsetting the bridge of his violin as a climax, and that he used to perform quite as much by the action of the face and legs as of the bow.

Boucher's wife was a clever player on the harp, but seems to have adopted her husband's doubtful means of winning the applause of the public. She used to play duets for piano and harp, with one hand on each instrument. [P. D.]

BOULANGER, Mme. Marie Julie (née Halligner), born 1786, died 1850; a dramatic singer. She studied in the Conservatoire under Plantade and Garat, and made her début with immense success at the Opéra Comique in 1811. Her voice was fine, her execution brilliant, and her acting full of character and intelligence. Her most successful rôles were those of soubrettes and maid-servants. She remained on the stage till 1845, but her voice had failed some time previously. [M. C. C.]

BOURGEOIS, Louis, writer on the theory of music, born in Paris in the beginning of the 16th century. He followed Calvin in 1541 to Geneva, where he was cantor of one of the churches, but quarrelled with the presbytery, who would not allow him to introduce a harmonised version of the Psalms in public worship. He threw up his post, and returned in 1557 to Paris, where he was still living in 1561, but after that date all trace of him is lost. His great work is 'Le droict chemin de musique,' etc. (Geneva, 1550). In this he proposed a new system of notation, which was accepted not only by the Protestants, but by all French musicians' and not finally abandoned till the beginning of

the 19th century. Bourgeois published several sets of Psalms in four parts. [F. G.]

BOURGEOIS, Louis Thomas, dramatic composer, born at Fontaine l'Evêque in 1676. He was counter-tenor at the Grand Opéra in Paris in 1708, but in 1711 devoted himself entirely to composing. In 1713 he produced 'Les Amours déguisés,' and in 1715 'Les plaisirs de la paix.' He was chapel-master at Toul in 1716, and afterwards at Strasbourg. He died in Paris in great poverty, Jan. 1750. He composed sixteen operas (for list see Fétis) and many cantatas. [F. G.]

BOURGES, Clementine de, eminent composer of the 16th century. Her husband was killed fighting against the Huguenots in 1560, and she died of grief Sept. 30 in the following year. Her compositions deserve to be ranked with those of the great composers of her time. A four-part chorus, 'Da bei rami,' by her is included in Paix's 'Orgel-tabulatur-Buch.' [F. G.]

BOURGES, Jean Maurice, distinguished musical critic, born at Bordeaux Dec. 2, 1812; came early to Paris, and studied composition under Barbereau. In 1839 he became joint-editor of the 'Revue et Gazette musicale,' the high reputation of which paper is in great measure owing to him. In 1846 'Sultana,' an opera of his, was successfully produced at the Opéra Comique. He made an excellent translation of the words of Mendelssohn's 'Elijah.' He died in 1868, after an illness of many years. [F. G.]

BOURRÉE. A dance of French origin, which is said to have come from the province of Auvergne. According to other authorities, however, it is a Spanish dance, from Biscay, where it is said to be still practised. The bourrée is often to be found in the older suites, especially in those of Bach, and is of a rapid tempo, in common (allabreve) time. In its general character it presents some features of analogy with the Gavotte, from which, however, it may readily be distinguished; first, because it is in allabreve time, that is, with only two beats in the bar, whereas the gavotte has four; and secondly, that the latter begins on the third crotchet in the bar, while the bourrée always commences on the fourth. Like most of the older dance-movements, it consists of two parts, each of which is repeated. In Bach's suites, a second bourrée frequently follows the first, in the same way as in a symphony or sonata, a trio follows a minuet, after which the first bourrée is repeated. There is a good modern example in Sullivan's music to the 'Merchant of Venice.' [E. P.]

BOUSQUET, Georges, composer and critic, born at Perpignan 1818, died at St. Cloud 1854; entered the Conservatoire as violin pupil; won the Grand Prix in 1838; and his compositions while he held the prize, particularly two masses (Rome, 18[illegible]40), excited hopes of a brilliant career. But his first opera, 'Le Mousquetaire,' produced at the Opera Comique in 1844, was a failure. 'Taburin' (1852) met with better success. For three seasons Bousquet conducted the orchestra at the Théâtre Italien. He contributed articles to the 'Revue et Gazette musicale.' [M. C. C.]

BOW. The strings of the various instruments of the violin tribe are made to vibrate by friction with the hair of the bow. Like the violin, the bow went through many progressive phases, till, at the end of last century, it acquired its present shape, which seems to leave no room for improvement. The bow with which the Rebec (the oldest stringed instrument played with the bow with which we are acquainted) was played, had the form of the weapon from which it derived its name. The stick was much bent, and a cord or string was tied from one end to the other. (Fig. 1.)

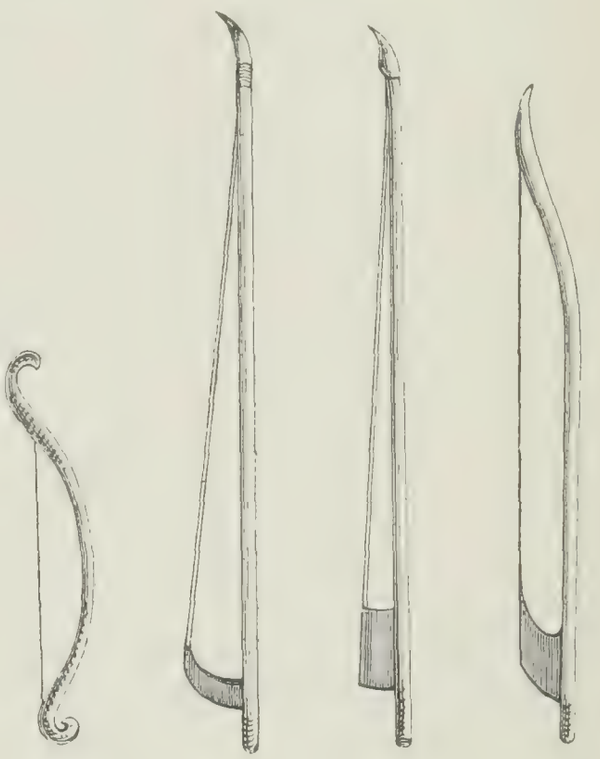


Fig. 1. Fig. 2. (1620.) Fig. 3. (1640.) Fig. 4. (1660.)

In pictures of the 13th century we notice something like a nut and head, and hair was possibly used in place of the cord. The bow now gradually loses more and more the actual bow-shape (Figs. 2, 3, 4); the head is distinct from the stick, and the nut is no longer a portion of the stick, but is attached to it by a wire. On the top of the stick a narrow piece of indented iron is fixed, on which the wire is hooked, and thus the hair made tighter or looser at pleasure. (Fig. 5.) The next step consisted in the substitution of a screw for the wire and indented iron, by which the tension of the hair could be perfectly regulated. This was Corelli's bow. (Fig. 6.) It was made of light wood, the stick perfectly straight, hardly if at all elastic, and very short. Tartini's bow (Fig. 7) was considerably longer, the wood thinner, and more elastic.

Towards the end of the 18th century Francois Tourte brought the art of bow-making to perfection, and created a model on which no improvement has been yet made. In fact his bow

combines all the qualities required to enable the player to follow out every conceivable nuance of tone and movement — lightness, firmness, and elasticity. The stick of the modern violin bow (Fig. 8) is made of Brazilian lance-wood (*Duguetia quitarensis*) or of Snake-wood (*Brosimum aubletii*); it is cut straight, following the grain of the wood, and afterwards slightly bent by exposure to heat. Although many trials have been

Fig. 5. Fig. 6. (170c.) Fig. 7. (174c.) Fig. 8.

made no wood has been found to possess the necessary qualities in the same degree as those mentioned.

The nut (*c*, Fig. 9) is made either of ebony or tortoise-shell. For violin, tenor, and violoncello bows white horse-hair is used; for double-bass bows (which are made of beech wood) black.

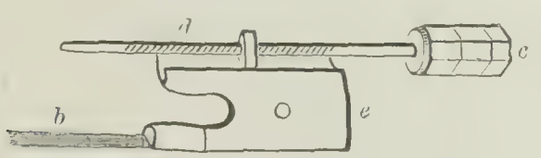


Fig. 9.

The hair (*b*) is inserted in the head (*e*) and the nut of the bow, and can be made tighter or looser by turning the screw (*d*).

The hair from the tail of stallions is preferred, as being stronger, more even, and free from greasiness. The friction on the string is increased by the application of rosin. From 175 to 250 hairs are put into a violin bow. Tourte fixed the length of a violin-bow to 29–29½ inches, of a tenor bow to 29, and of a violoncello bow to 28⅝–28¾. The bows of Tourte's own make are still considered the best, and command a high price; though not a few modern bow-makers have turned out very good bows, which frequently go under his name. [P. D.]

BOWING. This term is used in a twofold sense, corresponding to the German terms 'Bogenführung' and 'Strichart' respectively. In the first it designates in a general way the action of the bow on stringed instruments, and in that sense we speak of a style and method of bowing, or of the bowing of a player. In the second it means the particular manner in which a phrase or passage is to be executed, and the signs by which such a manner is usually marked; and in that sense we speak of the bowing of a phrase or passage.

1. Bowing (*Bogenführung*). While the left hand of the violin-player fixes the tone, and thereby does that which for the piano-player is already done by the mechanism of the instrument,—and while his correctness of intonation (supposing his ear to be accurate) depends on the proficiency of his left hand, as with the piano-player it depends on the tuner's proficiency,—it is the action of the violinist's right hand, his *bowing*, which, analogous to the pianist's touch, makes the sound spring into life; it is through the medium of the bow that the player realises his ideas and feelings. It is therefore evident that 'bowing' is one of the most important and difficult parts of the art of violin-playing, and that the excellence of a player, and even of a whole school of violin-playing, to a great extent depends on its method of bowing. The progress of the art of bowing closely followed the gradual perfection of the bow itself. As long as the stick of the bow was stiff and unpliable and the hair could not be made tighter or looser at pleasure, we can hardly speak of an art of bowing; for that art can only be practised with an elastic bow, which yields to the slightest pressure of the fingers. As long as the violin-player had merely to double the singers' part, no other *nuances* but piano and forte were required from him. These the stiff bow could produce, but nothing more. When at the beginning of the 18th century the violin began to emancipate itself from the position of a mere accompanyist, and entered on its glorious career of a solo-instrument, under such masters as Corelli and Vivaldi, it was only by the use of an elastic bow that it could acquire the faculty of producing various *nuances* and shades of tone. Tartini was the first to make the stick at all elastic, and must therefore be considered the next great advancer of the art of bowing. His work, 'L'Arte dell' Arco,' probably gives us a correct idea of the bowing of his time. A full broad tone, a variety of combinations of tied and detached notes, arpeggios with firm bow (no 'springing bow' as yet),—are the main features of his bowing. The full development, however, of all the powers of the violin was only possible with the modern bow, as first made by Tourte of Paris. The

thin, bent, elastic stick of his bow enables the player to follow out the slightest gradations of tone from the fullest forte to the softest piano, to mark all kinds of strong and gentle accents, to execute staccato, legato, saltato, and arpeggio passages. It cannot be said that the classical Paris school of violin-playing availed itself of all these advantages of Tourte's invention; their bowing does not show very great progress beyond Tartini and his school, and even Spohr does not advance materially upon them. But with Paganini a new era opened in the art. He uses freely almost every imaginable movement of the bow—he adds to the firm slow staccato the quick staccato of many notes—he develops the movement of the wrist to the highest perfection, enabling him to execute all kinds of bowing with the utmost celerity. But it cannot be said that this method of bowing was altogether favourable to a good musical style of playing, which requires as its first essential breadth of tone. Now this can only be produced by a perfectly quiet management of the bow, hardly compatible with Paganini's style of bowing.

It is the merit of the modern German school, represented chiefly at the Vienna and Leipzig Conservatoires, and by the greatest of modern violinists, Joachim, to have combined the fundamental qualities of all good bowing with the advantages to be derived from Paganini's style, without following onesidedly, as the modern French school has done, his brilliant but extravagant example, and thereby losing the true dignity of style handed down from Corelli and Tartini to Viotti, Rode, Spohr, and our day.

2. Bowing (*Strichart*). To the correct and truthful rendering of a musical phrase or passage on a stringed instrument, it is essential that an appropriate bowing should be chosen, or, if already given by the composer, be strictly adhered to. This appears self-evident, if we consider how one and the same passage, bowed in two different ways, may produce two entirely different effects. A succession of notes, intended by the composer to be played as a legato passage, and therefore with as little changing of bow as possible, would, if played with detached strokes of the bow, entirely lose its character. And again, to give a well-known example, what would become of the light and sparkling passages of one of Mendelssohn's Scherzi, if the staccato notes were played legato? Its character would be destroyed so as to become almost irrecognisable. True, the old masters left it more or less to the discretion of the performer to choose an appropriate bowing for the different parts of their compositions, and trusted to their artistic feeling and tact in this respect. Nay, if we go back to Handel and Bach, we often find what can only be called a mere sketch of a passage. Bach, in his celebrated Violin Solos repeatedly gives long successions of chords in three and four parts, merely adding the word 'arpeggio,' and leaving it to the player to execute them with a variety of bowings of his own choice and invention. However, the modern masters—partly since Mozart and Haydn, and absolutely since Beethoven—have given up this imperfect way of notation, just as they gave up writing figured basses instead of explicit accompaniments, and at the present time a composer very rarely omits to indicate the bowing with which he intends each passage to be executed. With the tendency of all modern composers since Beethoven and Schubert to bring the characteristic and descriptive power of music more and more into the foreground, it was but natural that the advanced technique of modern violin-playing should have developed a great number of new varieties of bowing, in order to do justice to all the subtle *nuances* which were to be rendered.

In orchestral performances and in the playing of chamber-music it is chiefly uniformity of bowing which is to be aimed at, and which alone ensures a well-balanced unanimous effect. The undeniable excellency of the orchestral performances at the concerts of the Paris Conservatoire, at the Gewandhaus-concerts in Leipzig, at the Crystal Palace Saturday Concerts, and similar institutions elsewhere, is owing at least as much to the enforcement of uniform bowing on the part of the conductors and leaders of the bands as to the careful observance of the pianos, fortes, and other dynamic signs.

A number of signs are used in musical notation to indicate various ways of bowing: (1) a slur ⌒ indicates that all the notes under the slur are to be played in one stroke of the bow; legato. (2) A slur with dots, ⌒ . . . . , means either staccato or saltato in one stroke; while the absence of a slur indicates that every note is to be done by a separate stroke. (3) Dots or dashes over the notes (. . . or ' ' ') mean sharp short strokes, either with firm bow (martellé) or with springing bows (spicato or saltato). (4) ⊔ or ⊓ means a downstroke, from the nut of the bow towards the head; ∨ or ∧ an upstroke. [P. D.]

BOWLEY, Robert Kanzow, the son of a boot-maker at Charing Cross, was born May 13, 1813. He was bred to his father's business, and succeeded him in it. His first knowledge of music was acquired by association with the choristers of Westminster Abbey. Ardent and enthusiastic, he pursued his studies vigorously. Whilst still a youth he joined a small society called 'The Benevolent Society of Musical Amateurs,' of which he afterwards became conductor. In 1834 he was one of the committee who promoted and carried out the 'Amateur Musical Festival' at Exeter Hall. About the same time he became organist of the Independent Chapel in Orange Street, Leicester Square, and continued so for several years. In October, 1834, he was admitted a member of the Sacred Harmonic Society, then in its infancy, and was soon afterwards elected a member of its committee. On the foundation of the society's now magnificent musical library in 1837 Mr. Bowley was appointed its librarian, an office which he held until 1854, when he was chosen treasurer, which post he occupied until his death. During the entire period of his connection with the society

he laboured incessantly to promote its welfare and advance its reputation, and instigated most of the steps which have tended to place it in its present high position. The scheme of celebrating the centenary of the death of Handel by performances of his music on a scale of unprecedented magnitude, and which eventually led to the establishment of the Handel Festivals at the Crystal Palace, was originated by him. In 1858 he was appointed General manager at the Crystal Palace, in which post he proved himself to be undoubtedly 'the right man in the right place,' and where he remained till his death, August 25, 1870. The energetic and self-devoted manner in which he discharged his duties will be long remembered by all who were associated with him. [W. H. H.]

BOWMAN, Henry, published at Oxford in 1677 a thin folio volume bearing the title of 'Songs for one, two, and three voyces to the Thorow-Bass. With some Short Simphonies. Collected out of some of the Select Poems of the incomparable Mr. Cowley, and others, and composed by Henry Bowman, Philo-Musicus.' A second edition appeared at Oxford in 1679. [W. H. H.]

BOYCE, William, Mus. Doc., was born at Joiners' Hall, Upper Thames Street (of which company his father, a cabinet maker, was beadle), in 1710. He became a chorister of St. Paul's Cathedral under Charles King, and, on quitting the choir, an articled pupil of Maurice Greene, then organist of the cathedral. On the expiration of his articles he obtained the situation of organist of Oxford Chapel, Vere Street, Cavendish Square, and pursued his studies under Dr. Pepusch. While yet a young man Boyce's hearing became much impaired, a calamity the greatest that can befal a musician, but which, in his case, did not lessen the ardour with which he pursued his studies. In 1736 he gave up his appointment at Oxford Chapel upon obtaining the post of organist at St. Michael's, Cornhill, which had become vacant by the removal of Joseph Kelway to St. Martin's-in-the-Fields. On June 21 in the same year he was sworn into the place of Composer to the Chapel Royal in the room of John Weldon, then lately deceased. He most ably discharged the duties of this office by the composition of many fine anthems and services, several of which are still, and will long continue to be, in use 'in quires and places where they sing.' In 1737 he was appointed conductor of the meetings of the Three Choirs of Gloucester, Worcester, and Hereford, which office he held for several years. In 1740 he composed the music for John Lockman's oratorio 'David's Lamentation over Saul and Jonathan,' and had it performed at Covent Garden Theatre. About the same time he set two odes for St. Cecilia's day, one written by Lockman, the other by the Rev. Mr. Vidal, undermaster of Westminster School. In 1743 he produced the serenata of 'Solomon,' written by Edward Moore, which was eminently successful, and one song in which ('Softly rise, O southern breeze,' for tenor voice with bassoon obligato) retained its popularity for upwards of a century, and is still occasionally heard. In 1749, on the erection of an organ in the church of Allhallows the Great and Less, Thames Street, Boyce was chosen organist. In the same year he was selected to compose the music for the ode written by William Mason for the installation of Henry Pelham, Duke of Newcastle, as Chancellor of the University of Cambridge. The ode, with Boyce's music, was performed in the Senate House, July 1, 1749, and on the following day, being Commencement Sunday, an anthem with orchestral accompaniments, by Boyce, was performed in Great St. Mary's Church, as an exercise for the degree of Doctor of Music, which the University then conferred on him. Both these compositions were soon afterwards published together. In the same year Boyce appeared as a composer for the theatre by setting Lord Lansdowne's masque of 'Peleus and Thetis' (introduced into his lordship's alteration of 'The Merchant of Venice,' entitled 'The Jew of Venice') and Moses Mendez's musical entertainment, 'The Chaplet'; the latter of which met with great success. In 1750 he set another piece of the same kind, also written by Mendez, called 'The Shepherd's Lottery.' On the death of Dr. Greene, in 1675, Dr. Boyce was appointed his successor as master of the king's band of music, and conductor of the annual festivals of the Sons of the Clergy at St. Paul's Cathedral. In the former capacity he was required to compose music for the new-year and birth-day odes of the poet-laureate; in the latter he voluntarily composed two fine anthems with orchestral accompaniments, besides additional accompaniments and choruses for Purcell's Te Deum and Jubilate, written for St. Cecilia's day, 1694. In 1758, on the death of John Travers, Boyce was appointed one of the organists of the Chapel Royal, upon which he resigned his places at St. Michael's, Cornhill, and Allhallows, Thames Street, and, his deafness still increasing, he gave up teaching, and removed to Kensington, where he employed himself principally in the collection and editing of the materials for the work by which he is best known—'Cathedral Music, being a collection in score of the most valuable and useful composisitions for that service by the several English masters of the last two hundred years.' This work was projected by Dr. Greene, who had commenced collections for it, but, finding his health failing, bequeathed all his materials to Dr. Boyce, with a request that he would complete the work. The 'Cathedral Music' was published in three volumes, the first of which appeared in 1760 and the last in 1778. This valuable publication, which redounds so much to the credit of its editor for diligence, judgment and scholarship, produced him little else than fame, its sale yielding but little beyond the expenses of production. On Feb. 7, 1779, the

gout, from which Boyce had long suffered, terminated the blameless life of this most amiable man and excellent musician. He was buried on February 16 with uncommon marks of respect, in the vault under the centre of the dome of St. Paul's Cathedral. In the year following his death his widow published a volume containing 'Fifteen Anthems and a Te Deum and Jubilate' of her husband's composition; and in 1790 another volume containing twelve anthems and a service was published, under the editorship of Dr. Philip Hayes. These anthems and services (with others, to the extent in all of forty-six anthems and five services) were afterwards published in four volumes under the editorship of Vincent Novello. In 1788 John Ashley, who had purchased the plates of the 'Cathedral Music,' issued a reprint of it, with a memoir (by Sir John Hawkins) and a portrait (finely engraved by Sherwin) of Boyce prefixed. In 1849 a new edition, with additional services and anthems and new lives of the composers was issued under the care of Joseph Warren. Besides the compositions above mentioned, Boyce produced the following: — Dryden's 'Secular Masque,' 1745; twelve sonatas for two violins and bass, 1747; a concerto; eight symphonies; 'Ode to Charity,' composed for the Leicester Infirmary, containing the duet for tenor and bass, 'Here shall soft Charity repair,' which long remained an indispensable part of the programme of every concert given in aid of a charity; Rev. Walter Harte's paraphrase of part of Pindar's first Pythian ode, 1749; Masque in 'The Tempest'; dirge in 'Cymbeline'; dirge in 'Romeo and Juliet'; trio in 'The Winter's Tale'; two odes in Home's tragedy, 'Agis,' 1758; besides many songs which appeared in 'The British Orpheus,' 'The Vocal Musical Mask,' etc. A collection of Dr. Boyce's songs, duets, and cantatas, entitled 'Lyra Britannica,' appeared from time to time in several books. Boyce's only son long filled a respectable position in the best orchestras as a double-bass player.

The following are the contents of the Cathedral Music:—

VOL. I.

Tallis, Preces, M. and E. Serv.
Morley, Burial Serv. G minor.
Farrant, M. and E. Serv. G minor.
Bevin, Do. D minor.
Gibbons, Do. F.
Child, Do. E minor.
Rogers, Do. D.
Blow, Do. A.
Aldrich. Do. G.
Blow, Do. G.
Do. Kyrie and Creed (triple measure) G.
14 Chants.

VOL. II.

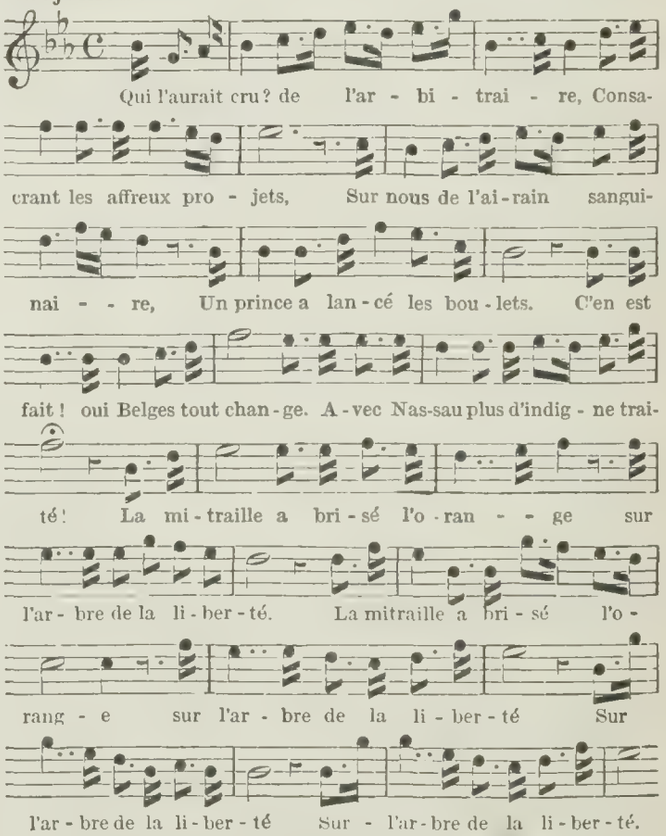
Henry VIII, Full Anth., O Lord the maker. 4 voices.
Tallis, F. A. I call and cry. 5 v.
Tye, F. A. I will exalt Thee. 4 v.
Do. (2nd pt.) Sing unto the Lord. 4 v.
Farrant, F. A. Call to remembrance. 4 v.
Do. F. A. Hide not Thou. 4 v.
Bird, F. A. O Lord, turn. 5 v.
Do. F. A. (2nd pt.) Bow Thine ear, O Lord. 5 v.
Do. F. A. Sing joyfully. 6 v.
Gibbons, F. A. Hosanna. 6 v.
Do. F. A. Lift up your heads. 6 v.
Do. F. A. Almighty and everlasting. 4 v.
Do. F. A. O clap your hands. 8 v.
Do. (2nd pt.) God is gone up. 8 v.
Batten, F. A. Hear my prayer. 5 v.
Do. F. A. O praise the Lord. 4 v.
Do. F. A. Deliver us, O Lord. 4 v.
Child, F. A. Praise the Lord. 4 v.
Do. F. A. O Lord, grant the King. 4 v.
Do. F. A. Sing we merrily. 7 v.
Rogers, F. A. Behold now. 4 v.
Do. F. A. Teach me, O Lord 4 v.
Blow, V. A. God is our hope 8 v.
Do. V. A. O God, wherefore art Thou absent. 5 v.
Do. V. A. Save me, O God. 4 v.
Do. F. A. The Lord hear thee. 4 v.
Do. F. A. My God, my God. 4 v.
Aldrich, V. A. Out of the deep. 4. v.
Do. F. A. O give thanks. 6 v.
Creyghton, F. A. I will arise. 4 v.
Purcell, V. A. O God, Thou art. 4 v.
Do. V. A. O God, Thou hast. 6 v.
Do. V. A. O Lord God of Hosts. 8 v.
Goldwin, V. A. I have set God. 4 v.
Clarke, F. A. Praise the Lord, O Jerusalem. 4 v.
Croft, V. A. God is gone up. 4. v.
Do. V. A. Put me not to rebuke. 4 v.
Weldon, V. A. In Thee, O Lord. 4 v.
Do. V. A. Hear my crying. 6 v.
Lawes (Wm.), V. A. The Lord is my light. 4 v.
Lock, V. A. Lord let me know mine end. 5 v.
Humphreys, V. A. Have mercy upon me. 3 v.
Do. V. A. O Lord my God. 3 v.
Blow, V. A. I was in the Spirit. 4 v.
Wise, V. A. Prepare ye the way of the Lord. 4 v.
Do. V. A. Awake, put on thy strength. 3 v.
Purcell, V. A. Thy way, O God. 4 v.
Do. V. A. Be merciful. 3 v.
Clarke, V. A. How long wilt Thou. 1 v.
Croft, V. A. O praise the Lord. 3 v.
Do. V. A. Give the King. 5 v.
5 Chants.

VOL III.

Bird, M. and E. Serv. D min.
Child, Do. D.
Blow, Do. E min.
Purcell, M. and E. Serv. (double), B flat.
Bull, V. A. O Lord my God. 5 v.
Humphrey, V. A. Thou art my King. 4 v.
Do. V. A. Like as the hart. 4 v.
Do. V. A. Hear, O Heavens. 3 v.
Do. V. A. Rejoice in the Lord. 4 v.
Do. V. A. Haste Thee, O God. 4 v.
Wise, V. A. The ways of Zion. 2 v.
Do. V. A. Thy beauty, O Israel. 4 v.
Do. V. A. Awake up, my glory. 3 v.
Do. V. A. Blessed is he. 3 v.
Blow, V. A. O Lord, I have sinned. 4 v.
Do. V. A. O sing unto God. 3 v.
Do. V. A. O Lord, Thou hast searched me out. 2 v.
Do. V. A. I beheld and lo! 4 v.
Turner, V. A. Lord, Thou hast been our refuge. 3 v.
Purcell, V. A. Behold, I bring you. 3 v.
Do. V, A. They that go down. 2 v.
Do. V. A. Thy word is a lantern. 3 v.
Do. V. A. O give thanks. 4 v.
Clarke, V. A. I will love Thee. 2 v.
Gibbons, Sanctus. 4 v. in F.
Child, Sanctus. 4 v. in E minor.
Rogers, Sanctus. 4 v. in D.
Creyghton, Sanctus. 4 v. in E flat.

[W. H. H.]

BRABANÇONNE, LA, the national air of the Belgians, dating from the revolution of 1830, when Belgium became an independent country. Both words and music were composed during the struggle; the former by a certain Jenneval, who was killed in one of the actions near Antwerp, the latter by CAMPENHOUT. The air is certainly unlike other 'national airs,' but it has taken a very firm hold in the country. The melody, and the words of the first stanza are subjoined:—



BRACE (Ger. *Klammer*; Fr. *Accolade*; Ital. *Accolada*). A vertical line, usually a double curve, used to couple together two or more staves, thus indicating that the music written therein is to be performed simultaneously, either by various instruments, or voices, or in pianoforte, harp, or organ-music, by the two hands of the performer.

In orchestral scores the whole of the staves forming the score are braced together by a vertical straight line, and curved braces are added to show the position in the score of certain instruments or groups of instruments, and so to facilitate the reading. These curved braces are usually employed to couple together the parts for the first and second violins, pianoforte or organ (if any), the violoncello and double-bass, and the three trombones.

In organ music with pedal obligato three staves are required, the lowest being for the pedals; these three are braced by means of a straight line, with a curved brace in addition, to indicate the two staves which belong to the manuals. [F. T.]

BRADE, WILLIAM, an English musician resident at Hamburg at the commencement of the 17th century. He was esteemed a good performer on the viol, and published 'Paduanen, Galliarden, Canzonetten,' etc. (Hamburg, 1609, 4to); 'Neue Paduanen and Gagliarden mit stimmen' (Hamburg, 1614, 4to); 'Neue lustige Volten, Couranten, Balletten, etc., mit 5 stimmen' (Frankfort, 1621, 4to). These publications are of more than ordinary interest, as containing English airs, some mentioned by Shakespeare. He died at Frankfort in 1647. [E. F. R.]

BRAHAM, JOHN, born in London of Jewish parents in 1774, was left an orphan at an early age, and in such humble circumstances that he is said to have sold pencils about the streets for a living. He was still very young when he became the pupil of Leoni, an Italian singer of celebrity; and his first appearance in public was at Covent Garden Theatre, April 21, 1787, for the benefit of his master. In the bill it is announced—'At the end of Act 1, 'The soldier tired of war's alarms,' by Master Braham, being his first appearance on any stage.' After the first act of the farce, he sang the favourite song of 'Ma chère amie.' At the opening of the Royalty Theatre in Wellclose Square, on June 20 in the same year, between the acts of the play, 'The soldier tired of war's alarms' 'was sung with great success by a little boy, Master *Abram*, the pupil of Leoni'; and another paper said 'Yesterday evening we were surprised by a Master *Abraham*, a young pupil of Mr. Leoni. He promises fair to attain perfection; possessing every requisite necessary to form a capital singer.' When he lost his boyish voice the future prospects of young Braham appeared doubtful; Leoni had fallen into difficulties, and about that time left England; but he found a generous patron in Abraham Goldsmith, and became a professor of the piano. On his voice regaining its power he went to Bath, and in 1794 made his appearance at some concerts there under the direction of Rauzzini, who, appreciating his talent, gave him musical instruction for three years. In 1796 he was engaged by Storace for Drury Lane, and his début (in an opera called 'Mahmoud') was so successful that in the year following he was engaged for the Italian opera-house. Hoping, however, to achieve a more permanent reputation than could be obtained by any other course, he resolved to visit Italy, and there complete his musical education. Florence was the first city at which he appeared in public; then he visited Milan, and afterwards Genoa, where he studied composition under Isola.

Taking leave of Italy in consequence of numerous solicitations from his own country, he reappeared at Covent Garden in 1801. From this point may be dated that triumphant career during which he created a constant furore, the effect of which has hardly yet passed away. The opera in which he made his first appearance was a work by Mazzinghi and Reeve, entitled 'The Chains of the Heart.' The music, however, was so feeble in the serious, and so commonplace and vulgar in the comic parts, that it lived only a few nights, and was succeeded by 'The Cabinet.' In this opera Braham was the composer of all the music of his own part, a custom to which he continued for several years to adhere, and seldom has music been more universally popular. Among the operas with which he was thus connected we may name 'Family Quarrels,' 1802; 'The English Fleet,' 1802; 'Thirty Thousand,' 1804; 'Out of Place,' 1805; 'False Alarms,' 1807; 'Kais, or Love in a Desert,' 1808; and 'The Devil's Bridge,' 1812. To follow Braham in all his engagements would exceed the limits of this notice; it is sufficient to say that in the theatre, concert-room, or church, he had scarcely a rival. *Non ce in Italia tenore come Braham* was the frequent exclamation of foreigners. His compass extended to about nineteen notes; and his falsetto, from D to A, was so entirely within his control that it was hardly possible to distinguish where his natural voice began and ended. After his voice had lost its natural power he was successively engaged at several theatres, on the mere strength of a reputation which seemed immortal; and his proficiency in singing Handel was universally acknowledged when his career as a popular vocalist had reached its termination. When Weber composed his opera 'Oberon' for the English stage (1826), Braham was the original Sir Huon.

In 1831 however the tide of fortune changed. In that year he purchased, jointly with Yates, the Colosseum in the Regent's Park for the large sum of £40,000. Five years afterwards he opened the St. James' Theatre, which he had erected at a cost of £26,000. The large fortune which his genius and energy had gained him was lost by these unfortunate speculations. He died Feb. 17, 1856.

In private life Braham was much respected. He moved in good society; and among his acquaintance his fame as a man of information, a humourist, and a raconteur, was scarcely inferior to his reputation as a vocalist. As a composer he completely attained the object he aimed at in his numerous songs, duets, etc., many of which attained the highest popularity. As a national song his 'Death of Nelson' has pleased and continues to please a vast majority of the inhabitants of the British Isles; it has therefore

accomplished its purpose. (*Dramatic Biography; Gentleman's Magazine*; etc.). [E. F. R.]

BRAHMS, JOHANNES, one of the greatest living German composers, and in the departments of choral and chamber music without a rival, was born at Hamburg on March 7, 1833. Being the son of a musician, he began his musical education in very early years, and carried it on later with brilliant success under Marxsen of Altona. He was introduced to Schumann at Düsseldorf in 1853, and so impressed that great composer with his extraordinary powers that he wrote an article about him in the 'Neue Zeitschrift für Musik,' in which, with the earnestness of a prophet, he pointed him out as the hero of the immediate musical future. In consequence of this Brahms at once became an object both of general attention and sceptical opposition. A tour which he undertook for the purpose of making himself and his works, such as his first three Sonatas and Trio, more generally known, seemed for the time scarcely to verify Schumann's prediction, for he found but little sympathy as a composer, and had but moderate success as a pianist.

For several years after this he remained at Hamburg in retirement, devoting himself assiduously to study and composition, after which he brought forward a number of works, which followed one another in quick succession, and soon established his reputation. In 1861 he went to Vienna, and finding ready sympathy, finally established himself there, where he has remained almost ever since, making only occasional tours, either as a pianist, or for the purpose of conducting his own works. In that city, so famous for its connection with great musicians, he officiated temporarily as conductor of the 'Sing-Academie' in 1863 and 64, and from 1873 to 75 as director of the famous concerts of the 'Gesellschaft der Musikfreunde,' to which he has given extraordinary lustre and importance through the performance of the great choral works of Handel and Bach.

The appreciation and diffusion of his works is steadily increasing. The 'Deutsches Requiem' (op. 45, 1868) established his fame, and from the time of its appearance every new work published by him became an event in the musical life of Germany, and even in this country, where his music is frequently performed at the Philharmonic, the Monday Popular Concerts, the Crystal Palace, and elsewhere. His first Symphony was produced at Carlsruhe Nov. 4, 1876, and his second at Vienna Dec. 24, 1877.

With the exception of Richard Wagner, who occupies a special position in modern music, Brahms is pre-eminent among living composers for the definite nature of his individuality; he appears as the climax of modern musical thought, standing, as it were, upon the shoulders of Schumann, whose artistic eye, as already mentioned, recognised the younger artist's affinity to his own nature, and based upon it his confidence in the progressive development of modern music. No comparison between him and Wagner is possible, for Wagner's fame is entirely founded on his dramatic works, in which department Brahms has as yet done nothing.

Indeed, notwithstanding his modern tendency, he is entirely opposed to the so-called 'new German school,' or 'school of the future,' which has attached itself to Wagner, and defends his art-principles on the ground of absolute music. Brahms takes his stand upon systematic principles of musical form, upon which indeed his individual characteristics a good deal depend. In point of style and construction his music displays a power which is now quite unique. In all his works, from the greatest to the smallest, the hand of a master is manifest, and if we analyse them, we shall find the same unwearied energy and consistency throughout the movement as is used at the outset to express the leading idea. He never allows himself to be drawn aside from his main idea, in spite of all the wealth of episode and secondary thoughts he has always at command. To this we may refer many of the prominent peculiarities of his style, such as its formal intensity, and certain original terms of harmony and modulation. This side of Brahms's genius is now undisputed, but the individual character of his ideas and the intellectual qualities of his nature certainly stand in the way of his overcoming opposition and gaining the sympathies of the large mass of the musical public. His deep brooding earnestness, and his abstraction from external things, absorb him so completely in his idea that he sometimes loses his feeling for beauty of sound. With him beauty seems to hold a place subordinate to expression, and a certain harshness is in consequence occasionally met with in his harmony which must hinder the popularity of his works. There is (if the word may be allowed) an unapproachable asceticism about his genius which is opposed to all that is merely pleasing to the ear. He does not court the understanding; he rather demands from it arduous and unwearied service.

As a pianoforte player, Brahms exhibits the same characteristics. He plays, not for the listener, but for himself and for the work which he is performing. Remarkable as his technical execution may be, with him it always seems a secondary casual matter, only to be noticed incidentally. But if we reflect that the *technique* of pianoforte playing is the sole medium for reproducing the idea of a pianoforte piece, it is possible that fault may in this respect be justly found with his playing; yet his intellectual qualities fit him for masterly performances of his own works; and in his execution of Bach, especially of the organ works on the piano, he is acknowledged to be quite unrivalled.

The following is a list of Brahms's published works to Sept. 1876:—

Op. 1. Sonata for P. F. in C.
2. Do. Do. F♯ minor.
3. Six Songs.
4. Scherzo for P. F. in E♭ minor.
5. Sonata for P. F. in F minor.
6. 6 Songs. Soprano or Tenor.
7. 6 Songs for one voice.
8. Trio in B., P. F., V. and Cello.
9. Variations for P. F. on a theme of Schumann.
10. 4 Ballads for P. F.
11. Serenade for Full Orchestra in D.
12. Ave Maria for female voices, Orch. and Organ.
13. Funeral hymn for Chorus and Wind.
14. 8 Songs and Romances for one voice and P. F.
15. Concerto, in D, for P. F. and Orch.

Op. 16. Serenade for small orchestra in A.
17. 4 songs for female Chorus, 2 Horns and Harp.
18. Sextet in B♭ for Strings.
19. Five poems for voice and P.F.
20. Three duets for S. and A. with P. F.
21. Variations for P. F.:
(1) On original theme;
(2) On a Hungarian melody.
22. 7 'Marienlieder' for mixed choir, in 2 parts.
23. Variations for P. F., 4 hands, on a theme of Schumann's.
24. Variations and Fugue for P. F. on theme of Handel's.
25. Quartet in G minor for P. F. and Strings.
26. Quartet in A for ditto.
27. Psalm xiii. for women's voices, with Organ or P. F.
28. Four Duets for Alto and Baritone with P. F.
29. Two Motets for 5 voices, à capella.
30. Sacred Song by Paul Flemming. 4 voices, mixed Choir and Organ.
31. Three Quartets for S.A.T.B.
32. 9 Songs by A. von Platen and G. F. Daumer. For voice and P. F. in 2 parts.
33. 15 Romances from Tieck's 'Magelone,' for voice and P. F. in 5 parts.
34. Quintet for P. F. and Strings in F minor.
34*. Sonata for P. F., 4 hands, from the foregoing.
35. 28 Variations (Studien) for P. F. solo on a theme of Paganini's.
36. Sextet in G for Strings.
37. Three Sacred Choruses for female voices.
38. Sonata in E minor for P. F. and Cello.
39. 16 Waltzes for P. F.; 4 hands.
40. Trio for P. F., Violin and Horn or Cello.
41. Five Part Songs for 4 men's voices.
42. Three Songs for Chorus, à capella, 6 v.
43. Four Songs for 1 voice and P. F.
44. Twelve Songs and Romances for female chorus, à capella.
45. German Requiem, Solo, Chorus and Orch.
46. Four Songs for 1 voice with P. F.
47. Four ditto. ditto.
48. Seven ditto. ditto.
49. Five ditto. ditto.
50. Rinaldo; Cantata by Goethe, for Tenor Solo, Male Chorus, and Orch.
51. Two Quartets for Strings, C minor and A minor.
52. Liebeslieder; Waltzes for P. F., 4 hands, and voices.
53. Rhapsodie; fragments from Goethe's 'Harzreise' for Alto Solo, Male Chorus, and Orch.
54. Schicksalslied (Song of Destiny) by F. Hölderlin, for Chorus and Orch.
55. Triumphlied (Rev., chap. xix.) for 8-part Chorus and Orch.
56 *a*. Variations on a theme of Haydn's for Orchestra.
56 *b*. Ditto. ditto. for 2 Pianos.
57. 8 Songs by Daumer for 1 voice and P. F.
58. 8 Songs for 1 voice and P. F.
59. 8 Songs for 1 voice and P. F.
60. Quartet (No. 3) in C minor for P. F. and Strings.
61. Four Duets for Sopr. and Alto.
62. Seven Songs for mixed Choir.
63. 9 Lieder und Gesänge for voice and P. F.
64. 3 Quartets for 4 solo voices and P. F.
65. Neue Liebeslieder-Waltzes.
66. Five Duets.
67. String Quartet; B♭.
68. Symphony, No. 1, C minor.
69. Nine Songs.
70. Four Songs.
71. Five Songs.
72. Five Songs.
73. Symphony, No. 2, in G.

Without Opus-number.

Hungarian dances for P. F., 4 hands.
The same for Orchestra.
Gluck's Gavotte for P. F. solo.
Studies for P. F. solo:
(1) Etude after Chopin;
(2) Rondo after Weber.
15 Volkskinderliedchen.
Mondnacht. Song for 1 voice and P. F.

[A. M.]

BRAMBILLA, Marietta, eldest of five sisters, all distinguished singers, was born near Milan about 1807, and made her début in London as Arsace in 'Semiramide' in 1827. She was a pupil of the Conservatorio at Milan, and had never appeared on any stage; but, though her acting was indifferent, her lovely contralto voice, her excellent style, youth, and great beauty, ensured her success. 'She has the finest eyes, the sweetest voice, and the best disposition in the world,' said a certain cardinal; 'if she is discovered to possess any other merits, the safety of the Catholic Church will require her excommunication.' She sang in London for several years, as well as in Italy; at Vienna during four consecutive seasons, 1837–1841; and at Paris, where she chose again Arsace for her début, and achieved a great success. Brambilla was distinguished as a teacher, and published (Ricordi) exercises and vocalizzi beside other pieces. [J. M.]

BRANDL, Johann, born Nov. 14, 1760, at Rohr, near Ratisbon, died at Carlsruhe May 26, 1837. He studied violin and piano as a child in the monastery at Rohr, and at 10 was sent by Canon Gelasius to the seminary at Munich. He learnt singing from Valesi; and at the Jesuit school at Neuburg, received a thorough musical education from a certain Feldmaier. He began his career in the convent of Trutpert, Freiburg-im-Breisgau, as teacher of the violin and piano. In 1784 he was appointed chapel-master to Prince Hohenlohe Bartenstein; in 1789 'musik-director' to the Bishop of Bruchsal; and in 1806 the same to the archduke of Baden at Carlsruhe, where he stayed till his death. He composed an opera, 'Hermann'; a monodrama, 'Hero'; and many symphonies, serenades, quartets, etc. His melodies are beautiful, and were highly esteemed, as may be seen by some articles in the Leipsic A. M. Z. for 1828. [F. G.]

BRANLE (Fr. *branle*, a movement of the body from side to side). An old French dance, the generic name of all dances in which, like the Cotillon or Grossvater, the whole party of dancers were led by one or two. (Littré.) The branle of the time of Louis XIV was a branle serieux. It combined in itself the movements of the minuet and the polonaise. For an example of the music see p. 289. [E. P.]

BRASS BAND. (Fr. *Fanfare*.) The smaller variety of the military band, chiefly employed in cavalry regiments, on account of the greater ease with which brass instruments can be played on horseback. It ordinarily consists of an E flat piccolo cornet, two or more cornets in B flat, two tenor saxhorns in E flat, one or more baritones and euphoniums, with one or more bombardons. Besides these, trumpets, and side-, bass-, or kettle-drums are usually present. It is materially improved by the substitution of flutes and E flat clarinets for the piccolo-cornet, and by the addition of trombones. It has not the variety of quality and richness of tone possessed by the full reed band, but is competent to produce very smooth and agreeable harmony. On account of the greater facility with which brass instruments of the saxhorn species are learned, as compared with clarinets and other reeds, a brass band is much more easy to establish and maintain in efficiency than a full military band. [W. H. S.]

BRAVO, i.e. 'well done.' An Italian term of applause which has gone from Italy to other countries, though never taking very firm root in England. It was the custom in Italy to applaud, not only at the end of a piece or passage, but during the performance, and the *bravos* were addressed to composer, singer, or instrument—'Bravo Mozart!' 'Bravo Lablache!' 'Bravo il fagotto!' The word was there naturally inflected, and the applause to a female singer would be 'Brava Grisi!' Beethoven when satisfied with the orchestra used to give a 'thundering Bravi tutti.' [G.]

BRAVURA (Ital., courage, bravery). A style of both music and execution involving the display of unusual brilliancy and technical power; music written to task the ability and test the

courage of the artist. Thus 'Let the bright Seraphim' (Samson), 'Gli angui d'inferno' (Flauto magico), and 'Non piu mesta' (Cenerentola) are bravura songs, requiring a compass and a power of execution out of the common.

The notion of effect for effect's sake is perhaps involved in the term. Beethoven therefore can never be said to have written bravura pieces, though many of his pieces require the greatest skill and are extremely brilliant.

'Con bravura' and 'Allegro di bravura' are similarly used to denote fire and brilliancy. [G.]

BREATH. Various signs are used in vocal music to indicate the places for taking breath, they are usually ' ✱ ⌟ ''. The management of the breath is of the greatest importance in singing, as by it a good tone is formed. The two essentials are (1) the power of controlling the quantity and force of air as it is expired; (2) the power of directing the vibrating column of air. By too great pressure of breath the form of the waves of sound most favourable to a good tone is disturbed, while too little pressure deprives the tone of strength. A certain quantity of breath will produce a tone in perfection, and any increase or diminution of that quantity will result in loss of quality or power. The old Italian masters of singing made the management of the breath a matter of primary consideration; they required their scholars in practising their exercises to do so piano, and to breathe at first as in speaking; the places for doing this were carefully and distinctly marked; if it were found that the pupil emitted his breath with too great a pressure or too rapidly, so as to crowd or impair the sound, he was taught to hold it back, and only when he had acquired a knowledge of and a feeling for pure tone was he permitted to attempt to take larger breaths, and shown how to gradually increase the breathing capacity of his lungs. The breath is the basis of a full rich tone in singing, and on the management of its vibrating column of air depends the great charm and beauty of vocalisation, no less than the power of successfully executing phrasing, according to the dictates of a poetical and intelligent mind. [W. H. C.]

BREITKOPF & HÄRTEL. On Jan. 27, 1869, this renowned firm of music-publishers in Leipsic celebrated the 150th anniversary of its existence. Its foundation was laid in 1719, when Bernhardt Christoph Breitkopf, member of a mining family of the Hartz, born at Clausthal March 2, 1695, set up a printing press at Leipsic. His first publication was a Hebrew Bible, quickly followed by a number of theological and historical works, in which Breitkopf's friendly relations to the poet Gottsched were of much use to him. In 1732 a printing office was built with the sign of 'zum goldnen Bär,' which in 1765 was increased by the addition of the 'silberne Bär.'

In 1745 Breitkopf gave up the printing business to his only son, and in 1765 the firm became B. C. Breitkopf & Son. On March 26, 1777 the old man died, aged 83. He had raised himself from a common printer to be the head of the first printing establishment in Germany, and he also had the happiness, which Gottsched had predicted, of seeing himself eclipsed by his son. The son, Johann Gottlob Immanuel, born Nov. 23, 1719, devoted himself with ardour, while a lad, to the acquirement of learning, leaving professional knowledge till later. His acquirements in literature were developed by intercourse with such scholars as Lessing and Winkelmann. He laboured to improve the practice of printing, and with that view wrote several papers. By the introduction of separate movable music type he produced, as early as 1750, a revolution in the music trade. In 1756 the first fruits of his innovations appeared in the shape of a splendid edition of an opera in full score, and in 3 vols., entitled 'Il trionfo della fedeltà, dramma per musica di E. T. P. A' (the initials of Ermelinda Talia Pastorella Arcada, a name assumed for the occasion by Antonia Amalia Walburga, Princess of Saxony). After this, Breitkopf published a long series of important compositions by C. P. E. Bach, Graun, Hiller, Leopold Mozart, etc. He had hardly begun to realise the results of his invention in the music trade when his energy found a new channel. During the Seven Years War (1756–63) he had organised on a large scale a warehouse of German, English, French, and Italian music, both MS. and printed, and had started a special trade in music, through the publication of systematic descriptive catalogues referring to his stock, and embracing the whole field of musical literature. Between 1760 and 80 he issued catalogues of printed music, both theoretical and practical, in six parts; of MS. music in four parts; and a third (especially important for the history of music)—a thematic catalogue of MS. music only, in 5 parts, with 16 supplements (1762–87). His activity was absolutely unceasing. In 1770 he founded a manufactory of playing cards (which he sold in 1782), a coloured paper manufactory, a bookselling business in Dresden and another in Bautzen. He died Jan. 29, 1794, honoured as the reformer of the music trade, and secure of a place in the history of the art of printing. His portrait is extremely interesting. The well-formed head, the speaking eye, the intelligent features, show intellectual power and strong will. Immanuel had two sons, who learned the printer's craft from their father. Bernhard Theodor (born 1749), was musician enough to compose some pretty music to Goethe's 'Jugendlieder' in 1769. He went in 1777 to Russia, and founded a printing office and bookselling business in Petersburg—was teacher in an institution for the education of girls, and died at a great age as Russian 'Staats-Rath.' His second son, Christoph Gottlob (born 1750), remained with his father. He was an amiable dilettante, to whom the burden of his vast business was intolerable; after carrying it on therefore for a year he gave it up to his friend G. C. Härtel, at the same time making him his heir. He died much lamented in 1800,

the last scion of a gifted race. Since then the business, though entirely in Härtel's hands, has been conducted under the well-known title of Breitkopf & Härtel.

GOTTFRIED CHRISTOPH HÄRTEL, son of Dr. Christoph Härtel, Burgomaster of Schneeberg, was born there Jan. 27, 1763. Having given up his former occupation, he applied himself with vigour to improve the business by undertaking the publication of musical works of the highest order. Thus he brought out the works of Mozart in 17 vols. (1798–1816); of Haydn in 12 vols. (1800–1806); of Clementi in 13 vols. (1800–1818); and of Dussek in 12 (1814–1818)—an undertaking which was the forerunner of many popular and critical collected editions. Härtel also started the 'Allgemeine musikalische Zeitung,' which long maintained its position as the best musical periodical, and advocated the interests of music from 1798 to 1848; he further published a literary paper, the 'Leipziger Literatur-Zeitung' (1812–1834), enlarged his stock of music and books, and made various practical improvements in printing. Amongst other things he introduced the system of engraving music on pewter plates, to which in 1805 he added a lithographic establishment, with the personal co-operation of Sennefelder, the inventor. Procuring workmen from Vienna, he next started the first factory of pianos in central Germany. Being a man of great cultivation and refinement, such constant absorption in business was not to his taste, but he accepted the task which fate had laid upon him, and executed it faithfully till his death on July 25, 1827.

Up to 1835 the business was carried on by his nephew FLORENZ HÄRTEL. But at that date HERMANN HÄRTEL, the eldest son of Gottfried (born April 27, 1803), entered the house as head, in partnership with his younger brother RAYMUND, who had joined in 1832. Hermann's fine character had been improved by an excellent education; he read law, and took his doctors' degree in 1828, and his love of art had been cultivated by a two years' residence in Italy. Both in public and private life he was a man of noble disposition and true culture. The brothers lived to see a remarkable spread of taste, and to publish many works of Mendelssohn, Schumann, Chopin, and other eminent modern composers; they brought out new editions of Schubert, Weber, and Hummel. Their catalogue up to 1874 included over 14,000 works, extending over the whole range of music. In 1866 they began the issue of a series of cheap editions of classical works in red covers, which are now widely known. They assisted in the formation of the BACH-GESELLSCHAFT, which, like the companion Handel Society, owes much to their energy, taste, and accuracy. In 1862 they projected a complete critical edition in score and parts of the works of Beethoven, which was completed in 1866, and is now (1876) being followed by a similar edition of Mendelssohn.

The list of their publications contains treatises by Kiesewetter and others on the history of music, important works by Tucher and Winterfeld on the church music of Germany; biographies, such as Bach by Spitta, Händel by Chrysander, Mozart by Jahn; thematic catalogues of Beethoven by Nottebohm, and Mozart by Köchel; works on the theory of music by Chladni, Hauptmann, Lobe, Köhler, Marx, Sechter, etc., as well as a long list of publications on literature, law, theology, medicine, natural philosophy, philology, archæology, etc., etc. The practical part of the business has increased so much that the Goldene Bär was in 1867 exchanged for a much larger building. By 1871 the printing had developed to such an extent that it became necessary to use the space formerly occupied by the pianoforte manufactory. Since the death of Hermann, Raymund, youngest son of Gottfried (born June 9, 1810), has been at the head of the house, assisted by two grandsons of Gottfried's—Wilhelm Volkmann and Dr. Georg Oscar Immanuel Hase. It is for these gentlemen to complete the edition of Mendelssohn, and to crown the great undertakings already enumerated, by the edition of Mozart's great works in score which they have already announced (1876).

(The above is taken by kind permission from papers in the archives of the firm.) [C. F. P.]

BREMNER, ROBERT, born in Scotland about 1720. He practised for some years as a teacher of singing, and afterwards, about 1748, became a music-seller at Edinburgh, under the sign of the 'Harp and Hoboy.' He subsequently settled in London, and commenced business, with the same sign, 'opposite Somerset House in the Strand.' He arranged many collections of 'Scots Songs for Voice and Harpsichord.' He was also the author of 'Rudiments of Music, with Psalmody,' a work which went through many editions; 'Thoughts on the Performance of Concert Music'; 'Instructions for the Guitar,' etc. He died at Kensington, May 12, 1789. [E. F. R.]

BRENDEL, DR. KARL FRANZ, musical critic, born Nov. 25, 1811, at Stollberg in the Harz; educated at the Gymnasium of Freiberg in Saxony, where his father was Berg-Rath, and at the universities of Leipsic and Berlin. Music always formed his special pursuit, in which he was mainly assisted by Anacker and Wieck. He began his public career with lectures on the history of music, delivered in Freiberg and in Dresden. In 1844 he settled in Leipsic as proprietor of Schumann's 'Neue Zeitschrift,' which he edited from Jan. 1, 1845, at the same time teaching musical history and æsthetics in Mendelssohn's newly established Conservatorium. Here he delivered the public lectures on which he founded his most comprehensive work, 'Geschichte der Musik in Italien, Frankreich, und Deutschland' (1852; 4th edition 1867), an attempt to treat the various historical developments of the art from one practical point of view. More important however were his articles in the 'Neue Zeitschrift,' written as a strenuous advocate of modern ideas in music. His first efforts were devoted to the recognition of Schumann; but in

time the paper became the organ of Wagner and Liszt. Brendel certainly had a rare power of appreciating the ideas of the real leaders of the movement, and of illustrating and developing them effectively, and thus materially assisted the movement. His treatment is dry, logical, and didactic; but what it wants in directness and poetical force is made up for by the perseverance with which he urges his arguments.

In 1850 he began to issue another periodical, entitled 'Anregungen für Kunst, Leben, und Wissenschaft,' which for several years supported the propaganda of the Zeitung in favour of Liszt and Wagner. But the most open exposition of the views of the party is to be found in his 'Musik der Gegenwart und die Gesammtkunst der Zukunft,' which must be regarded as a completion of his History, and is not free from considerable party spirit. With the year 1859 Brendel began to labour for the reconciliation of the contending parties, on the basis of the general progress of modern times. The field for this effort was the 'Allgemeine deutsche Musik-Verein,' or 'German musical union,' which arose out of a festival of musicians held on the occasion of the twenty-fifth anniversary of the 'Neue Zeitschrift,' and was founded in 1861. Brendel was not only one of the chief founders of the 'Verein,' but as its president he worked for it with restless energy to the time of his death, and his Zeitung was its official organ. Brendel died Nov. 25, 1868. The Zeitung continued to follow the same path as before, but lost its old eminence. Besides the works already mentioned Brendel issued various smaller publications, all more or less distinguished by a tendency for the New German School—'Liszt als Symphoniker' (1858), 'Organisation der Musik durch den Staat' (1866). An abridgment of his history, for schools, was published under the title of 'Grundzüge der Geschichte,' etc., and has been translated into several languages. [A. M.]

BREVE (Fr. *Carrée*; Ital. *Breve*). A note of the value of two semibreves, rarely met with in modern music, in which there is no place for it, as the longest bar commonly used (viz. a bar of 12-8 time) has but the value of a semibreve and a half. Although now nearly obsolete from its great length, the breve was originally (as indicated by its name, derived from *brevis*, short) the shorter of the two notes of which the earliest measured music, invented about A.D. 1200, was composed. These two notes, which corresponded to the long and short syllables of the text to which they were sung, were termed *longa* and *brevis*, and were written thus, and . The proportion which they bore to each other was not always constant, the *longa* containing sometimes three breves, in which case it was called perfect, and sometimes only two, when it is said to be imperfect. So likewise, after the introduction of a still shorter note called *semibrevis*, the *brevis* could be either perfect or imperfect, and consist of three or two semibreves. These variations of proportion, which, together with many others, remained in use until about the middle of the 17th century, and which could not but have added immensely to the difficulty of the study of music, were dependent on the order in which the longer and shorter notes followed each other, and also upon the appearance of certain time-signatures which were placed at the beginning of the composition. For a full account of these the reader is referred to Bellermann's treatise 'Die Mensuralnoten und Taktzeichen des 15. und 16. Jahrhunderts,' Berlin, 1858.

The breve, together with other notes belonging to the same epoch, was originally written black, the more modern white notes (Fr. *blanches*) written in outline being introduced by Dufay about the end of the 14th century. After this period black notes (Fr. *noires*) were exclusively used to express diminution, the note made black losing a portion of its value, either one-third or one-fourth, according to circumstances. A relic of this custom survives in modern music in the method of writing minim and crotchet.

In modern music the breve, in the rare cases in which it is used, is always written white, and either of an oblong form, thus , or oval with two small vertical strokes at each end, thus .

The expression *alla breve*, placed at the commencement of a composition, has been variously interpreted. Some have understood it to mean a rhythm of one breve to a bar, while others, translating the words 'alla breve' literally into 'in short fashion,' understand by it a rhythm of either two or four beats in a bar, but at a double rate of movement, semibreves being taken at about the speed of ordinary minims, and so on. In favour of this latter view is the fact that the signature of alla breve time is always the semicircle crossed by a vertical stroke, , which is the 'diminutio simplex in tempus imperfectum' of the ancient measured music, where it served precisely the same purpose, *i.e.* by reducing each note to half its proper value it doubled the rate of movement. Both views agree in the most important particular, namely, that compositions marked 'alla breve,' or, even when not so marked, if provided with the distinctive time-signature, must be performed twice as fast as if simply marked with the sign of common time, C or 4–4. And with regard to the opinion which holds that compositions alla breve ought to be written in bars of the value of a breve, it may be urged that in spite of the undoubted fact that most of such compositions have but one semibreve in the bar, it is possible that this method of writing may have been intended to represent merely the division of the original alla breve bar into two halves, for convenience of reading, a division which has actually been made in certain cases, as for example in Handel's chorus 'All we like sheep' (Messiah), which was originally written in bars of the value of two semibreves, and marked 'alla breve,' although now printed in bars of half that length. Moreover, it is certain that the expression alla breve has never been applied to movements in triple time, although if it had had reference merely to

the rate of movement this would have been perfectly possible. [F. T.]

BREWER, Thomas, was educated at Christ's Hospital, and brought up as a performer on the viol. He flourished in the time of Charles I, the Protectorate, and part of the reign of Charles II. He was the composer of several excellent fantasias for the viol; and many rounds and catches of his are printed in Hilton's 'Catch that Catch can.' He was the composer of the pretty three-part song 'Turn Amaryllis,' inserted by Playford in his 'Musical Companion.' In the Harleian MS., No. 6395, entitled 'Merry Passages and Jests,' compiled by Sir Nicholas Lestrange, is the following anecdote respecting him:—'Thomas Brewer, my musical servant, through his proneness to good fellowship, having attained to a very rich and rubicund nose, being reprov'd by a friend for his too frequent use of strong drinkes and sacke, as very pernicious to that distemper and inflammation in his nose—"Nay, faith," says he, "if it will not endure sacke, it is no nose for me."' The date of his death is not known. [E. F. R.]

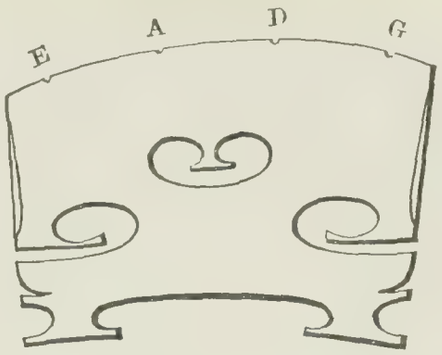
BRIARD, Étienne, engraver of music, born at Bar-le-Duc towards the end of the 15th century, settled at Avignon in 1530. He replaced the square characters hitherto in use by round ones, and devised a simple means of expressing the duration of a note, instead of the complicated system of ligatures. Peignot, in his 'Diction. de la Bibliologie,' supp. p. 140, claims priority in these inventions for Granjon, also a printer; but Briard's characters are certainly better formed and easier to read. A facsimile of them may be seen in Schmidt's 'Ottaviano Petrucci.' The works of the composer Eleazar Genet, called 'Carpentras,' after his birthplace, were printed at Avignon in 1532 in Briard's characters. Jean Baptiste, a descendant of the celebrated printer, has distinguished himself as a violinist. He was born May 13, 1823, at Carpentras; gained the second prize at the Paris Conservatoire in 1843, and the first in 1844. His teachers were Clarel, Baillot, and Habeneck. [F. G.]

BRIDE OF DUNKERRON, THE, a dramatic cantata; the verse by Enoch; music by Henry Smart. Written for, and produced at, the Birmingham Festival Sept. 6, 1864. [G.]

BRIDE OF SONG, THE, operetta in one act; words by Henry Farnie; music by Jules Benedict. Produced at Covent Garden Dec. 3, 1864. [G.]

BRIDES OF VENICE, a grand opera in 2 acts; music by Jules Benedict. Produced at Drury Lane, Monday, April 22, 1844. [G.]

BRIDGE. The strings on the instruments of the violin tribe are stretched over a small piece of wood called the bridge, which transmits their vibrations to the body of the instrument. The shape and details of the bridge, as finally fixed upon by Stradivari, cannot be altered in any single respect without injury to the tone of the instrument.



If a plain piece of wood is substituted for the bridge, the instrument has absolutely no tone; by cutting out the feet the tone is made to appear to a certain extent, and it increases in proportion as the bridge assumes its normal shape. It is generally made of spotted maple. Its height, width, and thickness depend on the qualities of the individual instrument which it is to serve. As a rule its height must not be more than two-thirds the height of the Sound-post. The thickness is of the greatest importance, for if too thick, it will not readily transmit the vibrations of the strings. The left foot must stand exactly over the middle of the bass-bar, and both feet must be at an equal distance from the *f*-holes. [P. D.]

BRIDGETOWER, George Augustus Polgreen, a mulatto, son of an African father and an European mother, appears to have been born at Bisla in Poland 1779 or 1780, and to have made his first appearance in February 1790 at Drury Lane, where he played a violin solo between the parts of the 'Messiah.' This probably attracted the notice of the Prince of Wales, since on the 2nd June following he and Clement, a lad of about the same age, gave a concert under the patronage of H. R. H. In the same year he also played at the 'Professional Concerts.' Bridgetower became a pupil of Giornovichi and of Attwood, and was attached to the Prince's establishment at Brighton as a first violin-player. His name is found among the performers at the Haydn-Salomon Concerts of 1791, and at concerts of Barthelemon's in 92 and 94, where he played a concerto of Viotti's. At the Handel Commemoration of 1791, Bridgetower and Hummel sat on each side of Joah Bates at the organ, clad in scarlet coats, and pulled out the stops for him. He was known in London by the sobriquet of 'the Abyssinian Prince.' In 1802 he obtained permission to visit his mother at Dresden, where she was living with another son, a cello player. In Dresden he gave concerts on July 24, 1802, and March 18, 1803; and from thence went to Vienna, where his reputation preceded him, and where he played the sonata Op. 47—known as the 'Kreutzer Sonata'—with Beethoven, on the 17th or 24th May. After this he is heard of no more, but is believed to have died in England between 1840 and 1850, leaving a daughter who still lives in Italy.

Bridgetower has left a memorandum of the performance of the Sonata which, if it can be

believed, is interesting. He introduced an alteration of one passage which so pleased Beethoven that he jumped up from his seat, threw his arms round Bridgetower, and cried '*Noch einmal, mein lieber Bursch*'—'Once more, my dear fellow.'

Czerny has left on record that Bridgetower's gestures in playing were so extravagant and absurd that no one could help laughing.

The memorandum just mentioned is given by Thayer ('Beethoven,' ii. 229); and further details will be found at pp. 227–231 and 385–391. See also Pohl's 'Haydn in London,' pp. 18, 28, 38, etc.—Beethoven writes 'Brischdower.' [G.]

BRIEGEL, Wolfgang Karl, church composer, born 1626, originally organist at Stettin, and afterwards (see the title-page of his then published works) Music-Director to Prince Friedenstein in Gotha, and in 1660 Kapellmeister to the Duke of Saxe Gotha. In 1670 he was called to Darmstadt as Kapellmeister to the Landgrave of Darmstadt, where he remained till his death in 1710. Among the remains of Emanuel Bach was a portrait of Briegel, engraved by Nessenthaler; it represents a man of about sixty-five, of healthy and jovial aspect, and with no trace of the labour involved in so many serious compositions. Schneider (das Musik. Lied, iii. 155) says, that 'perceiving the fashion of solo songs like those of Ad. Krieger and the two Ahles to be on the wane, he returned to the composition of songs for several voices; he wrote, in fact, incessantly in all sorts of styles with much fluency but no originality, and with no adequate return for his labours.' His principal compositions consisted of sacred songs for several voices, mostly to his own words. One of his works alone, for 3 and 4 instruments (Erfurt, 1652), contains 10 Paduaner, 10 Gagliarden, 10 Ballette, and 10 Couranten. His one secular work, 'Musikalisches Tafel-Confect' (Frankfort, 1672), consists, according to its quaint title, of 'pleasant Conversations and Concertos.' His Hymn-book for Darmstadt appeared in 1687. His published works, twenty-five in number, begin with 'Geistliche Arien und Concerte' (Erfurt, 1672), and end with 'Letzter Schwanen-Gesang,' consisting of twenty Trauergesänge for four or five voices (Giessen, 1709).

Gerber (Lexicon, 1812) gives a catalogue of his published works according to dates from Darmstadt, employed by Fétis in his 'Biographie Universelle.' [C. F. P.]

BRIGHENTI, or BRIGHETTI, Mme. Maria (née Giorgi), a celebrated singer, born at Bologna 1792; first appeared at Bologna in 1814. She created the part of Rosina at the first performance of the 'Barbiere di Siviglia' (Rome, 1816); and for her Rossini wrote 'La Cenerentola.' She sang in the principal towns of Italy, and retired in 1836. Mme. Brighenti embodied her recollections of Rossini, whom she had known from childhood, in an interesting book 'Cenni . . . . sopra il Maestro Rossini' (Bologna, 1823). [M. C. C.]

BRIND, Richard, was brought up as a chorister in St. Paul's Cathedral. On the death in 1707 of Jeremiah Clark, organist of the cathedral, Brind was appointed his successor, and held the place until his death in 1718. He composed for occasions of thankgiving two anthems now wholly forgotten. [W. H. H.]

BRINDISI (Ital. *far brindisi*; Span. *brindar*, 'to drink one's health'), a drinking or toasting song. Well-known and popular examples are 'Il segreto' in 'Lucrecia Borgia,' and 'Libiamo' in the 'Traviata'—the latter written for chorus, with solos for soprano and tenor. [W. H. C.]

BRISTOL MADRIGAL SOCIETY. The establishment of this society in 1837 was one of the fruits of a lecture on Madrigals given at Bristol by Professor Edward Taylor. The society was limited to thirty members, who were to meet on alternate Wednesdays at the Montague Tavern, to sing such madrigals as had been previously agreed upon by the committee; the late Mr. J. D. Corfe, organist of the Cathedral, was the director, and among the first members was Mr. Pearsall, the eminent madrigal writer. At the first annual dinner in 1838 Sir John Rogers and Mr. Thomas Oliphant, president and secretary of the London Madrigal Society, were present. In the same year it was resolved to give a 'Ladies' Night,' and in 1839 the number of these open performances was increased, owing to the demand for tickets, while ultimately the 'Ladies' Night' took the place of the annual dinner. In Feb. 1841 the Ladies' Nights were suspended, but at the end of 1842 they were recommenced at the Victoria Rooms, with an audience of 1200, and have since been continued annually. The number of members has been increased to forty-two, and the meetings are still held at the Montague. The choir consists exclusively of male voices, the boys being selected from the cathedral choirs of Bristol, Oxford, Exeter, and other places. Mr. Corfe continued to direct the society till 1864, when he resigned, and was succeeded by Mr. D. Rootham, the present conductor. The open nights have always attracted a large number of eminent musicians, and among the frequent visitors in past years may be named Dr. C. Corfe, of Oxford; Sir G. J. Elvey and Dr. Stephen Elvey; the Rev. Sir Frederick Gore Ouseley, Bart.; Dr. Stainer, (then of Oxford); Mr. Amott, of Gloucester; Mr. Done, of Worcester; and Mr. Townshend Smith, of Hereford, who brought with them the most effective members of their respective choirs. During the period of Mr. Corfe's direction these gentlemen joined the choir of Bristol Cathedral at service on the day of the concert, a practice since discontinued. The music sung during the first twelve years of the society's existence was almost exclusively confined to madrigals, the exceptions being anthems by Tye and Creighton, and the works of Mr. Pearsall, but some of Mendelssohn's four-part songs were introduced at a concert in Jan. 1851, and have been frequently included since, with other choral works of the same class. The following was the programme at the society's first meeting on March 1,

1837:—'I will arise' (Creighton); 'Cynthia, thy song and chanting' (G. Croce); 'Flora gave me' (Wilbye); 'To shorten Winter's sadness' (Weelkes); 'In pride of May' (Morley); 'O that the learned poets' (O. Gibbons); 'All creatures now' (Benet); 'Hosanna' (Gibbons); 'April is in my Mistress' face' (Morley); 'So saith my fair' (L. Marenzio); 'Down in a flow'ry vale' (Festa); 'Soon as I careless stray'd' (Festa); 'The Waits' (Saville). In subsequent programmes we find the names of the great madrigal writers of England and Italy. A sacred work occasionally finds a place in the programmes, and the last number is always 'The Waits.' [C. M.]

BRITISH CONCERTS. When the Vocal Concerts were discontinued at the close of the year 1822 the British Concerts were established to supply their place, and, according to the prospectus, 'to meet the wishes of a numerous class of persons who are anxious to see native talent encouraged.' The programmes were to consist 'entirely of works of British composers, or of foreigners who have been naturalised and resident in these realms for at least ten years.' The managers of the concerts were the following members of the Concentores Society:—Messrs. Attwood, Bishop, Elliot, Goss, Hawes, Horsley, Jolly, Linley and Walmisley, and Sir G. Smart. Three concerts were given in 1823, under the immediate patronage of the King, including instrumental chamber music, vocal solos and glees. Among the new works given were string quartets by J. Calkin and G. Griffin, a quartet for piano and strings by Griffin, Horsley's 'Address to Hope' for double choir, and his glee 'The Crier,' Linley's glee 'Now the blue-fly's gone to bed,' Elliott's 'A choir of bright beauties,' Hawes's 'Love, like a bird,' Attwood's 'In this fair vale.' The instrumental performers were Mori, W. Griesbach, H. Smart, and Linley, and the chief vocalists Mrs. Salmon, Miss Stephens, and Messrs Vaughan, Sale, and Bellamy. The concerts took place in the ball-room of the Argyll Rooms, and a list of 200 subscribers was published, but the support accorded to the scheme was insufficient for the continuance of the concerts, and the season of 1823 was the first and last. [C. M.]

BRITISH ORCHESTRAL SOCIETY. This society was established in 1872 for the purpose of giving an annual series of concerts by British artists, the soloists, vocal and instrumental, together with the band of seventy-five performers, being drawn from the ranks of native musicians. The scheme of each concert includes a symphony, a concerto, two overtures, and vocal music; the programme being gone through without any break. Mr. George Mount is the conductor, and the band includes Messrs. Carrodus, Zerbini, Doyle, E. Howell, J. Howell, sen., as the leaders of the string department. While the performers have been exclusively English, the music has been drawn from composers of all nations, but several new works by native writers have been given for the first time, including Macfarren's overture to 'St. John the Baptist' (1873); J. F. Barnett's overture to Shakspere's 'Winter's Tale' (1873), written for the society; J. Hamilton Clarke's 'Saltarello' (1874); Alfred Holmes' overture to 'Inez de Castro' (1874); Gadsby's overture 'The Witches' Frolic' (1874); Wingham's Symphony in B flat (1875). The soloists at the concerts include the names of the most eminent English artists. The concerts are given at St. James's Hall, and Mr. Stanley Lucas is the secretary (1876). [C. M.]

BRITO, Estéban de, lived about 1625, musical director at the cathedrals of Badajos and Malaga, and composer of motets, etc. preserved in the King of Portugal's library.

BRITTON, Thomas, called the 'Musical Small-Coal Man,' was born at or near Higham Ferrers, Northamptonshire, about the year 1651. He was apprenticed in London to a coal-dealer, and afterwards commenced business in Aylesbury Street, Clerkenwell, as a dealer in 'small-coal' (charcoal?), which he carried through the streets on his back. He obtained an extensive knowledge of chemistry, of old books, chiefly on the occult sciences, and of both the theoretical and practical part of music. He established weekly concerts, and formed a sort of club for the practice of music. These concerts were held in a long narrow room over his shop, the entrance to which is described as being by a stair outside the house. Notwithstanding the humbleness of the attempt these gatherings are said to have been attractive and very genteel. The performers were Handel (who presided at the harpsichord), Pepusch, John Banister, Henry Needler, John Hughes (the poet), Philip Hart, Henry Symonds, Abel Whichello, Obadiah Shuttleworth, Woollaston (the painter), and many other professors and amateurs. The concerts were at first free to all comers; subsequently the visitors paid ten shillings a year each. Britton provided his guests with coffee at a penny a dish. The small-coal man was acknowledged by the Earls of Oxford, Pembroke, Sunderland, and Winchelsea (the great book-collectors of the day), who appreciated his conversation and book-learning. He had a hand in the formation of the celebrated Harleian Library; and the Somers tracts were entirely his collecting. His reception by these noblemen led many persons to imagine that Britton was not the character he seemed to be, and that his musical assemblies were only a cover for seditious purposes. Indeed he was severally suspected of being a magician, an atheist, a presbyterian, and a Jesuit. These conjectures were all ill-grounded. Britton was a plain, simple, honest man, perfectly inoffensive, and with tastes above his condition in life. His death was brought about by a ventriloquist, who so frightened him that he never recovered. He died Sept. 27, 1714, and was buried in St. James' Churchyard, Clerkenwell, his funeral being attended by the members of his musical club. [E. F. R.]

BROADWOOD (John Broadwood and Sons). The house which has borne this name and been identified with pianoforte-making in London from

the introduction of the instrument, was established by a harpsichord-maker, Burkhard Tschudi, a descendant of the Schwanden branch of the noble Swiss family of that name (Schweizerische Lexicon, art. 'Tschudi,' Zürich, 1795). In England he wrote his name Shudi, and established himself about the year 1732 at the house (afterwards No. 33) in Great Pulteney Street, Golden Square, the sign he adopted, before it was numbered, according to the custom of the time, being the 'Plume of Feathers.' Tschudi, originally a joiner, had been the pupil of Tabel, a Flemish harpsichord-maker settled in London, who had himself been taught in the famous house of Ruckers at Antwerp. Through merit and the recommendation of Handel, Tschudi was made harpsichord-maker to the royal family of England. A fine double harpsichord, made by him in 1740, was long preserved in Kew Palace, and is now in Windsor Castle. He was also patronised by Frederick the Great, two harpsichords made by Tschudi being still in the royal palace at Potsdam. Burney spoke of his tone being refined and delicate, and compared his instruments with those of his rival Kirkman, also a pupil of Tabel. Tschudi's only patent was taken out in 1769, for a Venetian swell to the harpsichord (see VENETIAN SWELL), probably the invention of his son-in-law and partner John Broadwood, the latter a journeyman cabinet-maker who came from Scotland to London, found employment at Tschudi's, married Tschudi's daughter, and was taken into partnership by his father-in-law, who retired in 1773, but as late as 1794 the joint names appear as the style of the firm in a Musical Directory. About 1770 the first grand pianoforte made in London had been constructed by a Dutchman, Americus Backers, with the assistance of John Broadwood and his apprentice Robert Stodart. Backers died about 1781, recommending his action to John Broadwood's care; and, allowing for some change in the proportion of parts, it is the same Messrs. Broadwood still use, known on the Continent as the English action. In 1783 John Broadwood took out a patent for a change in the construction of the square pianoforte, by which the wrest-plank holding the tuning-pins was removed from the right-hand side, as in the old clavichord, to the back of the instrument. He also introduced the division of the bridge on the soundboard of the grand piano. These improvements were so important that they were afterwards everywhere adopted. John Broadwood died in 1812. His sons, James Shudi and Thomas Broadwood did much to extend the business, the former having recognised claims as a progressive pianoforte-maker. The continued history of the house is so intimately connected with the modern development of the instrument that further reference to it must be sought under PIANOFORTE. The present head of the firm (1877) is Mr. Henry Fowler Broadwood. [A. J. H.]

BRODERIP, WILLIAM, organist of Wells Cathedral about the commencement of the 18th century, contributed some things towards the store of cathedral music. A service and an anthem with orchestral accompaniments by him are included in the manuscript collection of church music made by Dr. Tudway for the Earl of Oxford, and now in the British Museum. [W. H. H.]

BRONSART, HANS VON, pianist and composer, born at Berlin, 1830, educated at Dantzic and at Berlin University. Studied harmony and composition under Dehn, and the piano, first under Kullak, and (1854–57) under Liszt at Weimar. After several years devoted to concert tours, Bronsart (1860–62) conducted the Euterpe concerts at Leipsic; in 65 became Director of the Gesellschaft der Musik reunde at Berlin, and in 67 Intendant of the court theatre at Hanover, a post he still fills (1878). His chief works are a Pianoforte Trio in G minor, and a Pianoforte Concerto in F♯ minor—both much and successfully played by von Bülow, Sgambati, and others; Polonaise in C minor (Liszt's 'Das Klavier'); Frühlings-Fantaisie for orchestra, often performed; 'Christmarkt,' a Cantata for double choir and orchestra; Der Corsair (MS.), an opera, text from Byron; also an interesting pamphlet, 'Musikalische Pflichten.' In 1862 he married Ingeborg Starck, like himself a pupil of Liszt's. [See STARCK.] In England Bronsart is only known by his Pianoforte Concerto, which was played at the Crystal Palace Sept. 30, 1876, by Hartvigson. [E. D.]

BROS, JUAN, born at Tortosa 1776, died at Oviedo 1852, successively director at the cathedrals of Malaga, Leon, and Oviedo, and composer of much church music, still performed in the churches throughout Spain. Three Misereres written at Leon are cited as his best works. Specimens of his music are given by ESLAVA in the 'Lira Sacro-Hispano.' [M. C. C.]

BROSCHI, CARLO; DETTO FARINELLI. (See FARINELLI.)

BROSSARD, SEBASTIEN DE, author of the first musical dictionary, published under the title of 'Dictionnaire de musique contenant une explication des termes grecs et latins, italiens et français les plus usités dans la musique,' etc. (Paris, Ballard, 1703, folio). There were two later editions, the second at Paris in 8vo., and the third by Roger of Amsterdam. The work contained a catalogue of 900 authors on music. Brossard was born in 1660, and was a priest at Strassburg, and chapel-master to the cathedral from 1689 to 1698. In 1700 he was appointed grand chaplain and musical director of the cathedral at Meaux, where he died Aug. 10, 1730. Janowka, a Bohemian, brought out a musical dictionary two years before Brossard's, but it was in Latin, like all such works at that time. Brossard's book being in French brought musical subjects within the range of the general reading public, and thus rendered an important service to art. It is not without faults, but contains an enormous amount of information to have been amassed by one man. Brossard also wrote 'Lettre à M. Demotz sur sa nouvelle méthode d'écrire le plain-chant et la musique' (Ballard, 1729). As a composer

of church music he made his mark. He gave his valuable library to Louis XIV in consideration of an annuity of 1200 francs. His MSS. and notes for a universal history of music are preserved in the national library in Paris. [F. G.]

BROWNSMITH, John Leman, was born in Westminster in 1809, and received his musical education as a chorister of Westminster Abbey under George Ebenezer Williams and Thomas Greatorex. On quitting the choir he pursued the study of the organ, and in a short time became not only an excellent player but acquired so perfect a knowledge of the structure of the instrument as to be able to build a small chamber-organ for himself. In 1829, on the death of Benjamin Jacob, Brownsmith was appointed his successor as organist of St. John's church, Waterloo Road. In March 1838 he was appointed a lay vicar of Westminster Abbey. In October 1848 he succeeded William Miller as organist to the Sacred Harmonic Society, in which capacity he officiated at the Handel Festivals at the Crystal Palace in 1857, 1859, 1862, and 1865. In 1853 he resigned his appointment at St. John's on being chosen organist of the then newly-erected church of St. Gabriel, Pimlico. He died Sept. 14, 1866. [W. H. H.]

BRUCH, Max, one of the most eminent living German composers, was born at Cologne on Jan. 6, 1838. His father was in government employ, his mother came of a well-known and gifted musical family of the Lower Rhine. Herself a distinguished singer, she carefully watched the early development of her son's musical talents. He received his theoretical instruction from Professor Breidenstein at Bonn, and soon began to give extraordinary promise. In 1852 Bruch gained the scholarship of the Mozart foundation at Frankfort-on-Maine for four years, during which time he continued his studies under Hiller, Reinecke and Breuning at Cologne, at the same time making himself gradually known by his compositions. His further development was promoted by long visits to Leipsic, Munich, and other musical towns. His stay at Munich was of special importance through the personal acquaintance of the poet Geibel, whose 'Loreley,' written for Mendelssohn, Bruch had composed while at Cologne. He at length obtained the poet's consent for the performance of the opera, and proceeded to Mannheim, where it was first given, and where he occupied himself with studying the requirements of the stage. He then produced many of those works which have associated his name with the best of the present time. In 1865 he accepted the post of musical director of the Concert-Institution at Coblenz, and in 1867 became Kapellmeister to the Prince of Schwarzburg-Sondershausen. This post he resigned in 1870, since which time he has lived independently, first at Berlin and now at Bonn, devoting himself exclusively to composition. The first work with which he came before the public was an operetta, 'Scherz, List und Rache,' to Goethe's words; then followed various chamber compositions, a trio (op. 5), two string quartets (op. 9, 10), songs, and pianoforte works. For the present, however, Bruch has abandoned these branches, and devoted his whole strength to the larger forms of orchestral and choral music. His first step in this field was taken with the opera 'Loreley' (op. 16), already mentioned, which met with considerable success; but his most important and most successful work, and that which established his fame, was his 'Scenes from the Frithjof-Saga' (op. 23), for male voices and orchestra—a work of the freshest invention and consummate technique. Amongst his instrumental works the more important are two Violin Concertos, the first in G minor, and the second (1877) in D minor, as well as two Symphonies. His chief vocal works, with orchestra, are: 'Die Flucht der heiligen Familie' (op. 20), 'Römischer Triumpfgesang,' 'Römische Leichenfeier,' 'Salamis' (these last three for men's chorus), 'Schön Ellen,' 'Rorate Cœli,' 'Kyrie, Sanctus, and Benedictus,' 'Odysseus,' and various smaller works of the same kind. He also wrote a second opera, called 'Hermione' after Shakespeare's 'Winter's Tale,' but this had no success. Bruch's real field is concert music for chorus and orchestra; he is above all a master of melody, and of the effective treatment of the masses. These two sides of his artistic activity, so to speak, play into each other's hands, and have brought him deserved success. Bruch's melody is not drawn from the hidden depths of innermost feeling, but rather from the upper surface of his nature; yet it is true, unconstrained, natural, and excellent in structure, broad, impressive, and vocal. He thoroughly understands how to clothe his thoughts in the most favourable and effective forms. In the elaborate and complicated machinery of the modern orchestra and chorus he is thoroughly at home. While on the one hand we admit that the effect of his more important works is perhaps greatly dependent on the brilliant clothing of the musical ideas, we must on the other hand insist that this skilful use of external means is always accompanied by a keen artistic feeling for external harmony, with a delicate estimation of the proportionate effect of the separate parts in comparison to the whole. This artistic sense of proportion saves him from losing himself in that mere outward show which we sometimes find among the modern realistic school. [A. M.]

BRUMEL, Antoine, a Flemish musician, one of the most distinguished of Ockenheim's pupils. He flourished in the epoch (1480–1520) which may be distinguished as the period of Josquin des Prés. Nothing is known of his personal history, but his compositions have been handed down to us in sufficient number to prove the justice of his great reputation. There is a perfect copy of five of his masses, printed in one volume by Petrucci of Venice in 1503, preserved in the royal library at Berlin. There is also a collection of masses of various authors by the same printer, and containing one of Brumel's, in the British

Museum. There are besides many masses and motets in other editions of Petrucci's, and MSS. exist in the royal library at Munich as well as in the pontifical chapel. [J. R. S. B.]

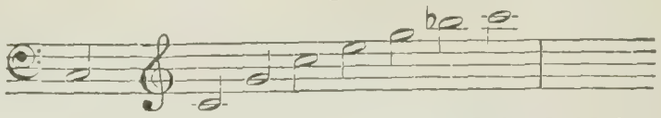
BRUNETTI, Gaetano, a violin-player and composer, was born at Pisa in 1753. He was a pupil first of his father, an able musician, and afterwards of the celebrated Nardini at Florence, whose style of playing and composing he adopted with considerable success. The greater part of his life he spent at Madrid, attached to the court of the Prince of Asturias, afterwards Charles IV. Here he came into close connection with Boccherini, then at the height of his fame as a performer and composer, and appears gradually to have superseded that artist in the favour of the court and the public. With the symphonies, serenades, and other instrumental works which he wrote for the King and the Duke of Alba he was eminently successful. They appear to be very much in the style of Boccherini; but on the whole inferior to the works of that master. Brunetti died at Madrid in 1808. His numerous compositions—published at Paris—consist of symphonies, serenades, sextets, quintets, and violin-duets. Over 200 works of his remain in MS. [P. D.]

BRUNI, Antoine-Barthelemy, a violinist and composer, born at Coni in Piedmont in 1759. He was a pupil of Pugnani, and lived from 1771 at Paris, first as orchestral player at the Italian Opera, and afterwards as conductor of the Opéra Comique. He wrote sixteen operas, some of which achieved considerable success, although now entirely forgotten.

For the violin he wrote four sets of sonatas, several concertos, ten quartets, and twenty-eight sets of violin duets, the latter well known to professors as useful pieces for teaching purposes, also a 'Méthode de Violon,' and a 'Méthode pour l'Alto-viola.' He died in 1823. [P. D.]

BRUNI, Signor, an Italian primo uomo who was singing at Florence in the winter of 1784. In 1793 he sang in London. He improved in voice and style, but was still weak, when compared with his predecessors. He distantly recalled Rubinelli. [J. M.]

BUGLE[1] (Eng. and Fr.; Germ. *Flügelhorn*, Ital. *Tromba*). A treble instrument of brass or copper, differing from the trumpet in having a shorter and more conical tube, with a less expanded bell. It is played with a cupped mouthpiece. In its original form the bugle is the signal horn for the infantry, as the trumpet is for the cavalry, and it is usually tuned in C, with an extra B♭ crook, or in E♭. Only five sounds are required for the various calls and signals. These are the intermediate open notes of the tube, from C below the treble stave to G above it. Eight sounds however can in all be obtained, by the addition of the B♭ and C above high G, and the octave of the lowest C, which though feeble and of poor tone is the real fundamental note. With these additions the entire compass is as follows:—



Two methods have been adopted for bridging over the gaps between the open notes of this instrument, viz. keys and valves. The key-bugle, called also the 'Kent bugle' and 'Regent's bugle,' which was extremely popular some forty years ago, has been entirely superseded by the valve system. No doubt the latter, as in the cornet and euphonium, preserves the whole length of tube for the higher notes, and thus gains power and fulness; but it is a question whether the keyed instrument does not produce more accurate intonation and a tenderer quality of tone. This however is a matter to which English bandmasters seem perfectly indifferent, although the Flügelhorn and the key-bugle are still to be heard with effect in the superb bands of Austria.

In the ordinary bugle valves are often added as an attachment, of which the bugle itself becomes the bell. [W. H. S.]

BÜLOW, Hans Guido von, born Jan. 8, 1830, at Dresden. The foremost pianist of that most advanced school of pianoforte playing, founded by Chopin and developed by Liszt. A first-rate conductor, and a musician whose technical attainments and complete knowledge of the art from its germs to its very latest development can be rivalled by few contemporaries and surpassed by none. As a pianist his repertoire comprehends the master works of all styles and schools, from the early Italians to the present day; it would in fact be difficult to mention a work of any importance by any composer for the pianoforte which he has not played in public, and by heart. His prodigious musical memory has enabled him also as a conductor to perform feats which have never before been attempted, and will in all likelihood not be imitated. The distinctive peculiarity of both his playing and conducting may be set down as a passionate intellectuality. One notices at every step that all details have been thought about and mastered down to the minutest particle; one feels that all effects have been analysed and calculated with the utmost subtlety, and yet the whole leaves an impression of warm spontaneity. This is the highest praise which can be awarded to an executant. It does not, perhaps, apply to all of Bülow's appearances in public, but it applies strictly to his performances at their best; and it is but bare justice to measure the achievements of a great artist as one measures a mountain chain, by the peaks rather than by the valleys. The analytical and reconstructive powers just emphasised render his editions of classical pianoforte works, such as those of Beethoven's sonatas, variations, and bagatelles, from op. 53 upwards, of Cramer's studies, of selections from Sebastian and Emanuel Bach, from Handel, Scarlatti, etc.—in which he has indicated the most refined phrasing and

[1] Mr. Tennyson has immortalised it by his Song in The Princess.

fingering, as well as the most minute nuances of tempo and expression, and has corrected presumable misprints and inaccuracies—unique and invaluable to the student.

In addition to these his admirable *partition de piano* of the most intricate score in existence, Wagner's 'Tristan und Isolde,' together with that of the overture to 'Die Meistersinger' and 'Eine Faust Ouverture,' as well as the arrangements of Weber's two concertos and the concertstück for pianoforte solo should be mentioned.

In early youth Von Bülow seems to have shown neither talent for music nor delight in it. Both gifts first made their appearance after a long illness, but then in a supreme degree. After his ninth year he was placed under Friedrich Wieck, the father of Clara Schumann, who laid the solid foundations for his future technical achievements. M. K. Eberwein was for two years subsequently his master in harmony and counterpoint. In 1848 he came to the university of Leipzig to commence the study of jurisprudence, his parents having always looked upon music as a mere pastime. At Leipzig he continued his studies in counterpoint under Hauptmann. In Oct. 1849 we find him a member of the university of Berlin, absorbed in the political movements of the time, and contributor to a democratic journal 'Die Abendpost.' In this paper he first began to announce and defend the musical doctrines of the new German school led by Liszt and Wagner. A performance of 'Lohengrin' at Weimar in 1850 under Liszt moved him so intensely that he threw over his career as a lawyer, went to Zürich and entrusted himself to the guidance of Wagner. In June 1851 he went to Weimar to study pianoforte playing under Liszt, and in 1853 made his first concert tour, playing at Vienna, Pesth, Dresden, Carlsruhe, Bremen, Hamburg, and Berlin. From 1855 to 1864 he occupied the post of principal master of pianoforte playing at the conservatorium of Professors Stern and A. B. Marx, at Berlin. Here we find him organising trio soirées, orchestral concerts, and pianoforte recitals, with programmes of the most varied character, though with a decided leaning towards the works of the new German school, writing articles for various political and musical papers, making journeys through Germany and the Netherlands, and Russia, and reaping laurels everywhere as player and conductor. In 1864 he was called to Munich as principal conductor at the royal opera and director of the Conservatorium. It was there that he succeeded in organising model performances of Wagner's 'Tristan und Isolde' and 'Die Meistersinger von Nürnberg.' In 1869 he left Munich, and has since been giving concerts in Italy, Germany, Russia, Poland, England, and America. Among his most important compositions the following have been published:—op. 20, 'Nirwana, Symphonisches Stimmungsbild'; op. 10, Music to Shakspeare's 'Julius Cæsar'; op. 16, Ballade for Orchestra, 'Des Sänger's Fluch'; op. 23, 'Vier Charakterstücke für Orchester, (1) Allegro risoluto, (2) Notturno, (3) Intermezzo guerriero, (4) Funerale.' Among his pianoforte pieces especial attention should be called to his recent op. 21, 'Il Carnovale di Milano.'

On Jan. 1, 1878, he was appointed Königlicher Hofkapellmeister at Hanover. [E.D.]

BUHL, Joseph David, born near Amboise 1781, trumpeter, son of a musician in the service of the Duc de Choiseul. He was successively a member of the band of the 'Garde Parisienne,' organised 1792, and of the Consuls' 'Grenadiers de la Garde.' He was also professor at the cavalry school of trumpeters at Versailles, from its foundation in 1805 to its abolition in 1811. In 1814 he was appointed by Louis XVIII conductor of the band of the Gardes du Corps, and received the Legion of Honour. In 1816 he became first trumpeter at the Opera, and at the Théatre Italien; but owing to an accident at the coronation of Charles X was compelled to relinquish both appointments in 1825. In 1823 Buhl introduced into France the slide-trumpet (à coulisse), invented by Haltenhoff of Hanau. He published a 'Method for Trumpet' (Paris, Janet), and was editor of the 'Ordonnance des Trompettes.' [M. C. C.]

BULL, John, Mus. Doc., was born in Somersetshire about 1563. He was educated in Queen Elizabeth's Chapel under William Blitheman, the celebrated organist. On Dec. 24, 1582 he was appointed organist of Hereford Cathedral and afterwards master of the children. In January 1585 he was admitted a member of the Chapel Royal, and in 1591 on the death of his master is said to have succeeded him as organist. But this is mere conjecture, as John Hewlett succeeded Blitheman in the place of a gentleman, and the office of organist as a separate appointment did not then exist. On July 9, 1586, he was admitted Mus. Bac. at Oxford, 'having practised in that faculty fourteen years,' and on July 7, 1592, was incorporated Mus. Doc. in the same University, having previously taken the degree at Cambridge. In 1596, upon the recommendation of Queen Elizabeth, Bull was the first appointed Music Professor in Gresham College, and, although unable to compose and read his lectures in Latin, according to the founder's original intention, such was his favour with the Queen and the public, that the executors of Sir Thomas Gresham, by the ordinances bearing date 1597, dispensed with his knowledge of the Latin language and ordered 'The solemn music lecture twice every week, in manner following, viz. the theoretique part for one half-hour, or thereabouts, and the practique, by concert of voice or instruments, for the rest of the hour, whereof the first lecture should be in the Latin tongue and the second in English; but because at this time Mr. Dr. Bull, who is recommended to the place by ths Queen's Most Excellent Majesty, being not able to speak Latin, his lectures are permitted to be altogether in English, so long as he shall continue in the place of music lecturer there.' In 1601 Bull went abroad for the recovery of his

health, and during his absence was permitted to substitute as his deputy, Thomas, son of William Byrd. He travelled incognito into France and Germany, and Antony à Wood tells a story of a feat performed by him at St. Omer's, where, to a composition originally in forty parts, he added forty more in a few hours. After the death of Elizabeth, Bull retained his post in the Chapel Royal, and his fame as an organist was widely spread. On Dec. 15, 1606, Bull was admitted into the freedom of the Merchant Taylors' Company by service, having been bound apprentice to Thomas, Earl of Sussex, who was free of the Company. On July 16, 1607, when James I and Prince Henry dined at Merchant Taylors' Hall, the royal guests were entertained with music, both vocal and instrumental. And while His Majesty was at table, according to Stowe, 'John Bull, Doctor of Musique, one of the organists of His Majesties Chappell-royall, and free of the Merchant-taylors, being in a citizen's gowne, cappe, and hood, played most excellent melodie upon a small payre of Organes, placed there for that purpose onley.' (*Chronicles*, edit. 1631, p. 891.) On Dec. 22, 1607, Bull obtained[1] from the Bishop of London a marriage licence for himself and 'Elizabeth Walter of the Strand, maiden, aged about 24, daughter of Walter, citizen of London, deceased, she attending upon the Rt. Hon the Lady Marchioness of Winchester.' They were to marry at 'Christ Church, London.' In the same month he resigned his professorship at Gresham College, which was tenable only so long as he remained unmarried. In 1611 he was in the service of Prince Henry, and his name stands first on the roll of the Prince's musicians, with a salary of £40 per annum. The old Cheque Book of the Chapel Royal records under date of 1613 that 'John Bull, Doctor of Musicke, went beyond the seas without license, and was admitted into the Archduke's service.' No valid reason can be assigned for his leaving the country, but it seems he had been preparing for the step some months previously. In the British Museum (Add. MSS. No. 6194), is preserved a letter from Dr. Bull to Sir M. Hicks, wishing his son's name to be inserted instead of his own in some patent dated April 26, 1612; and the same MS. contains an extract from Mr. Trumbull's letter to James I concerning the Archduke's receiving Dr. Bull, the king's organist, into his chapel without permission, dated May 30, 1614. The subsequent life of Dr. Bull has been hitherto simply conjecture, but the writer is fortunately enabled to clear up the latter part of it from a letter written by the Chevalier Leon de Burbure some few years back, in answer to certain inquiries. The Chevalier says, 'I do not know that the Cathedral of Antwerp ever possessed any MSS. of Dr. John Bull, but at all events there have remained no traces for a long time. The only facts relative to John Bull that I have discovered are, that he became organist of Notre Dame at Antwerp in 1617, in the place of Rumold Waelrent deceased; that in 1620 he lived in the house adjoining the church, on the side of the Place Verte, in which the concierge of the cathedral had lived; that he died on March 12 or 13, 1628, and was buried on the 15th of the same month in the cathedral where he had been organist.' Specimens of Bull's compositions for voices may be found in Barnard's and Boyce's collections and in Sir William Leighton's 'Teares or Lamentations of a Sorrowfull Soule,' 1614, fol. He joined Byrd and Gibbons in contributing to the Parthenia, a collection of pieces for the virginals, printed early in the 17th century, and a large number of his instrumental movements are extant in the volume in the Fitzwilliam Museum known as Queen Elizabeth's Virginal Book, and in other MSS. See a curious list in Ward's Lives of the Gresham Professors, pp. 203–8. To Bull has been attributed the composition of the popular tune, 'God save the King,' but the claim made on his behalf has met with but partial acceptance. [See GOD SAVE THE KING.] A portrait of Bull is preserved in the Music School at Oxford. It is painted on a board and represents him in the habit of a bachelor of music. On the left side of the head are the words, 'An. Ætatis svæ 26, 1589,' and on the right side an hour-glass, upon which is placed a human skull, with a bone across the mouth. Round the four sides of the frame is written the following homely distich:—

'The bull by force in field doth raigne:
But Bull by skill good will doth gayne.'

[E. F. R.]

BUNN, ALFRED, manager and dramatic author, was for a quarter of a century director, and during the greater part of that time lessee, of Drury Lane Theatre. Elliston gave him his first appointment as stage-manager of Drury Lane in 1823, when he was quite a young man; and he first obtained a certain celebrity as a manager by endeavouring some dozen years afterwards to establish an English Opera. 'The Maid of Artois,' and a few years later 'The Bohemian Girl,' 'The Daughter of St. Mark,' and other operas by Balfe, were produced at Drury Lane under Mr. Bunn's management; and for the first of these works Mme. Malibran was engaged at the then unprecedented rate of £125 a night. Mr. Bunn also brought out Mr. (now Sir Julius) Benedict's 'Brides of Venice' and Vincent Wallace's 'Maritana.' For most of these operas Mr. Bunn himself furnished the libretto, which however was in every case of French origin. He was the author or adapter of a good many dramas and farces, including 'The Minister and the Mercer,' a translation of Scribe's 'Bertrand et Raton,' which, on its first production, obtained remarkable success. Long before his career as manager had come to an end he published a volume of memoirs, under the title of 'The Stage.' [H. S. E.]

BUNTING, EDWARD, son of an English engineer and an Irish lady, born at Armagh in February 1773. He was educated as an organ and pianoforte player, and distinguished himself for his love of Irish music, of which he published three collections. The first, containing Irish airs 'never before published,' came out in 1796. A

[1] This fact has never before been noticed. I am indebted for it to Colonel J. L. Chester. [G.]

second, containing 75 additional airs (words by Campbell and others), and a dissertation on the Irish Harp, appeared in 1809. A third collection, containing upwards of 150 airs, of which more than 120 were then for the first time given to the public, was published in 1840. This last collection is remarkable for a dissertation of 100 pages upon the history and practice of music in Ireland. According to this dissertation 'the occasion which first confirmed him in his partiality for the airs of his native country, was the great meeting of the Harpers at Belfast in 1792. Before this time there had been several similar meetings at Granard, in the county of Longford, which had excited a surprising degree of interest in Irish music throughout that part of the country. The meeting at Belfast was however better attended than any that had yet taken place, and its effects were more permanent, for it kindled an enthusiasm throughout the north which burns bright in some warm and honest hearts to this day. All the best of the old class of Harpers—a race of men then nearly extinct, and now gone for ever—Dennis Hempson, Arthur O'Neill, Charles Fanning, and seven others, the least able of whom has not left his like behind, were present.' Aided by O'Neill and the other harpers, Bunting immediately began to form his first collection. He travelled into Derry, Tyrone, and Connaught, where, especially in the last, he obtained a great number of excellent airs. His first and second collections contain the best Irish airs, although in his third there are several very good ones, and some very curious. Among these last are the '*carinans* or dirges, and airs to which Ossianic and other old poems are sung,' and which the editor gives as 'very ancient'—many hundred years old. He afterwards endeavours to analyse the structure of Irish airs, and to point out their characteristics.

Bunting died at Belfast Dec. 21, 1843, and was interred at Mount Jerome. His death was absolutely unnoticed. 'He was of no party, and therefore honoured of none, and yet this unhonoured man was the preserver of his country's music.' (*Dub. Univ. Mag.*, Jan. 1847; *Private Sources.*) [E. F. R.]

BURDEN OR BURTHEN. Old songs and ballads frequently had a chorus or motto to each verse, which in the language of the time was called a Burden or Bob. One of the most ancient and most popular was 'Hey troly loly lo,' quoted in 'Piers Plowman,' 1362, and other early songs. It occurs after every line of a song of the time of Edward IV (Sloane MS. No. 1584); and in Isaac Walton's 'Compleat Angler' is the burden of 'O the sweet contentment the countryman doth find,'

'Heigh trollollie loe,
Heigh trollollie lee.'

The ancient 'Frogge Song' has the ridiculous burden—

'Farthing linkum laddium,
Fann—ho—fannyho,
Farthing glen.'

In the ballad of 'Sir Eglamore,' which was very popular in the 17th century, the burden is 'Fa la, lanky down dilly.' In Shakespeare's 'Tempest' we find—

'Foote it featly heere and there,
And sweet Sprites the burthen beare.'

The stage direction to which is 'Burthen dispersedly'; and the burthen follows—

'Harke, harke, bowgh-wough;
The watch-dogges barke
Bowgh-wough.'

The second song in the same play has 'Ding-dong' for the burden. In 'As You Like It' Celia says 'I would sing my song without a burthen, thou bring'st me out of tune.'

The ballad 'The Jolly Miller' has been a favourite from the 16th or 17th century, and was sent to Beethoven to harmonise on account of 'its merited popularity' by Thomson, who inserted it in his 'Scotch Songs,' 1824. In it we find the lines—

'This the burden of his song
For ever us'd to be,
I care for nobody, no, not I,
If nobody cares for me.'

It is probable that the burdens were accompanied by motion or dancing. [BALLAD.] In 'Much Ado about Nothing' Margaret says 'Claps into Light-a-love (that goes without a burden). Do you sing it and I'll dance it.' Burden also means the drone or bass of a bagpipe. [FAUX-BOURDON.] [W.H.C.]

BURGMÜLLER, NORBERT, composer; born at Düsseldorf, Feb. 8, 1810; son of the then music-Director there, who died in 1824 well known and honoured as one of the founders and conductors of the Lower Rhine festivals. Norbert very early showed extraordinary musical talent. After leaving his father he studied at Cassel under Spohr and Hauptmann. But a sickly constitution prevented his full development, and he died at Aix-la-Chapelle in 1836. He left much music behind him, of which two symphonies, an overture, and some other pieces were published by Kistner, all, notwithstanding their natural immaturity, manifesting great ability, lively imagination full of ideas, freshness of invention, and a strong feeling for classical 'form.' There is every reason to believe that, if his life had been spared, concentration and strength would have come with years, and that Burgmüller would have reached a high place in his art. Schumann valued him greatly: he begins a memorial notice of him by saying that since the early death of Schubert nothing more deplorable had happened than that of Burgmüller (Ges. Schriften, iii. 145). [A. M.]

BURLA, OR BURLESCA, a musical joke or playful composition; J. S. Bach's Partita 3, engraved with his own hand on copper, and published in 1727, contains a Burlesca as the fifth piece. Schumann has a Burla in op. 124. No. 12. [W. H. C.]

BURLETTA, a droll or facetious musical drama or farce, which derives its name from the

Italian verb *burlare*, 'to jest,' or 'to ridicule.' The burletta found its way from Italy through France to England. The most celebrated example produced in England was the BEGGAR'S OPERA in 1727, written by Gay, and adapted to the popular melodies of the day. In 1737 appeared 'The Dragon of Wantley,' by Henry Carey and Lampe, which succeeded so well that it was followed in 1738 by a second part or sequel, entitled 'Margery.' [W. H. C.]

BURNEY, CHARLES, Mus. Doc., was born at Shrewsbury April 7, 1726, and educated at the free school there. He was subsequently removed to the public school at Chester, where he commenced his musical studies under Mr. Baker, the organist of the Cathedral. When about fifteen years of age he returned to his native town, and for three years pursued the study of music, as a future profession, under his elder brother James Burney, organist of St. Mary's, Shrewsbury. He was next sent to London, and for three years studied under Dr. Arne. In 1749 he was elected organist of St. Dionis-Backchurch, Fenchurch-street, and in the winter of the same year engaged to take the harpsichord in the subscription concerts then recently established at the King's Arms in Cornhill. In the following year he composed the music of three dramas—Mallet's Alfred, Mendez's Robin Hood, and Queen Mab—for Drury-lane. Being threatened with consumption, however, he could not continue these exertions, and, in 1751, accepted the situation of organist of Lynn-Regis, Norfolk, where he remained for the succeeding nine years. In this retreat he formed the design, and laid the foundation of his future History of Music. In 1760, his health being completely restored, he returned to London, and again entered upon the duties of his profession.

Soon after his arrival in London, Burney published several concertos for the harpsichord which were much admired; and in 1766 he brought out at Drury-lane, with considerable success, both words and music of a piece entitled 'The Cunning Man,' founded upon, and adapted to the music of J. J. Rousseau's 'Devin du Village.' On June 23, 1769, the University of Oxford conferred upon him the degrees of Bachelor and Doctor of Music, on which occasion his exercise consisted of an anthem of considerable length, with overture, solos, recitatives and choruses, which continued long to be a favourite at the Oxford Music Meetings, and was several times performed in Germany under the direction of Emanuel Bach. In the meantime, neither the assiduous pursuit of his profession, nor his many other engagements had interrupted his collections for his History of Music. He had exhausted all the information that books could afford him, and was far from what he desired. The present state of music could only be ascertained by personal investigation and converse with the most celebrated musicians of foreign countries, as well as his own. He resolved to make the tour of Italy, France and Germany, and furnished with powerful letters of introduction from the Earl of Sandwich (a nobleman devoted to music) quitted London in June 1770. He spent several days in Paris, and then went by Lyons and Geneva (where he had an accidental interview with Voltaire), to Turin, Milan, Padua, Venice, Bologna, Florence, Rome, and Naples, consulting everywhere the libraries and the learned; hearing the best music, sacred and secular, and receiving the most cheerful and liberal assistance towards the accomplishment of his object. On his return to England, Dr. Burney published an account of his tour, in one volume, which was exceedingly well received, and deemed so good a model that Dr. Johnson professedly imitated it in his own Tour to the Hebrides, saying, 'I had that clever dog Burney's Musical Tour in my eye.' In July 1772, Dr. Burney again embarked for the continent to make the tour of Germany and the Netherlands, of which he published an account in two volumes. At Vienna he had the good fortune to make the intimate acquaintance of the celebrated poet Metastasio. Here he also found two of the greatest musicians of that age, Hasse and Gluck. From Vienna he proceeded through Prague, Dresden and Berlin, to Hamburg, and thence by Holland, to England, where he immediately devoted himself to arranging the mass of materials thus collected.

In 1773 Dr. Burney was elected an F. R. S.; and in 1776 the first volume of his General History of Music appeared in 4to. In the same year the complete work of Sir John Hawkins was published. Burney's subsequent volumes were published at unequal intervals, the fourth and last appearing in 1789. Between the two rival histories, the public decision was loud and immediate in favour of Dr. Burney. Time has modified this opinion, and brought the merits of each work to their fair and proper level—adjudging to Burney the palm of style, arrangement, and amusing narrative, and to Hawkins the credit of minuter accuracy and deeper research, more particularly in parts interesting to the antiquary and the literary world in general. Burney's first volume treats of the music and poetry of the ancient Greeks, the music of the Hebrews, Egyptians, etc. The second and third volumes comprise all that was then known of the biographies of the great musicians of the 15th, 16th, and 17th centuries. The fourth volume is perhaps less entitled to praise. Whole pages are given to long-forgotten and worthless Italian operas, whilst the great works of Handel and J. S. Bach remain unchronicled; the latter indeed is almost ignored.

When the extraordinary musical precocity of the infant Crotch first excited the attention of the musical profession and the scientific world, Burney drew up an account of the infant phenomenon, which was read at a meeting of the Royal Society in 1779, and published in the Philosophical Transactions. The commemoration of Handel in 1784 again called forth his literary talents; his account of these performances, published in 4to for the benefit of the musical fund, is well

known to every musical reader. Dr. Burney also wrote 'An Essay towards the History of Comets,' 1769; 'A Plan for a Music School,' 1774; and the 'Life and Letters of Metastasio,' 3 vols. 8vo, 1796. His last labour was on Rees' Cyclopedia, for which work he furnished all the musical articles, except those of a philosophical and mathematical kind. His remuneration for this was £1000, and as most of the matter was extracted without alteration from his History, the price was large.

During a long life Dr. Burney enjoyed the intimate acquaintance of almost every contemporary who was distinguished either in literature or the arts; with Johnson he was in habits of friendship; and it is known that soon after Johnson's death, he had serious thoughts of becoming his biographer. For many years Dr. Burney lived in St. Martin's Street, Leicester Square, in a house once the residence of Newton, and still standing; but about 1789, on being appointed organist of Chelsea College, he removed to a suite of apartments in that building, where he spent the last twenty-five years of his life in the enjoyment of independence, and of a family, each individual of which (thanks to their parents' early care and example) had attained high distinction in some walk of literature or science. 'In all the relations of private life,' says one of his biographers, 'his character was exemplary, and his happiness such as that character deserved and honoured. His manners were peculiarly easy, spirited and gentlemanlike; he possessed all the suavity of the Chesterfield school without its stiffness—all its graces, unalloyed by its laxity of moral principle.' At length, full of years, and rich in all that should accompany old age, he breathed his last on April 12, 1814, at Chelsea College. His remains were deposited, on the 20th of the same month, in the burial-ground of that institution, attended by his own family (of which he lived to see the fourth generation), the chief officers of the college, and many others of rank and talent.

His intelligent and expressive face has been preserved by Reynolds, in a fine portrait, engraved by Bartolozzi, and Barry has introduced him in his large picture at the Society of Arts.

As a composer Dr. Burney's principal works, in addition to those already mentioned, are 'Sonatas for two Violins and a Base,' two sets; 'Six Cornet Pieces with Introduction and Fugue for the Organ'; 'Twelve Canzonetti a due voci in canone, poesie dell' abate Metastasio'; 'Six Duets for German Flutes'; 'Six Concertos for Violin, etc. in eight parts'; 'Two Sonatas for Pianoforte, Violin and Violoncello'; and 'Six Harpsichord Lessons.' [E. F. R.]

BURROWES, John Freckleton, born in London, April 23, 1787, was a pupil of William Horsley. He first made himself known as a composer by an overture and several vocal pieces with orchestral accompaniments, and afterwards by an overture produced at the concerts of the Philharmonic Society, of which he was one of the original members. He soon however abandoned these pursuits for the less distinguished but more profitable one of composing and arranging for the pianoforte. Burrowes was the author of 'The Thorough Bass Primer' and 'The Pianoforte Primer,' both which have passed through many editions, and are still in request. He was also the composer of some ballads and many pianoforte pieces. For nearly forty years he held the situation of organist of St. James's Church, Piccadilly. He died March 31, 1852. [W. H. H.]

BURTON, Avery, a cathedral musician in the time of Henry VIII, some of whose compositions are still preserved in the Music School at Oxford. [W. H. H.]

BURTON, John, a native of Yorkshire, born 1730, was a pupil of John Keeble, the theorist. He became one of the first harpsichord players of his time, particularly as respects expression. He died in 1785. [W. H. H.]

BUSBY, Thomas, Mus. Doc., born in Westminster, 1755. At the age of fourteen he was articled to Battishill; he also studied languages, became a good classical scholar, and for several years was connected with the press as reporter. He was successively organist at St. Mary's, Newington, and St. Mary Woolnoth, Lombard Street. In 1799 he produced an oratorio called 'The Prophecy,' which met with considerable success. Encouraged by this he wrote an 'Ode to British Genius'; an 'Ode to St. Cecilia's Day' (by Pope); 'Comala' (from Ossian); and the oratorio of 'Britannia.' In 1801 he took his degree as Mus. Doc. at Cambridge, having previously enjoyed that of LL.D. He next composed the music to 'Joanna,' a five-act romance by Cumberland, and subsequently gained fame by his music to 'A Tale of Mystery,' and 'Rugantino, or the Bravo of Venice'—the first melodramatic music heard in this country. He died in April, 1838. Busby was a man of great industry, and, besides the works enumerated, wrote and published the following:—'The Day of Genius,' a satire, 1786; 'A Dictionary of Music,' 1786—a work which went through many editions, and is still in print; 'The Divine Harmonist,' 1788; 'Melodia Britannica,' 1790; 'The Monthly Musical Journal' (4 numbers), 1801; 'Lucretius,' translated from the Latin, 2 vols. 4to., 1813; 'A Grammar of Music,' 1818; 'A History of Music' (compiled from Burney and Hawkins), 2 vols. 8vo., 1819; 'Concert-Room and Orchestra Anecdotes,' 3 vols. 12mo., 1825; 'A Musical Manual, or Technical Directory,' 1828. (*Dict. of Living Authors*, 1816; Busby, *Hist. of Music*; Private Sources.) [E. F. R.]

BUSNOIS, a Belgian musician in the latter part of the 15th century, who with Ockenheim and a few others represent the Netherland school immediately preceding Josquin des Prés. The date and place of his birth are unknown, but he was without doubt educated and passed the greater part of his life in Belgium. In 1476 he was appointed one of the chapel singers of

Charles the Bold, Duke of Burgundy, and continued in that position till the death of that prince (Jan. 5, 1477), when he retired to a country life till his death about 1480.

Kiesewetter, in his 'Essay on the Music of the Netherlands,' has printed three four-part chansons from the 'Canti Cento Cinquanta' (Petrucci, Venice, 1503), which show a decided progress on the music of Dufay's period (1380–1450). Some masses of Busnois' are preserved in the library of the pontifical chapel, and other compositions, chiefly for the church, in a MS. in the royal library at Brussels. Many of his chansons are in a MS. brought to light of late years in the library at Dijon. [J. R. S. B.]

BUTLER, Thomas Hamly, son of John Butler, professor of music, was born in London in 1762. He received his early musical education as a chorister of the Chapel Royal under Dr. Nares. On the breaking of his voice he was sent to Italy to study composition under Piccini, where he remained three years. On his return to England he was engaged by Sheridan to compose for Drury Lane Theatre. Differences however arising, he quitted England at the expiration of his engagement and settled in Edinburgh, where he established himself as a teacher, and where he died in 1823. Butler composed the music for 'The Widow of Delphi,' a musical comedy by Richard Cumberland, 1780, besides many pieees for the pianoforte. [W. H. H.]

BUXTEHUDE, Dietrich, a celebrated organist and composer, born 1637 at Helsingör, Denmark, where his father Johann was organist of the Olai-church. The father died Jan. 22, 1674, in his 72nd year. It is not known whether the son received his thorough musical education from his father or not. In April 1668 he obtained the post of organist at the Marien-Kirche of Lübeck—one of the best and most lucrative in Germany—where his admirable playing and promising abilities excited much attention. Here his energy and skill at once found their proper field. Not content with discharging his duties at the organ, he conceived the idea of instituting great musical performances in connection with the church services, and in 1673 started the 'Abendmusiken,' or evening performances, on which Lübeck peculiarly prided itself. They took place annually, on the five Sundays before Christmas, beginning between four and five o'clock, after the afternoon service, and consisted of concerted pieces of sacred music for orchestra and chorus—the former improved and the latter formed by Buxtehude—and organ performances. In such efforts Buxtehude was well seconded by his fellow citizens. The musical evenings continued throughout the 18th century, and even into the 19th. Further particulars by them are given by Spitta in his 'Life of J. S. Bach' (i. 253, from Möller's 'Cimbria Litterata,' and Conrad von Höveln's 'Beglücktem und geschmücktem Lübeck'); Matheson also mentions them in his 'Volkommene Kapellmeister.' The best testimony to Buxtehude's greatness is contained in the fact of Sebastian Bach having made a journey of fifty miles on foot that he might become personally acquainted with the Lübeck concerts. In fact Buxtehude became the great musical centre for the North of Europe, and the young musicians flocked around him. Amongst these was Nicolas Bruhns, who excelled Buxtehude himself both in composition and in organ-playing.

Buxtehude ended his active and deservedly famous life May 9, 1707. His strength lay in his free organ compositions (i. e. pieces not founded on chorals), and generally in instrumental music, pure and simple, and not based on a poetical idea. These, though now antiquated, are remarkable as the earliest assertion of the principle of pure instrumental music, which was afterwards so fully developed by Bach. In treatment of chorales on the organ Buxtehude was not equal to the school of Pachelbel; but to judge him from one side only would be unfair. A list of his published works, corrected from Gerber, is given by Spitta ('J. S. Bach,' i. 258, note). These include the 'Abendmusiken' from 1678–87, and occasional pieces, many of them published at Lübeck during his lifetime.

Earlier instrumental compositions Spitta was not able to discover; Matheson also complained that of Buxtehude's clavier pieces, in which his principal strength lay, few if any existed. A collection of seven 'Claviersuiten' mentioned by Matheson (Volk. Kapellmeister, 130), 'in which the nature and character of the planets are agreeably expressed,' exists probably only in MS. In later times fourteen 'Choral-Bearbeitungen' were edited by Dehn (Peters). Commer ('Musica Sacra,' i. No. 8), G. W. Körner, Busby (Hist. of Music), and A. G. Ritter ('Kunst des Orgelspiels'), have also published separate pieces of his. [C. F. P.]

BYRD, William (or as his name is sometimes spelt, Byrde or Bird), is supposed to have been a son of Thomas Byrd, a gentleman of Edward the Sixth's Chapel. The precise date of his birth is unknown, but the fact of his having been senior chorister of St. Paul's Cathedral in 1554, would fix it at about 1538 (see a petition for the restoration of certain obits and benefactions which had been seized under the Act for the Suppression of Colleges and Hospitals, in Dugdale's *St. Paul's*, ed. Ellis). Wood tells us that he studied music under Thomas Tallis. In 1563 (according to the same authority) he was appointed Organist of Lincoln, which post he held till 1569. Upon the death of Robert Parsons, in that year, he succeeded him as Gentleman of the Chapel Royal. In 1575 he is styled 'Organist' (*Cantiones Sacrae*), but as no provision for that office then existed in the chapel, the title was only complimentary. Byrd is thought to have derived considerable pecuniary advantages from a patent granted to him and his master, Tallis, for the exclusive privilege of printing music and vending music paper (Ames, *Typ. Antiq.* 536).

Byrd's printed works (under this patent) are as follows:—(1) Cantiones quae ab argumento

sacrae vocantur, quinque et sex partium (jointly with Tallis), 1575; (2) Psalmes, Sonets and Songs of Sadnes and Pietie, made into musicke of five parts [1587]; (3) Songs of Sundrie Natures, some of Gravitie and others of Myrth (for 3, 4, 5 and 6 voices), 1589; (4) Liber Primus Sacrarum Cantionum quinque vocum, 1589; (5) Liber Secundus Sacrarum Cantionum, etc. 1591; (6) Gradualia, ac Cantiones Sacrae Lib. Primus (for 3, 4 and 5 voices), 1607; (7) Gradualia, etc. Lib. Secundus, 1610; (8) Psalmes, Songs and Sonnets (for 3, 4, 5 and 6 voices or instruments) 1611. In addition to these works, Byrd printed three masses (probably composed between the years 1553 and 1558), without date or the name of printer. He also contributed to the following works:—(1) Musica Transalpina, Madrigales translated, of foure, five and six parts,' 1588; (2) Watson's First Sett of Italian Madrigalls Englished, 1590; (3) Parthenia, or the Maiden-head of the first Musick that ever was printed for the Virginalls [1600]; (4) Leighton's Teares or Lamentacions of a Sorrowful Soule (a collection of part-songs, by the principal composers of the day), 1614. A large number of his virginal compositions are contained in the so-called 'Virginal Book of Queen Elizabeth,' in the Fitzwilliam Museum, Cambridge, and in Lady Nevill's 'Virginal Book,' in the possession of the Earl of Abergavenny. Besides the services and anthems printed in Barnard's 'Selected Church Musick,' 1641, and Boyce's 'Cathedral Music,' many others are to be found in MS. in the Aldrich, the Hawkins, and the Tudway Collections. A mass in D minor, edited by the writer, and Book I. of Cantiones Sacrae, edited by the late W. Horsley, were published by the Musical Antiquarian Society. The well-known canon, 'Non nobis Domine,' is traditionally said to be the composition of Byrd, but it is not found in any of his works. A poem in Blow's 'Amphion Anglicus,' 1700, speaks of 'Bird's Anthem in golden notes,' preserved in the Vatican, which may have some reference to the canon in question.

Byrd lived on terms of intimacy with the elder Ferrabosco, and more than once was his rival in trials of skill and ingenuity in Counterpoint. Morley (*Introd.* 1597), speaks of one of these 'virtuous contentions'; and Peacham, in his 'Compleat Gentleman' (ed. 1622, p. 100), says, 'for motets and musicke of pietie and devotion, as well for the honour of our nation as the merit of the man, I preferre above all other our *Phoenix*, Mr. William Byrd, whom in that kind, I know not whether any may equal.' In a letter from the Earl of Worcester to the Earl of Shrewsbury, September 19, 1602 (preserved among the Talbot Papers in the Heralds' College), we have an interesting passage respecting one of Byrd's part-songs. The writer says: 'We are frolic here in Court; much dancing in the Privy Chamber of country dances before the Queen's Majesty, who is exceedingly pleased therewith. Irish tunes are at this time most pleasing, but in winter, Lullaby, an old song of Mr. Bird's, will be more in request as I think.' The 'Lullaby Song' is printed in the author's 'Psalmes, Sonets and Songs of Sadnes and Pietie,' 1588.

From the Cheque Book of the Chapel Royal we learn that Byrd died July 4, 1623; and in the record of the event he is styled 'A Father of Musicke,' probably in allusion to his age and his length of service. If he was sixteen when his name appears as senior chorister of St. Paul's, he must have been eighty-five years old when he died. Thomas Tomkins (who was his scholar), in his 'Songs of 3, 4, 5 and 6 Parts,' 1622, speaks of his '*ancient* and much reverenced master.'

Byrd resided, at the end of the 16th century, in the parish of St. Helen, Bishopsgate. He was married, and had a family, as we learn from the registers of that church. One son, Thomas, was educated to the profession, for in 1601 he acted as substitute for Dr. John Bull as Gresham Professor.

Notwithstanding his conformity to the established religion, Byrd is supposed to have been at heart a Romanist. Some very curious particulars bearing upon this point have lately come to light. In a list of places frequented by certain recusants in and about London, under date 1581, is the following entry: 'Wyll'm Byred of the Chappele, at his house in p'rshe of Harlington, in com. Midds.' In another entry he is set down as a friend and abettor of those beyond the sea, and is said to be residing 'with Mr. Lister, over against St. Dunstan's, or at the Lord Padgette's house at Draighton.' In the 'Proceedings in the Archdeaconry of Essex,' May 11, 1605, 'William Birde, Gentleman of the King's Majestie's Chapell,' is 'presented' for 'popish practices,' but what was his sentence does not appear, as he was hiding at the time.

There is a portrait of William Byrd—an oval, in the same print with Tallis. It was engraved by Vandergucht for N. Haym's 'History of Music,' which never appeared. One impression only is known to exist. (*Life of Byrd*, Mus. Ant. Soc.; *Cheque-Book of Chapel Royal*, Camd. Soc.; Rimbault, *Bibl. Madrigaliana.*) [E. F. R.]

BABELL, William, the son of a bassoon-player, was born about 1690, and instructed in the elements of music by his father, and in composition by Dr. Pepusch. He was celebrated for his proficiency on the harpsichord, and was also a good performer on the violin. He was a member of the royal band, and for some years organist of All Hallows, Bread Street. Taking advantage of the rise and popularity of the opera in England, he was the first to arrange the favourite airs as lessons for the harpsichord. In this he was highly successful, and his arrangements of 'Pyrrhus and Demetrius,' 'Hydaspes,' 'Rinaldo,' etc., were standard works of their

class at the beginning of the last century. Babell's fame reached even to Germany, where some of his works were printed. He was the author of several 'Suits of the most celebrated Lessons, collected and fitted to the Harpsichord or Spinnet'; 'Twelve Solos for a Violin or Hautboy'; 'Twelve Solos for the German Flute or Hautboy'; 'Six Concertos for small Flutes and Violins,' and other works mentioned in old catalogues. He died at Canonbury Sept. 23, 1723, and was buried in the church of which he had been organist. (Hawkins, *Hist.*; *Private Sources.*) [E. F. R.]

BACON, Richard Mackenzie, born at Norwich, May 1, 1776, was a musical critic of great acumen, and wrote at a time when sensible musical criticism was an uncommon thing. His father was proprietor of the 'Norwich Mercury,' which he inherited from him, and bequeathed to his son. Richard began to write for this journal at seventeen, and its editorship was the standard occupation of his whole life. He is known to musical men as the projector, editor, and chief writer of the 'Quarterly Musical Magazine and Review,' which was the first journal devoted to music in England. The first number was issued in January, 1818, and it was for some time continued, as its name implies, quarterly, but the late numbers came out irregularly, the last (completing the 10th volume) appearing in 1826. He contributed musical notes to 'Colburn's Magazine,' and other periodicals. He issued proposals for an extensive musical dictionary, for which he is said to have collected the materials, but it was never printed. In 1828 he published 'The Elements of Vocal Science,' a work of considerable merit, the materials of which had previously appeared in the 'Musical Magazine.' He claims the merit of originating the Norwich Triennial Musical Festival, the first celebration of which was held in 1824. He was the author of a 'Life of Pitt,' a 'Life of the Earl of Suffolk,' and of numerous political pamphlets. He died at Norwich, Nov. 2, 1844. (*Imp. Dict. of Biog.*; *Private Sources.*) [E. F. R.]

BAINI, Giuseppe, commonly known as the Abbé Baini, was born at Rome Oct. 21, 1775. He was the nephew of Lorenzo Baini, a Venetian composer who had become Maestro di Capella at the Church of the Gesù. Giuseppe received his first musical instruction at the competent hands of his uncle, and completed his studies under the well-known Jannaconi, with whom he came to be on terms of very close friendship. Shrewd, enthusiastic, studious and devout, by the time of his entry into Holy Orders he was at once an erudite theologian, an expert musician, and an accomplished literary man. His powers of assimilation and criticism were equal to his capacity for learning; and his love for antiquity and the antique forms of art was as absorbing as his taste was keen and his judgment true. Further, nature had endowed him with a beautiful bass voice which he had carefully cultivated. With such qualifications his reception into the Pontifical choir was easy, and once a member of it, his succession to the Mastership was a certainty. As composer and Maestro di Capella he was alike an exponent and a representative of the old Roman school of the 16th century. He was indeed a cinque-cento priest of the higher order born out of due time. For him the sun of music had begun to set at the close of the one period which he loved and understood. None of his musical compositions have been published, but one of them at least is famous. His 'Miserere,' composed for the Holy Week by order of Pope Pius VII, is the only one out of the hundreds that have been produced in Rome which has taken its place permanently in the services of the Pontifical Chapel side by side with the two celebrated compositions of Allegri and Baj. His first contribution to the literature of music was a pamphlet evoked by the ignorance of the directors of the Accademia Napoleone in Lucca, who in the year 1806 bestowed their annual prize upon a motet for four choirs written by Marco Santucci, as though it were a production of a new order. Baini exposed their mistake, and cited a long list of similar pieces by Antonelli, Agostini, Benevoli, Abbatini, Beretta, and a host of other composers, dating from the 16th century downwards, and including one by his own master and friend Jannaconi. His second literary work was an essay on the identity of Musical and Poetic rhythm. It was written in obedience to a request of the Comte de St. Leu, brother to the Emperor Napoleon, and it takes the form of answers to no less than sixteen questions proposed to him by the illustrious amateur. The subject was one well calculated to display the solid learning and delicate analysis of Baini, but it may be doubted whether it is not to be honoured among those efforts in which abstruseness and mysticism are unalloyed by any trace of practical result. But the masterpiece of Baini, to which and for which he was alike led by temperament and fitted by power, is his great monograph on Palestrina ('Memorie Storico-critiche,' etc., Rome 1828, 2 vols. 4to.). A more complete and satisfactory piece of work it would be difficult to conceive. It is something more and something less than a biography. For the details of the life of Palestrina are somewhat scanty, although the account of his works is absolutely exhaustive. Still, the portrait of the man, the loveable husband, father, and friend, the conscientious worker, the devoted man of genius, the pure liver, and faithful Catholic, is full and finished. Moreover any lack of view into his family interior is more than compensated by the glimpses we get of cinque-cento life and society in Rome. To snatch these from the materials to which he had access, and to reproduce without intruding them, was a task absolutely congenial to the nature and genius of Baini, and he has performed it to perfection. But the book is as valuable to the musical historian as it is to the general reader. A hundred subsidiary notices of the composers of the Italian school from the days of Goudimel to the middle of the 17th century are sown like satellites around the central figure; and it is hardly too much to

say that in it we have a sketch of the rise and progress of Italian music from the deposition of the Flemings and the establishment of a national school to the close of the ecclesiastical era and the rise of opera.

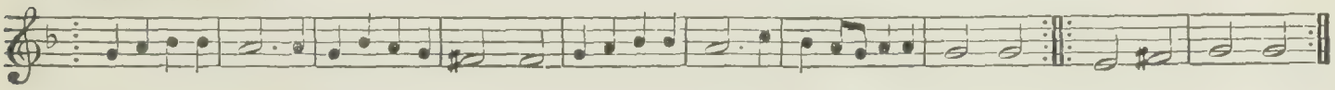
Baini thought to publish a complete edition of the works of the great master, whom, with a constantly recurring enthusiasm, he calls 'Il Principe della Musica.' But fate ordained that he should only live to reproduce the man; and he died before he had transcribed and published more than two volumes out of the vast mass of his compositions.

He was as devoted to his profession as he was to his art; and his death, which took place on May 21, 1844, in the 69th year of his age, was attributed to over fatigue arising from persistence in his duties as a confessing priest. [E. H. P.]

BATHE, WILLIAM, a learned Irishman, was born in Dublin in 1552. He entered into the order of the Jesuits, and leaving Ireland travelled extensively on the continent of Europe, and finally settled in Salamanca, being appointed professor of languages in the university of that city. He published there a philological work called 'Janua Linguarum.' Leaving Salamanca he came to London, where he published some religious treatises, and also 'A Brief Introduction to the true arte of Musicke,' 1584. On the title-page he styles himself 'Student at Oxenford.' It is dedicated to his uncle, Gerald Fitzgerald, Earl of Kildare. A second edition, under the title of 'A Briefe Introduction to the Skill of Song,' was printed by Thomas Este without date. (Hawkins, *Hist.*; *Biog. Brit.*; *Imp. Dict. of Biog.*). [E. F. R.]

BRANLE (p. 271). The music of many Branles, and other old dances, is given in Arbeau's 'Orchésographie' (Langres 1588), a copy of which is in the British Museum. We quote two:—

1. *Branle de la torche*



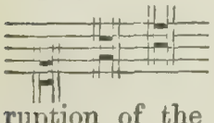
2. *Branle des Sabots*

C.

C. The keynote of the 'natural' scale, so called because it requires neither flats nor sharps in its signature. In German also it is C, C♯ being called Cis; but in Italian and French it is called Ut and Do, the former from the name given it by Guido d'Arezzo. [SCALE.]

It is the Ionic scale of the Church tones or modes, and in it were written 'Ein' feste Burg,' 'Gott der Vater,' 'Jesaia der Propheten,' 'Vom Himmel hoch,' and others of the earliest German chorales. In the 16th century it was much employed for dance tunes, and perhaps on that account was known as 'il modo lascivo' (Zarlino, in Hullah, 'Hist. of Mod. Music,' Lect. 3). In more modern times it has been rendered illustrious among other masterpieces by Gibbons's 'Hosanna,' the Jupiter and C minor Symphonies, and the Overture to Leonora. Schubert's great Symphony and Handel's 'Dead March in Saul' are written in C major.

The name of 'C clef' is given to all clefs when



thus written, the line on which the clef mark stands being middle C, and the clef mark itself a corruption of the letter C. Those shown in the example are the Soprano, Alto, and Tenor, but the C clef has been used on every line of the stave.

Horns and trumpets are made to play the scale of C, and are written in the score in that key; they transpose into the key of the piece by the addition of crooks. The drums used formerly to be given in the score in the key of C, with an indication, at the beginning of the movement, of the key in which they were to be tuned. But they are now usually printed as played.

As a sign of time C stands for common time, 4 crotchets in a bar; and ¢ for allabreve time, with 2 or 4 minims in a bar.

C.f. is occasionally used in church music, or in instruction books, as an abbreviation for *canto fermo*. [G.]

CABALETTA, also written CABBALETTA and CAVALETTA, originally CAVATINETTA, from CAVATINA, usually signifies the short final quick movement of an air. [W. H. C.]

CABEL, MARIE JOSEPHE, *née* DREULETTE, born at Liège Jan. 31, 1827. Showed at an early age a great talent for the piano. After the death of her father she became acquainted with Cabel, a teacher of singing, who discovered her fine voice, instructed, and finally married her. In 47 she went with her husband to Paris, and first appeared at the Chateau des Fleurs. On Meyerbeer's recommendation she studied for two

years in the Conservatoire, and in 29 came out at the Opéra Comique with great success. After this she divided her time between Brussels and Paris, and in 1854 appeared in the important and difficult part of Catherine in the 'Etoile du Nord,' expressly written for her by Meyerbeer. In 59 he wrote for her the part of Dinorah. In 60 she played the Figlia del Reggimento at Her Majesty's Theatre July 14, and appeared in the Shadow scene from Dinorah, July 28. In 61 she played at St. Petersburg, and soon after left the boards. Her voice was not large, but sympathetic and of extraordinary flexibility, and she was a very clever actress. [G.]

CABINET PIANO. An upright pianoforte about six feet high, much in vogue from soon after the date of its introduction early in this century to about 1840. A few years later the lower upright instruments, oblique, cottage, piccolo, etc., had quite superseded it. The name Cabinet Pianoforte appears for the first time in a patent secured by William Southwell in 1807 (patent No. 3029), but upright pianofortes with the strings descending nearly to the floor instead of only to the stand or legs as in the older Upright Grand, had been previously suggested by Isaac Hawkins in 1800 (patent No. 2446) and Thomas Lond in 1802 (patent No. 2591). The bold step of inverting the wrestplank or tuning-pin block, which in the Upright Grand was at the bottom near the keys, but in the Cabinet was at the top, appears to have been taken by Thomas Lond, as in his specification we find his wrestplank fixed diagonically in the sides of the case, the bass end near the top, 6 feet 3 inches high, to preserve length for the bass strings, the treble end lower 4 feet 3 inches from the bottom, leaving an angular space above which might be utilised for bookshelves. In Southwell's patent, which refers specially to the action and damper movement, the wrestplank is certainly elevated horizontally. James Shudi Broadwood, in some MS. notes dated 1838, since printed for private circulation, claims a part in the invention through having given a sketch for a vertical or cabinet pianoforte to William Southwell about 1804. He adds no particulars, but remarks that the new instrument when introduced was for a time unsuccessful, which is also stated from another source by Mr. A. N. Wornum (Address to Jurors, Paris Exhibition, 1867). The further history of this important invention, which includes the almost contemporaneous oblique and cottage pianofortes is referred to in PIANOFORTE, but it has a special interest from the upright piano of any height, oblique or vertically strung, having been invented and first produced in this country, independent of foreign suggestion or help. See also COTTAGE PIANO, OBLIQUE, and PICCOLO. [A. J. H.]

CACCINI, GIULIO, a native of Rome, known also as GIULIO ROMANO, born, according to the preface of his own 'Nuove Musiche,' in 1558 or 1560. He learned to sing and play the lute from Scipione della Palla, and in 1578 removed to Florence, where he remained till his death in 1640. Great as a singer he was still greater as a reformer in music. Though neither harmonist nor contrapuntist, it was he who, following the lead of V. Galilei, first gave countenance and importance to music for a single voice. The recitatives which he composed and sang to the accompaniment of the theorbo, amid the enthusiastic applause of the musical assemblies meeting at the houses of Bardi and Corsi in Florence, were a novelty of immense significance. They were the first attempt to make music dramatic, to use it as the expression of emotion. From such small beginnings he proceeded to detached scenes written by Bardi, and thence to higher flights. The pastoral drama of Dafne, written by Rinuccini and set to music by Caccini and Peri in 1594, and still more the 'Euridice, Tragedia per Musica,' of the same poet and the same musicians in 1600, were the beginnings of the modern opera. Other compositions of Caccini's were the 'Combattimento d'Apolline col Serpente,' 'Il ratto di Cefale' (with Peri), and 'Le nuove Musiche,' a collection of madrigals and canzone for a single voice. 'Euridice' has been published—but with the name of Peri alone attached to it—by Guidi (1863, 8vo.). Caccini's daughter FRANCESCA was celebrated both as a singer and composer.

CACHUCHA (Spanish). An Andalusian dance, introduced to the theatre by the celebrated Fanny Elssler in the ballet of 'Le diable boiteux,' the music of which is in 3–4 time, and closely resembles the BOLERO. The dance-tune was originally sung with a guitar accompaniment. Of the origin of the name nothing certain is known. [E. P.]

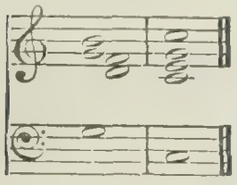
CADEAC, PIERRE, master of the choristers at Auch about the middle of the 16th century, church-composer of great merit in his day; composed masses and motets for the most part published in the following collections:—'Quintus liber Motettorum' (Lyons, 1543); 'Gardano's XII Missæ' (Venice, 1554); and 'Missarum Musicalium' (Paris, 1556). [M. C. C.]

CADENCE. Cadences or (as they are often called) Closes, are the devices which in music answer the purpose of stops in language. The effect is produced by the particular manner in which certain chords succeed one another, the order being generally such as to produce suspense or expectation first, and then to gratify it by a chord which is more satisfying to the ear. They are commonly divided into three kinds—the Perfect cadence, the Imperfect cadence, and the Interrupted cadence. Some writers specify a greater number, but this only tends to confusion and misconception. All that is requisite is to group the various kinds under names which mark their common effect. Thus every cadence which can be used satisfactorily to end a movement must of necessity be a Perfect cadence. Every cadence which is broken away from at the very moment when it seemed to promise a conclusion is obviously an Interrupted cadence; and every cadence which without producing the effect

of interruption leaves the mind unsatisfied and expecting something more should be called an Imperfect cadence. And this classification seems to include all the varieties. Every composer in writing feels that certain cadences are fitted for particular places in his work, and endeavours to give variety in his treatment of them. But it is unwise to give all these possible varieties definite titles, as what may answer the purpose of a full stop in one movement may only produce the effect of a semicolon in another, according to the calibre of the work.

The ideas at the root of the perfect cadence are two: first, that the key be emphatically defined; and secondly, that the expectation roused by the doubtful or discordant nature of one chord be absolutely satisfied by another.

The simplest and most perfect manner of obtaining these effects is the progression from dominant to tonic harmony, as in the example,

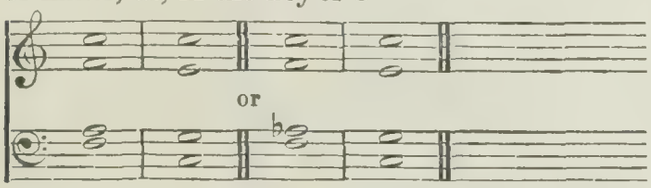


which is the type of all perfect cadences.

Here the key is strongly marked by the number of notes proper to it which are employed, and also, as Helmholtz has pointed out, 'by the distinct passage from the remotest parts of the scale to the centre of the system' of the key, since the dominant chord contains the notes which are most remote in their relation to the tonic. On the other hand, the tonic chord in its first position is the only chord sufficiently decisive to be used as a conclusion; and the dominant harmony must in any case be doubtful and inconclusive, even when concordant, and the effect is enhanced when, as in the example, a discord is made use of.

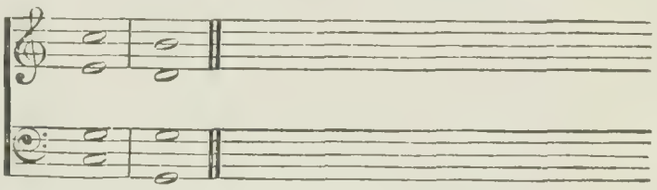
The common use of the major third in the tonic chord in the final cadences of pieces in a minor key is for the purpose above mentioned, of marking the key strongly, as the minor third is more obscure in character than the major third, and without the latter, especially in vocal music, the conclusion would not be so clear and incisive.

In old times, especially in church music, another very simple form of cadence was common; viz. that in which the penultimate chord is that of the sub-dominant or 4th of the key, either major or minor, as, in the key of C—



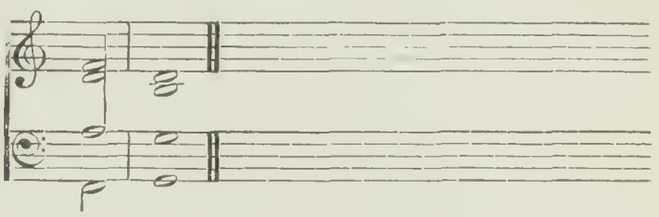
These two forms of the perfect cadence were distinguished as the Authentic and the Plagal, from the two main divisions of the ancient church modes. The latter is not so frequently used in modern music, except sometimes for variety, or to follow some particular turn of romance or sentiment which is expressed in the music.

The commonest form of Imperfect cadence is just a reversal of the dominant perfect cadence, so that the harmony of the dominant or 5th of the key is preceded by that of the tonic. In this case the effect will evidently not be conclusively satisfying, because a piece can only come to a complete stop on the harmony of the tonic. So, in the key of C, the cadence—



will leave the mind unsatisfied, though to a certain extent it produces the effect of a stop.

Another common form of imperfect cadence is that in which the harmony of the dominant is preceded by that of the supertonic, or 2nd note of the scale, direct or in inversion, thus—



as in Mozart's Quartet in G, No. 1—

and in Beethoven's Violin Sonata in G—

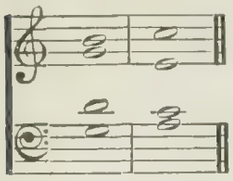
or the following from his Symphony in C minor—

When a complete strain or subject is divided into two parts the first half frequently ends with an imperfect cadence, by which the continuity of the passage is not affected, though the division is sufficiently marked.

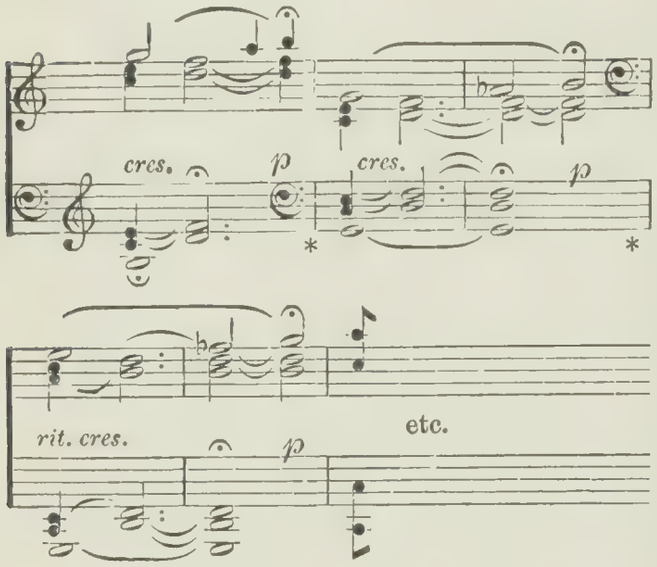
The imperfect cadence is also sometimes called a half close, which term has a good deal to recommend it as the fitter name of the two, both from its form and from the position it frequently occupies, as mentioned above.

The form of Interrupted cadence generally quoted as typical is that in which the chord of the dominant, instead of proceeding to the harmony of the tonic as the mind is led to

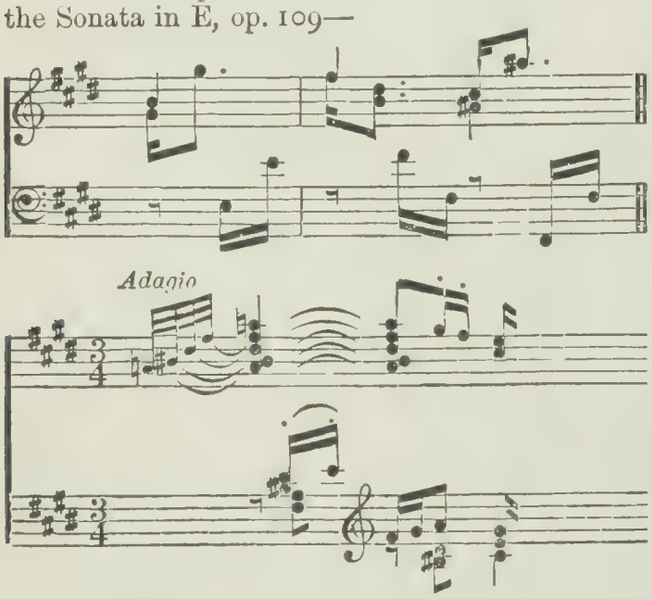
expect, is followed by the chord of the 6th of the key, or sub-mediant, thus—



But in point of fact this gives but a very small notion of what an interrupted cadence really is. For it can only be distinguished from an imperfect cadence with certainty by reference to the context. The latter is a definite stop occurring in the natural course of the music, and marking a period, though not in such a way as to enable the passage which it ends to be taken as complete in itself. But the former is an abrupt and irregular interruption of the natural flow of the music towards its anticipated termination in a perfect cadence, postponing that termination for a time or altogether avoiding it. Thus at the end of the first movement of the Sonata in C, op. 53, Beethoven keeps on postponing the perfect cadence in this manner—



In his later works an entire evasion of the cadence is frequent, as in the first movement of the Sonata in E, op. 109—



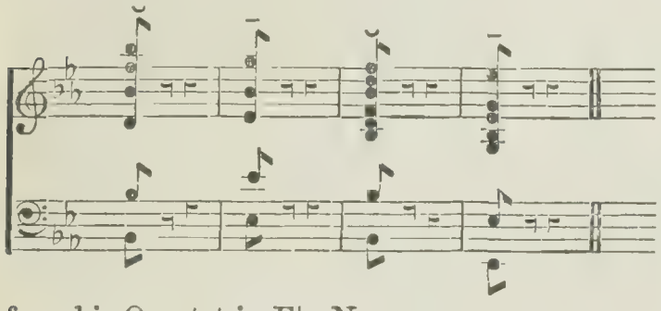
It is a common practice with writers of treatises on harmony to give a series of chords preparatory to the two final ones which are given above as the perfect cadence. This makes it look as though the treatises were meant to teach people to make music at so much a yard; for a man who really has something to say in music which he feels naturally is only hampered and worried with every extra direction of the kind, which tells him to put in so much that cannot possibly mean anything because it is everybody's property. A real musician only requires directions and general principles, which are capable of considerable expansion according to the power of his genius. The rule seems simply to be that, relative to the degree in which the cadence is final, the passage which immediately precedes it must mark the key in which it is made. The sense of the key in which any movement is written is of extreme importance for the comprehension of the music, especially in instrumental music, and such as depends much upon its form of construction. Hence a cadence of any finality must mark the key strongly. Subordinate cadences, such as occur in the course of the movement, especially apart from the broader divisions of the movement, need not be so marked; but if the final cadence of the whole movement, or that of an important subdivision of a movement, is simply a couple of chords or so immediately succeeding a passage in a foreign key, the sense of whereabouts is lost, and an entirely unsatisfactory effect produced by the indecisiveness of the conclusion.

The tendency of modern music has been to avoid full cadences in the course of a piece of music, and when they become necessary to vary them as much as possible. The former, because frequent cadences make a movement into a fragmentary series of continually recommencing passages, coming each time to a full stop and beginning again; the latter, because the mind has become so habituated to the form of the ordinary perfect cadence that in a movement of highly emotional character it comes rather like a platitude. Besides, though form is a great and often the principal element of beauty in a movement, to make it too obvious by the marked nature of the cadences destroys the interest and freshness of the work. Mozart marked the divisions of his movements very strongly, but in his day the forms of instrumental music were not by any means so familiar as they are now, and their being strongly marked was necessary for their due comprehension. Besides, in Mozart's day people had much more time to sit down and rest between one action and another than they seem to have now, and perfect cadences are exactly like sitting down and resting when one tune is over so as to be fresh for the next when it makes its appearance. And the analogy goes even further, for the movement in which one sits down least often and least completely is that which is most like one great action with a single principle at its basis rather than a series of somewhat disconnected motions, which are chiefly recommended by their mutual contrasts and relative proportions.

With regard to the position of the chords in the bar, the commonest position is that in which the final chord is on the first beat of the bar, or

the strongest beat of all when the bars are thrown into groups by the rapidity of the time of the movement. So that the cadence proceeds from a chord without emphasis to a chord with it, or in other words, from the unaccented to the accented part of the bar; as first—

from Mozart's Quartet in A, No. 5; or—



from his Quartet in Eb, No. 4.

The next commonest position is to find the final chord in the middle of a bar which is equally divisible into two halves, as on the third beat of a bar of four, and the fourth of a bar of six. Of both of these Mozart makes very frequent use—as in the first movement of the first Quartet, the slow movement of the Quartet in Bb, the Rondo for pianoforte in A, and the Variations in the Sonata in A. Very often he seems to use this position with a sense of its being weaker and less conclusive than that in which the last chord falls on the first beat of a bar, and hence as a kind of pseudo-imperfect cadence; as in the slow movement of the Quartet in D minor, No. 2, which begins thus—

Cadences are also, but far more rarely, found occupying reversed positions, as in polonaises, where the last chord of a cadence, owing to the peculiar rhythmic character of the movement, frequently falls on the last beat of a bar of three; as in Chopin's Polonaise in C♯ minor—

In Mozart's Rondeau en Polonaise, from the Sonata in D, the cadences fall on the second beat, as in

where the B and D are merely suspensions of the final chord of A—and in Beethoven's Quartet in A minor, op. 132, the last chord of the cadences in the movement 'Allegro ma non tanto,' falls on the second beat of a bar of three—

and in the slow movement of his Quartet in Bb, op. 130, at the end, the last chord falls on the last beat of a bar of four—

so that in point of fact the greatest authorities may be quoted to justify cadences in almost any position in the bar; but the last-mentioned instances are decidedly exceptional, and can only be justifiable when the movement in which they are used has some very marked peculiarities of rhythm or a very strong emotional character.

[C. H. H. P.]

CADENZA in its simplest acceptation is a flourish of indefinite form, introduced upon a bass note immediately preceding a close of some finality; that is, occupying the position of full stop either to an entire movement, or to an important section of one. The custom was most probably originated by singers, who seized the opportunity afforded by the chord of 6–4 on the dominant immediately preceding the final close of an aria or scena, to show off the flexibility, compass, and expressive powers of their voices to the highest advantage; so that the piece coming to an end immediately afterwards, the audience might have the impression of astonishment fresh in their minds to urge them to applause.

The idea thus originated spread widely to all kinds of music, and in course of time its character has changed considerably, though the flourish of which it is composed is still its

conspicuous feature. In instrumental music it fulfils a peculiar office, as it is frequently introduced where a pause in the more important matter of the movement is desirable, without breaking off or allowing the minds of the audience to wander. Thus it occurs at points where the enthusiasm of the movement has been worked to such a heat that it is necessary to pause a little before returning to the level of the natural ideas of the themes, as in Liszt's 'Rhapsodie Hongroise' in A, and Chopin's 'Notturnos' in F minor and C♯ minor. Chopin uses them frequently when the main business of the movement is over, in order to prevent the close, which follows immediately, being too abrupt. At other times it occurs as a connecting link between two movements, or between an introduction and the movement following it, where for certain reasons it is expedient to pause a while on some preparatory chord, and not to commence serious operations before the minds of the audience have settled to the proper level.

Specimens of this kind are common in the works of many great masters—e.g. Beethoven's Sonata in E♭ (op. 27, No. 1), Adagio; Sonata pathetique; Variations in F (op. 34); Brahms's Sonata in F♯ (op. 2, last movement); Mendelssohn's 'Lobgesang,' connecting the first movement with the second.

The greater cadenza, which is a development of the vocal flourish at the end of a vocal piece already spoken of, is that which it is customary to insert at the end of a movement of a concerto for a solo instrument. Like its vocal predecessors the cadenza usually starts from a pause on a chord of 6–4 on the dominant, preparatory to the final close of the movement, and its object is to show off the skill of the performer. Such cadenzas may occur either in the first or last movement, and even in both, as in Mozart's Concerto in D minor and in Beethoven's in G. With regard to their form there is absolutely no rule at all. They should contain manifold allusions to the chief themes of the movement, and to be successful should be either brilliant or very ingenious; containing variety of modulation, but rather avoiding progressions which have been predominant in the movement itself; and the more they have the character of abandonment to impulse the better they are. It was formerly customary to leave the cadenzas for improvisation, and certainly if the frenzy of inspiration could be trusted to come at the right moment, impromptu cadenzas would undoubtedly be most effective in the hands of real masters of the situation. Moreover, it is chiefly in the sense of their being the exposition of the player's special capacities that they are defensible, for as far as the composer is concerned the movement generally offers full opportunities for display of the powers of the executant.

Still custom is generally stronger than reason, and it does not seem likely that cadenzas will yet die out. And as the art of improvisation is for various reasons considerably on the wane it will probably become habitual for composers to write their own cadenzas in full, as Beethoven has done in the E♭ Concerto, and Schumann in his A minor Concerto.

Beethoven also wrote cadenzas for his other concertos and for Mozart's D minor; and these are published separately. Many famous musicians have supplied the like for classical concertos, Moscheles for Beethoven's, and Hummel for Mozart's.

The indication for a cadenza, when not written out in full, is a pause or fermata 𝄐 indicating its commencement, usually over a rest in the solo part, and over the last note in each of the orchestral parts; another pause over a shake in the solo part indicating its close. The example is taken from Beethoven's Concerto in C minor, pianoforte part. [C.H.H.P.]

CAECILIA, a German musical periodical, conducted by an association of scholars, art critics, and artists, started by Gottfried Weber in 1824, and published by Messrs. Schott. It appeared at irregular intervals, lasted till 1848, and forms a series of 27 volumes of 4 nos. each. Weber conducted it till his death, at the 20th vol., and was succeeded by Dehn, who continued editor till its discontinuance in consequence of the political troubles of 1848. By its opening prospectus Caecilia was intended to be not so much a regular periodical as a collection of original articles of permanent interest, and a medium for the exchange of views and opinions on art. It contains papers on the theory of music and acoustics, on history and æsthetics, reviews and notices of music and treatises on the art. The earlier numbers also contained tales and poems, and other light pieces. Amongst the theoretical articles of most value are those on the compensation of organ pipes (xi. 181–202) and on the production of aliquot tones in reed pipes and clarinets (xii. 1), both by W. Weber; on the voice (i. 81; compare iv. 157 and 229), by Gottfried Weber; an account of the experiments of Joh. Müller on the formation of the voice (xxi. 16), by Häser; on equal temperament (xxvi. 137), and on measurements of tones and of temperament (xxi. 117), both by Kiesewetter; and on the value of notes and the length of string necessary to produce them (xxiv. 91), by Krieger. Among the historical papers may be named those on the literature and history of music by Anton Schmid (xxi–xxvii)—chiefly notices of ancient MSS. in the Vienna library; also a paper by Aloys Fuchs on the musical collections of Vienna, interesting for its descriptions of MSS., especially those of the Gesellschaft der Musikfreunde (xxiii. 40); several communications by Dehn on the Bach MSS. in the Berlin library (xxii. 166, xxiii. 34, xxiv. 17); critical papers by Gottfried Weber on the authenticity of Mozart's 'Requiem' (iii. 205, iv. 257, v. 237, vi., viii. 128, ix., x., xiv. 147, xx. 279), written with unnecessary violence and personality, and since superseded by the publication of the ori-

ginal score. In addition to the authors named, articles were furnished by Rochlitz, Chladni, Fink, and von Drieberg, and the whole formed a valuable record of the progress of the historical and theoretical departments of music during a quarter of a century. The practical portion of the art was not so well represented. In fact the great movement begun by Mendelssohn, and carried on by Schumann, Chopin, and others, not only received no recognition, but was treated with a certain covert hostility, and with the constant obtrusion of an obsolete and exaggerated worship of Mozart. In the first volume the publication of a mass by the Abbé Vogler (died 1814) was hailed as an event, and reviewed with laborious care. In the list of publications of the year contained in the 27th volume scarcely any mention is made of the works of either of the composers named above; and the notices are confined almost entirely to salon music and instruction books, chiefly those issued by the publishers of the magazine. Mendelssohn's 'St. Paul' (produced 1834) is only cursorily mentioned, Chopin is rarely named, and Schumann not at all, though by the year 1848 he had composed many of his very greatest works. The earlier volumes of the Caecilia are of more value than the later ones in reference to practical music. [A. M.]

CAECILIAN SOCIETY. This society was instituted in 1785 by a few friends who met weekly at each other's houses for the practice of hymns and anthems, but subsequently, having some instrumentalists among them, they united for the performance of sacred works on a more extended scale, and especially of Handel's oratorios. In 1791 an organ was erected in the society's room in Friday-street, and after meeting at Plasterers' Hall, Painters' Hall, Coachmen's Hall, and the Paul's Head, they obtained the use of Albion Hall, London Wall, where they met until the dissolution of the society in 1861. Among the works performed were all Handel's oratorios and secular compositions, Haydn's 'Creation' and 'Seasons,' Mozart's and Haydn's masses and Mendelssohn's 'Elijah.' W. Russell, sometime organist to the Foundling, composed for the society, of which he was a member, 'The Redemption of Israel' and the 'Ode to Music,' the words of the latter being supplied by Mr. Vincent. John Nightingale, Russell's successor at the Foundling, who became organist to the society, also composed a work for performance by the members. For many years the society gave the only performances of the oratorios of Handel and Haydn which could be heard (except during Lent at the theatres of Covent Garden and Drury Lane), and its work may be said to have been taken up by the Sacred Harmonic Society, which was founded a few years before the dissolution of the older body. The first conductor of the Society was Mr. Vincent, an amateur, who filled the office for upwards of thirty years, when he was succeeded by Mr. Walker, whose place was taken by his own son Joseph Walker. Mr. Shoubridge was the last conductor. Among the earlier members were some professional musicians who afterwards became famous, and who when they had left its ranks frequently came to assist in its performances. The society was almost entirely self-supporting, and the tickets of admission to the concerts were given by the members to their friends. [C. M.]

CÆSAR, Julius, M.D., of an ancient family of Rochester, many of whom are interred in the cathedral there, was an amateur composer in the 17th century. Some catches by him appear in the collection entitled 'The Pleasant Musical Companion.' [W. H. H.]

CÆSAR, *alias* William Smegergill, was the composer of some songs published in 'Select Musicall Ayres and Dialogues, 1653, and other collections of the period. [W. H. H.]

CAFARO, Pasquale, otherwise CAFFARO, and also known by his name of endearment CAFFARELLI, was born at Naples in 1708. He was destined by his parents for a scientific career, but his bent towards music showed itself too strongly for contradiction, and he was entered at the Conservatorio della Pietà, at that time under the direction of Leonardo Leo. On the termination of his studies he became Maestro at the Chapel Royal of Naples, and in time Director of the Conservatorio as well. He died in 1787. Grace, purity of style, and poverty of invention were the characteristics of his work. The following are among his best known productions:—Oratorio per l'Invenzione della Croce; Naples 1747. Ipermnestra; Naples 1751. La Disfatta di Dario; 1756. Antigono; 1754. L'Incendia di Troia; Naples 1757. Cantata a tre voci per festeggiare il giorno natalizio di Sua Maestà; Naples 1764. Arianna e Teseo; 1766. Cantata a tre voci, etc., etc.; Naples 1766. Il Cresco à Turin; 1768. Giustizia placata; 1769. Cantata a più voci per la Translazione di sangue di S. Januario; Naples 1769. L'Olimpiade; Naples 1769. Antigono, reset to fresh music; 1770. Betulia liberata. Il Figluolo prodigo ravveduto. Oratorio on S. Antonio of Padua. Il Trionfo di Davidde, Oratorio. In addition to these there are in existence by Cafaro many pieces of church music, consisting of masses, psalms, motets, etc., of acknowledged merit. An 'Amen' for 5 voices by him is included in Novello's 'Fitzwilliam Music.' [E. H. P.]

CAFFARELLI, Gaetano Majorano, detto, was born at Bari, Naples, April 16, 1703. His father was a peasant, and for some time opposed his son's inclination for music at the expense of his ordinary tasks. Gaetano however, by his assiduous attendance at the musical services in a certain chapel, soon attracted the notice and favour of Cafaro or Caffaro (see above). This artist, recognising the genius of the boy, rescued him from the toil to which he was destined by his ignorant parents, sent him to Norcia to be prepared for the career of an *evirato*, according to the barbarous custom of those days; and, upon his return,

gave him in his own house elementary instruction in reading, writing, and music. When sent to study at Naples under Porpora, the grateful youth, as was not unusual, called himself Caffarelli, in remembrance of his first protector. It is of this extraordinary singer that the story is told that he was kept by old Porpora for five or six years to the uninterrupted and unvaried study of one page of exercises; and that, at the end of this time, he was dismissed with these words, 'Go, my son: I have nothing more to teach you. You are the greatest singer in Europe.' Whether Porpora's object in this system was to secure the perfect equality of the voice, which in his opinion could not be otherwise gained, or to humble the boy's pride, which was inordinate—whether the story be true or false, certain it is that, according to all competent authorities, the singers whom he sent forth into the world, Farinelli, Caffarelli, etc., were superior to any that preceded or followed them. His valedictory words, in any case, were ill calculated to check the pride and presumption which made Caffarelli, throughout a career of marvellous success, always ridiculous, always odious, and always a contrast to the modest Farinelli. In 1724 he made his début at Rome in a female character, as was usual for sopranists, when his beautiful voice, perfect method, and handsome face, procured him his first triumph. He now easily obtained engagements, and sang with similar success in the principal cities of Italy until 1728, when he returned to Rome. Here his success was more brilliant than before, and than that of any previous singer. He was courted by the highest society, and in one of his very numerous 'bonnes fortunes' he nearly lost his life. Owing to a sudden alarm, he had to escape by passing the night in an empty cistern in a garden, where he caught a severe cold, which kept him to his bed for a month. After this he went about everywhere protected by four bravos from the vengeance of the husband. He left Rome safe, however, in 1730; and, after singing in other places, arrived in London at the end of 1737. Here he made his first appearance at the King's Theatre on Jan. 7, 1738, in the principal character in Handel's 'Faramondo,' and in 'Serse' on April 15. He also sang the part of Jason in Pescetti's 'La Conquista del vello d'oro' in the same year. His name does not appear again; and it is said that during all his stay in London he was never in good health or voice. He does not appear to have fulfilled the expectation that his coming had created. He now returned to Italy, and passed through Turin, Genoa, Milan, Florence, and Venice, in a triumphal progress. At Turin, when the Prince of Savoy told Caffarelli, after praising him greatly, that the princess thought it hardly possible that any singer could please after Farinelli, 'To-night,' he replied, 'she shall hear two Farinellis!' What would have been thought of this answer by the lady who once exclaimed in delirious excitement 'One God, and one Farinelli!' At Naples he excited the wildest enthusiasm. While he was singing there he was told of the arrival of Gizziello, whom, as a possible rival, he was most anxious to hear and estimate for himself. He posted all the way to Rome, arrived in time for the opera, and took a back seat in the pit. After listening attentively to Gizziello's *aria di entrata* he could not master his emotion; but, rising from his seat, exclaimed 'Bravo, bravissimo, Gizziello! E Caffarelli chi te lo dice!' and fled precipitately from the theatre. Throwing himself into his carriage, he posted rapidly back to Naples, and found he had barely time to dress and appear at the opera, where his absence had already been remarked. In 1740 he returned to Venice, where he received a higher salary than any singer had received before,—800 sequins (=£385), and a benefit of 700 sequins (=£335), for a season of three months. He reappeared at Turin in 1746, and then at Florence and Milan. On the invitation of the Dauphine he went to Paris in 1750, and sang at several concerts, where he pleased as much as he astonished the critics. Louis XV sent him a present of a snuff-box; but Caffarelli, observing that it was plain, showed the messenger who brought it, one of the gentlemen of the court, a drawerfull of splendid boxes, and remarked that the worst of them was finer than the gift of the King of France. 'If,' said he, 'he had sent me his portrait in it!' 'That,' replied the gentleman, 'is only given to ambassadors.' 'Well,' was the reply, 'and all the ambassadors of the world would not make one Caffarelli!' This, when repeated, made the King laugh heartily; but the Dauphine sent for the singer, and, giving him a passport, said—'It is signed by the King himself,—for you a great honour; but lose no time in using it, for it is only good for ten days.' Caffarelli left France in dudgeon, saying he had not gained his expenses there. Stories about him are innumerable: Metastasio, in one of his letters, tells an amusing one, according to which the intervention of Tesi, the celebrated singer, alone saved him from a duel at Vienna, provoked by his arrogance and folly. At the age of sixty-five he was still singing; but he had made an enormous fortune, had purchased a dukedom, and built at Santo Dorato a palace, over the gate of which he inscribed, with his usual modesty, 'Amphion Thebas, ego domum.' A commentator added 'Ille cum, sine tu!' It will be inferred from the above that he was the rival of Farinelli, to whom by some he was preferred as a singer. He excelled in slow and pathetic airs, as well as in the bravura style; and was unapproached both in beauty of voice and in the perfection of his shake and chromatic scales. He is said to have been the first to introduce the latter embellishment in quick movements. He died in 1783, leaving his wealth and his dukedom to his nephew. [J. M.]

ÇA IRA. The earliest of French revolutionary songs, probably first heard on Oct. 5, 1789, when the Parisians marched to Versailles. The words were suggested to a street-singer called Ladré by General La Favette, who remembered

Franklin's favourite saying at each progress of the American insurrection. The burden of the song was then as follows :—

'Ah! ça ira, ça ira, ça ira!
Le peuple en ce jour sans cesse répète :
Ah! ça ira, ça ira, ça ira!
Malgré les mutins, tout réussira.'

At a later period the burden, though more ferocious, was hardly more metrical :—

'Ah! ça ira, ça ira, ça ira!
Les aristocrat' à la lanterne ;
Ah! ça ira, ça ira, ça ira!
Les aristocrat' on les pendra.'

The tune—the length and compass of which show that it was not composed for the song—was the production of a certain Bécour or Bécourt, a side-drum player at the Opera; and as a contredanse was originally very popular under the title of 'Carillon national.'

[G.C.]

CALAH, John, born 1758, was organist of Peterborough Cathedral in the latter part of the last century. He composed some cathedral music, still in use, and died Aug. 4, 1798. [W.H.H.]

CALANDO (Ital.), diminishing, i.e. in tone; equivalent to *diminuendo* or *decrescendo*, and often associated with *ritardando*. [G.]

CALASCIONE or COLASCIONE (Ital.; Fr. *Colachon*). The name of a fingerboard instrument of the lute kind belonging to Lower Italy. The calascione is strung with two catgut strings tuned a fifth apart. The body of it is like that of an ordinary lute, but it is relatively smaller towards the neck. Of all fingerboard instruments the calascione is most like the NFR (vocalised by different interpreters as nofre, nefru, or nefer) of the old Egyptian monuments; but it would be a bold hypothesis to derive the modern instrument from one used in such remote antiquity, the long-necked Egyptian lute having been depicted as early as the fourth dynasty—according to Herr Lepsius anterior to 3000 B.C. The strings of the calascione are touched with a plectrum, rarely by the fingers. The fingerboard has frets of ivory. About 1767 the brothers Cola were noted performers on it. [See Bandora.] [A.J.H.]

CALDARA, Antonio, was born at Venice in 1678, where he studied music under Legrenzi. He remained for many years a simple singer in the Ducal Chapel of S. Marco, but was in 1714 appointed Maestro di Cappella at Mantua. Thence in 1718 he went to Vienna, where the emperor Charles VI made him one of his vice-chapelmasters. In 1738 he returned to Venice, where he lived in retirement until his death in 1768. These are the dates in his career which are given by Fétis, and which he defends against Gerber and Antoine Schmidt, who say that he died at Vienna in 1736. He was a laborious composer both for the church and the stage. But his worth is hardly equal to his fecundity. A certain solemnity of manner in some measure redeems his church music; but his operas are essentially of that order which when once laid aside are laid aside for ever. He wrote no less than 69 operas and oratorios, and dramatic compositions in the nature of one or the other. The catalogue of his church music is equally lengthy, and includes a number of cantate on sacred subjects for one, two, and three voices, with elaborate orchestral accompaniments. [E.H.P.]

CALIFE DE BAGDAD. Opera in one act, words by Saint-Just, music by Boïeldieu; produced at the Opéra Comique Sept. 16, 1800, and still a favourite, after many hundred representations. [G.]

CALL, Leonard de, born in 1779; a guitar player and composer of harmonious and pretty part songs, which were greatly in fashion in Germany at the beginning of the century, and contributed much to the formation of the 'Männer Gesangvereine' in that country. Some pleasing specimens will be found in 'Orpheus.' De Call is also known for his instruction book for the guitar. He died at Vienna 1815. [G.]

CALL CHANGES. Ringers are said to be ringing call changes when the conductor calls to each man to tell him after which bell he is to ring, or when the men ring changes with the order in which they are to ring written out before them. When such changes are rung, each change is generally struck consecutively from ten to a hundred times. [C.A.W.T.]

CALLCOTT, John Wall, Mus. Doc., was born November 20, 1766, at Kensington, where his father carried on the business of a bricklayer and builder. Whilst a school-boy he had frequent opportunities of examining the organ at Kensington church, and having formed an acquaintance with the organist became a constant visitor to the organ-loft on Sundays. There he acquired his knowledge of the rudiments of music. His

intention was to follow the profession of surgery, but the sight of a severe operation so seriously affected his nerves that he abandoned it and turned his attention to music. In this pursuit his studies were prosecuted without the aid of a master. By frequent attendance at the Chapel-Royal and Westminster Abbey he became acquainted, in 1782, with Drs. Arnold and Cooke, and the elder Sale, from whom he derived much musical knowledge, although he did not receive any regular instruction. In 1783 he became deputy organist, under Reinhold, of St. George the Martyr, Queen Square, Bloomsbury, which post he held until 1785. In the latter year Dr. Cooke introduced him to the orchestra of the Academy of Ancient Music, and the associations he there formed gave him his first bias towards glee writing. In 1784 he had submitted a glee, 'O sovereign of the willing soul,' as a candidate for a prize at the Catch Club, which was not successful; but in 1785 he carried off three of the four prize medals given by the club by his catch 'O beauteous fair'; his canon 'Blessed is he'; and his glee 'Dull repining sons of care.' On July 4 in the same year he took the degree of Bachelor of Music at Oxford, setting as his exercise Dr. Joseph Warton's 'Ode to Fancy.' In 1786 he composed an ode for the Humane Society, and gained two prizes from the Catch Club for his catch 'On a summer's morning,' and his canon 'Bow down Thine ear.' The next year, determined (as he said) to show that if deficient in genius he was not wanting in industry, he sent in nearly 100 compositions as competitors for the prizes. Of this large number, however, two only succeeded in obtaining the coveted distinction, viz. the canon 'Thou shalt show me,' and the glee 'Whann Battayle smethynge'; whilst the members of the club, to prevent the recurrence of so troublesome and inconvenient an event, resolved that in future the number of pieces to be received from any one candidate should be limited to twelve, i.e. three of each kind—catch, canon, and serious and cheerful glees. In 1787 Callcott took an active part with Dr. Arnold and others in the formation of the Glee Club. In 1788, offended at the new regulation of the Catch Club limiting the number of compositions to be received from each candidate for prizes, he declined writing for it, but in the next year, changing his determination, he sent in the full number of pieces permitted, and succeeded in carrying off all the prizes, a circumstance unparalleled in the history of the club. The four compositions which achieved this feat were the catch 'Have you Sir John Hawkins' History?' the canon 'O that Thou would'st'; and the glees 'O thou, where'er, thie bones att rest,' and 'Go, idle boy.' In the same year he was chosen joint organist, with Charles S. Evans, of St. Paul's, Covent Garden, and four years later organist to the Asylum for Female Orphans, which he held till 1802. Although he now ranked as one of the ablest and most popular composers of the day he had but little skill in orchestral writing. He therefore availed himself of the opportunity afforded by the visit of Haydn to England in 1790 to take lessons in instrumental composition from that illustrious master. Whilst studying under Haydn, Callcott composed his fine song 'These as they change' for Bartleman. From 1790 to 1793 (after which the Catch Club ceased to offer prizes) he was awarded nine medals for his compositions; two in 1790 for the canon 'Call to remembrance,' and the glee 'O voi che sospirate'; three in 1791 for the catch 'Tom Metaphysician,' the canon 'I am well pleased,' and the glee 'Triumphant Love'; three in 1792 for the canon 'O Israel,' and the glees 'See, with ivy chaplet bound,' and 'Father of heroes,' and one in 1793 for the canon 'Christ being raised.' It was about this time that he began to study the works of the best theorists, and to feel the desire of appearing as a writer on the theory of music. Having acquired the MSS. of Dr. Boyce and his pupil, Marmaduke Overend, organist of Isleworth, he projected a musical dictionary, and made large collections for the work, of which in 1797 he issued a prospectus. On June 19, 1800, he proceeded Doctor of Music at Oxford, his exercise being a Latin anthem, 'Propter Sion non tacebo.' In 1801, upon the formation of a volunteer corps at Kensington, Callcott accepted a commission in it. Aided by a subscription he formed a band for the corps, for which he not only purchased the instruments and composed and arranged the music, but even instructed the performers. The compilation of his dictionary proceeding but slowly, and thinking the public had a right to expect some theoretical work from him, he employed himself in 1804 and 1805 in writing his Musical Grammar, which was published in 1806. In the latter year he wrote for Bartleman a scena upon the death of Lord Nelson, and was appointed to succeed Dr. Crotch as lecturer on music at the Royal Institution. His anxiety to distinguish himself in this new position, combined with the heavy labours of which he had so unsparingly imposed upon himself, and the daily drudgery of teaching, seriously impaired his health, and his mind suddenly gave way. For five years his life was a blank. During that period (in 1809) his professional friends gave a concert on his behalf, and so strong was the desire to show sympathy for him that it was found that the opera-house in the Haymarket was the only building large enough to contain the numbers who thronged to be present. After an interval of rather more than five years Dr. Callcott so far recovered as to lead his friends to hope that his health was completely restored, but their hopes were in vain. Two or three years passed and he was again afflicted with the most terrible calamity which can befal frail humanity. He lingered until May 15, 1821, when death terminated his sufferings.

Dr. Callcott's principal works were his very numerous glees and other pieces of vocal harmony, mostly published singly, but he left in manuscript many anthems, services, odes, etc. His fine

scena 'Angel of life' was written for Bartleman. His son-in-law, the late William Horsley, Mus. Bac., edited in 1824 a collection of his best glees, catches, and canons, in two folio volumes, with a memoir of the composer, and an analysis of his compositions. The work also contains a portrait of Callcott from a painting by his brother Augustus, afterwards Sir Augustus Callcott, R.A. Besides the above-named works Callcott was associated with Dr. Arnold in the selection, adaptation, and composition of the tunes for 'The Psalms of David for the use of Parish Churches' (1791). Dr. Callcott left a numerous family. His daughter, SOPHIA, became eminent as a teacher of the pianoforte, and his younger son, WILLIAM HUTCHINS CALLCOTT, has attained distinction as a composer and arranger. One of his songs, 'The last man,' met with remarkable success, and his anthem 'Give peace in our time, O Lord,' has been very generally admired. [W. H. H.]

CALLINET. See DAUBLAINE.

CALORI, ANGIOLA, was born at Milan 1732, and came to London in 1758. Here she appeared in 'Issipile,' by Cocchi. In 1759 she sang in 'Ciro riconosciuto,' by the same composer; and in his 'Erginda,' 1760. In the next season she performed the part of Eugenia in Galuppi's 'Filosofo di Campagna,' but her name does not occur here again after that. She had a soprano voice of great extent, a profound knowledge of music, and extraordinary rapidity of execution. In 1770 she was singing at Dresden with great success. She returned to her native country in 1774, and continued to sing at the various operas of Italy till 1783. She died about 1790. [J. M.]

CALVARY, the English version of Spohr's oratorio of 'Des Heilands letzte Stunden.' The translation was made by Mr Edward Taylor, and the first performance took place at the Norwich Festival of 1839 under Spohr's own direction. It was again performed, in his presence, under Costa's baton, by the Sacred Harmonic Society, at Exeter Hall, July 5, 1852. [G.]

CALVESI, SIGNOR, an Italian singer engaged, with his wife, in London during the seasons of 1787 and 1788. He sang the principal part in Paisiello's 'Re Teodoro,' and assisted in the same composer's 'Schiavi per amore,' and other operas by Cimarosa, Sarti, and Storace, in some of which his wife appeared with him. [J. M.]

CALVISIUS, SETH, musician, astronomer, and chronologer, born at Gorschleben in Thuringia, Feb. 21, 1556, of very poor parents. The name is a refinement of Kallwitz. His poverty interfered greatly with his education, but he contrived to attend the Magdeburg Gymnasium, and the Universities of Helmstedt and Leipsic, and to avail himself of every opportunity of musical instruction. In 1580 he was made music director at the Pauliner Church, Leipsic, in 82 Cantor at Schulpforte, and in 94 Cantor and Schulcollege at the St. Thomas-school, and music director at the St. Thomas church of Leipsic. For music he gave up much—for instance, the chair of mathematics at Wittenberg, offered him in 1611. He died in Leipsic on Nov. 24, 1615. His treatises are 'Melopeia . . .' (Erfurt, 1582), 'Compendium musicæ practicæ . . .' (Leipsic, 1594), 'Musicæ artis præcepta . . .' (Leipsic, 1612; ed. 3 of the 'Compendium'), 'Exercitationes musicæ duæ . . .' (Leipsic, 1600 and 1611). His music, original and edited, comprises 'Harmonia cantionum, a M. Luthero . . . compositarum' (Leipsic, 1596), 'Biciniorum libri duo . . .' (Do. 1590 and 1612), 'Teutsche Tricinia . . .' (Do. 1603), 'Der 150 Psalm für 12 Stimmen . . .' (Do. 1615), 'Der Psalter Davids . . .' (Do. 1617). Many motets and hymns are in MS. in the Library of the Thomas-school. [G.]

CAMACHO. See WEDDING OF CAMACHO.

CAMARGO, MIGUEL GOMEZ, born at Guadalajara about the middle of the 16th century, musical director at the Cathedral of Valladolid. Several of his compositions in MS. are in the library of the Escurial, and Eslava's 'Lira Sacra-Hispana' contains a beautiful hymn to St. Iago in the purest counterpoint. [M. C. C.]

CAMBERT, ROBERT—sometimes called LAMBERT—the originator of French opera, born at Paris 1628; was a pupil of Chambonnière's, organist of the church of S. Honoré, and (1666) Intendant of Music to Anne of Austria. The 'Euridice' of Peri and Caccini, performed at Florence in 1600, had set the musical world in a blaze, and the Abbé Perrin, after hearing that work, proposed to Cambert to compose a similar piece entitled 'La Pastorale.' This was performed for the first time, amid extraordinary applause, at the Chateau d'Issy, and was the first French opera. 'La Pastorale' was followed by 'Ariane,' 'Adonis,' and other pieces, and in 1669 Perrin obtained a patent securing the right to perform opera. For 32 years Cambert was associated with Perrin in the enterprise, and the result was the production of the operas of 'Pomone' (1671) and 'Les peines et les plaisirs de l'amour.' By Lully's intrigues Perrin lost the Académie, and Cambert took refuge in England, where he became first bandmaster to a regiment, and then master of the music to Charles II. He died here in 1677. Portions of 'Pomone' were printed, and the MS. of 'Les peines' is in the Bibliotheque Nationale. Lully's jealousy implies that Cambert was a formidable rival. [G.]

CAMBINI, GIOVANNI GUISEPPE, born at Leghorn, 1746, violinist and composer, studied under Padre Martini, at Bologna, between 1763 and 1766. In the latter year he produced an opera at Naples without success. Having formed an attachment for a girl from his native city, he was returning thither with her to be married when their vessel was captured by corsairs, and they were both sold as slaves in Barbary. Here a rich Venetian merchant bought Cambini and gave him his liberty. In 1770 he went to Paris,

and was introduced to Gossec, who performed some of his symphonies at the Concerts Spirituels. These works, though very slight, were written with the flowing melody characteristic of Italian music, and created a highly favourable impression. During the ensuing twenty years, Cambini produced an enormous mass of music; 60 symphonies, 144 string-quartets, concertos for every variety of instrument, an oratorio, 'Le sacrifice d'Abraham' (Concerts Spirituels, 1774), and 12 operas, of which Fétis gives a list. He was conductor at the Théâtre des Beaujolais (1788–1791), and of the Théâtre Louvois (1791–1794). In 1804 he wrote some articles in the Leipsic 'Allgem. Musik. Zeitung,' and in 1810 and 1811 was joint-editor of the 'Tablettes de Polymnie.' Towards the end of his life Cambini maintained himself by arranging popular airs and other like drudgery, but even this resource failed him, and his last ten years were spent in the hospital of the Bicêtre, where he died in 1825. His best works were his quartets. He excelled so much in playing that style of music, that Manfredi, Nardini, and Boccherini, the three most eminent quartet players of that epoch, each chose him to play the viola with them. Cambini wasted in dissipation abilities which might have placed him in the foremost rank of musicians; and so little was he troubled with a conscience as to undertake to write some quartets and quintets in the style of Boccherini, which were published by Pleyel, indiscriminately with genuine compositions of that master. [M. C. C.]

CAMBRIDGE. See Degree; Doctor; Professor.

CAMERA (Ital. 'chamber'). A sonata or concerto di camera was of secular character, and written for a room, and was so called to distinguish it from the sonata or concerto di chiesa, which was intended for performance in a church. [G.]

CAMIDGE, John, born about 1735, was, on the resignation of James Nares in 1756, appointed organist of the cathedral church of York, which he held until his death, April 25, 1803, a period of about forty-seven years. He published 'Six Easy Lessons for the Harpsichord.' His son Matthew was born in 1764, and received his early musical education in the Chapel Royal under Dr. Nares. On the death of his father in 1803 he was appointed his successor as organist of York. He published a Collection of Tunes adapted to Sandys' version of the Psalms (York, 1789), and 'A Method of Instruction in Musick by Questions and Answers.' He died Oct. 23, 1844, aged 80. His son John graduated at Cambridge as Bachelor of Music in 1812, and as Doctor in 1819. About 1828 he published a volume of Cathedral Music of his composition. He received the appointment of organist of York Cathedral on the death of his father in 1844, having for many years previously discharged the duty. The present organ of the cathedral, one of the largest in England, was constructed chiefly under his superintendence. Early in 1859 he resigned his appointment, and died Sept. 21 following.—The Camidges afford a singular example of three members of the same family (father, son, and grandson) holding successively the appointment of organist of the same cathedral for upwards of a century. [W. H. H.]

CAMPAGNOLI, Bartolomeo, a violinist of great repute, born Sept. 10, 1751, at Cento, near Bologna. He learned the violin from Dall' Ocha, a pupil of Lolli's, from Guastarobba, of the school of Tartini, and afterwards from Nardini. While in the orchestra of the Pergola at Florence he made the friendship of Cherubini. He led the opera bands at Florence and Rome alternately for some years, and in 1776 became Capellmeister to the Bishop of Freysing. After two years he entered the service of the Duke of Courland at Dresden. From 1783 to 86 he was travelling in north Europe; in 88 he revisited Italy. From 1797 to 1818 he was conductor at Leipsic. In 1801 he visited Paris, renewed his acquaintance with Cherubini, and heard R. Kreutzer. On Nov. 6, 1827, he died at Neustrelitz. His works comprise concertos, sonatas, duets, and smaller pieces for the violin and flute, and a violin-school. His daughters, Albertina and Granetta, were well known as singers. [P. D.]

CAMPANOLOGY (from *campana* and λογος), the art and mystery of Bells and Bell-ringing. See Bell, Change, Carillon, Chimes.

The following list of works on Campanology, published during the present century, is given in Rev. Woolmore Wigram's 'Change-ringing disentangled' (1871) as those most useful to ringers in general.

1. On the Bells themselves:—'Belfries and Ringers,' H. T. Ellacombe; 'Clocks and Bells,' E. B. Denison; 'Account of Church Bells,' W. C. Lukis.

2. On Change-ringing:—'Campanologia,' W. Shipway; 'Campanologia,' H. Hubbard; 'Change-ringing,' C. A. W. Troyte; 'Church Bells and Ringing,' W. T. Maunsell; 'Change-ringing,' W. Sottenshall. [G.]

CAMPBELL, Alexander, an organist in Edinburgh, edited and published, in 1792, a collection of twelve Scots songs, with an accompaniment for the violin, and later a similar collection with an accompaniment for the harp. [W. H. H.]

CAMPENHOUT, François van, born at Brussels 1780, died there 1848, began his career in the orchestra at the Théâtre de la Monnaie. Having developed a high tenor voice he appeared on the stage at the same theatre. During the ensuing thirty years he sang in the chief towns of Holland, Belgium, and France, and made his farewell appearance at Ghent in 1827. He composed several operas, 'Grotius' (Amsterdam, 1808); 'Le Passe-partout' (Lyons, 1815); 'L'heureux Mensonge,' and others unpublished, besides songs, choruses, and church music. His name, however, is chiefly associated with the Brabançonne, which he composed at the time

of the revolution in 1830, and has now become the national air of Belgium. [M. C. C.]

CAMPIOLI, Antonio Gualandi, detto, born in Germany, of Italian parents. He learnt to sing in Italy and returned to Germany, where his lovely contralto voice created a great sensation. He appeared first at Berlin in 1708. In 1720 he was engaged at Wolfenbüttel. Six years later he visited Hamburg; and, after travelling in Germany and Holland, returned to Dresden, where he sang in Hasse's 'Cleofida' in 1731. At the end of that year he appeared in London in Handel's 'Poro.' On Feb. 19, 1732, he sang in the new opera 'Sosarme,' and in revivals of 'Flavio' and 'Acis,' all by the same master. He passed the remainder of his life in Italy. [J. M.]

CAMPION or CAMPIAN, Thomas, M.D., a physician by profession, was a poet, dramatist, composer, and writer on music in the earlier part of the 17th century. In 1602 he published 'Observations on the Art of English Poesie,' and in 1607 wrote and invented a masque performed at Whitehall on Twelfth Night in honour of the marriage of Lord Hayes with the daughter of Lord Denny, for two of the songs in which he also furnished the music. In 1610 he produced 'Two Bookes of Ayres. 'The First contayning Divine and Morall Songs: 'The Second Light Conceits of Lovers. To be 'sung to the Lute and Viols, in two, three and 'foure Parts; or by one Voyce to an Instrument.' This was followed, in 1612, by 'The Third and 'Fourth Booke of Ayres. Composed by Thomas 'Campian so as they may be expressed by one 'Voyce with a Violl, Lute or Opharion,' the words as well as the music being of his production. In 1613 he wrote 'Songs of Mourning bewailing the untimely death of Prince Henry,' which were set to music by John Coprario; and also devised and wrote the entertainment given by Lord Knowles at Cawsome [Caversham] House, near Reading, to Queen Anne in her progress towards the Bath on April 27 and 28; the Masque presented in the Banqueting House at Whitehall on St. Stephen's night, 1613, on the marriage of the Earl of Somerset and Lady Frances Howard; the Masque of Flowers presented by the gentlemen of Gray's Inn in the same place on Twelfth Night, 1613, in honour of the same marriage; and the Lords' Masque presented in the Banqueting House on the marriage of Frederick, the Elector Palatine, with the Princess Elizabeth on Feb. 13, 1613, for one song in which he also composed the music. Some lines by Campion are prefixed to Alfonso Ferrabosco's Ayres, 1609, and others to Ravenscroft's 'Briefe Discourse of the true (but neglected) use of Charact'ring the Degrees by their Perfection, Imperfection, and Diminution in Measurable Musicke,' 1614. Campion's treatise, 'A New Way of making Fowre parts in Counter-point, by a most familiar and infallible Rule,' was first published without date, but probably about 1618; the second edition, with annotations by Christopher Sympson, was published in 1655 under the title of 'The Art of Setting or Composing of Musick in Parts by a most familiar and easie Rule'; and another edition called 'the last' appeared in 1664, with the word 'Setting' in the title changed to 'Descant.' The later editions were appended to the first eight or nine editions of John Playford's 'Introduction to the Skill of Musick.'

Dr. Campion died in 1619, and was buried on March 1 in that year in the church of St. Dunstan in the West, Fleet Street. [W. H. H.]

CAMPORESE, Violante, was born at Rome, 1785. She belonged to a good family, and had cultivated music only as an amateur; but, having married a gentleman of the noble family of Giustiniani, she found herself compelled by circumstances to practise it as a profession. She appeared at first only in concerts. Possessed as she was of a very good soprano voice and great facility of execution, she was already a talented singer, when she was engaged for the private concerts of Napoleon in Paris, where she so profited by the lessons of Crescentini as to become an admirable artist. Ebers, while in Paris in the autumn of 1816, was introduced to Mme. Camporese at the house of Paer, and gives a good account of her voice, style, and appearance. She possessed a fine-toned voice of more than two octaves, from C in alt. to A below; but her best notes were from C to F. She 'cultivated a pure, chaste, and expressive style, was a handsome and elegant woman of 31, with dark hair, eyes, and complexion, a tall, slender figure, a fine Roman countenance full of tragic dignity, and features rather strongly marked.' The purity and force of her singing, and the exquisite quality of her voice, were united to an execution refined, polished, and free from any effort at display. From Paris she went to Milan, where she sang at La Scala to crowded and enthusiastic houses. While there, she is said to have given up an evening engagement in order to visit a poor insane musician in the hospital, whom she soothed by singing to him. She was as kind and charitable as she was talented. In 1817 she was engaged for the King's Theatre in London, and made her début on Jan. 11, in Cimarosa's 'Penelope.' She was not accustomed to the stage, and was therefore at first nervous and embarrassed, and made little effect. A critic of the day said, 'Her intonation is generally good, and her science is indisputable. It is alike manifest in what she does and in what she declines. She never attempts in the way of ornament what she cannot perfectly execute. Catalani takes her hearers by storm; Camporese wins by more quiet, more regular, but not less certain approaches.' As Susanna in 'Le Nozze di Figaro,' she established her reputation, and this success was followed by another when she played Donna Anna in 'Don Giovanni.' In May she appeared as Agnese in Paer's opera of that name, taken from Mrs. Opie's 'Father and Daughter,' in which she delighted the critics by her pure and tasteful singing. Ambrogetti's acting, however, was so strongly and painfully dramatic, that the piece

gave more pain than pleasure, and was soon withdrawn. In July 'La Clemenza di Tito' was given, Camporese sustaining the principal part of Sesto. Lord Mount-Edgcumbe declares that she gave more effect to it than Braham or Tramezzani. She sang also at the Ancient Music and Philharmonic Concerts. Owing to a mistake, she was not re-engaged for the opera, and she consequently went to Milan. After singing there and at other places in Italy, she returned in 1821 to London, with an engagement for the season at a salary of £1550, with extra allowance for costumes, permission to sing at concerts, and her salary paid in advance. Meanwhile she was welcomed in all ranks of society, even the most exclusive. She sang, March 10, in 'La Gazza ladra,' with the greatest éclat; but, thinking she could succeed in comic parts still more than in tragic, she attempted Zerlina, but had the good sense not to repeat the experiment. In 1822 she was again engaged, and appeared in 'Le Nozze di Figaro' and 'Otello'; and she sang also at the concerts at the Argyll Rooms. She appeared again at the King's Theatre in 1823, bringing out at her benefit Rossini's 'Riccardo e Zoraide,' in which opera she took her leave Aug. 5. In 1824 she again returned; but her voice was worn, and she could not bear comparison with Malibran and Sontag, then in full force. She prudently retired to Rome; but we find her singing in Rossini's 'Aureliano' and other operas at Ancona, 1827. Two years later she came once more to London, and sang in concerts; but her voice was gone, and her performance was not successful. She had a public benefit concert, with guinea tickets, June 12. She was still living in 1860. [J. M.]

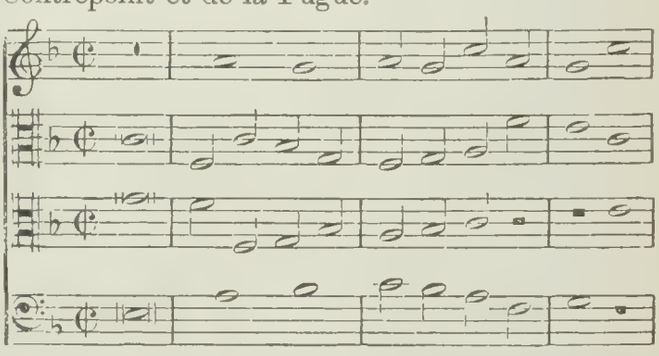
CANARIE. A now antiquated dance, deriving its name from the Canary Islands, whence it is said to have been introduced, in which the two partners danced alternately before each other with the gestures of savages (Littré). It was greatly in vogue at the time of Louis XIV. According to some authorities, however, it is of Spanish origin. It is a species of gigue, usually in 3–8 or 6–8 time, the distinctive peculiarity of which is that the first note of the bar is almost always dotted. In this respect it resembles the Loure, but differs from it in its tempo, the Canarie being moderately quick and the Loure somewhat slow. It always commences on the first beat of the bar, and consists of two short periods, each repeated. The following example, dating from the 17th century, is quoted from F. L. Schubert's 'Die Tanzmusik':—

A specimen may also be found, in 3–4 time by the way, in the second suite (or 'ordre,' to use the composer's own term) of the first book of Couperin's 'Pièces de Clavecin.' [E. P.]

CANCAN, a word applied by modern slang to a peculiar way of dancing at public balls, which became popular in Paris shortly after 1830, and has even been brought on the stage in operettas. It is neither a national dance nor a characteristic step; but a mere succession of extravagant jumps, with loose and obscene gestures, introduced into the usual figures of the quadrille. According to Francisque Michel it is called *cancan* either because the performers are imitating the walk of a goose (or rather a duck—*cane*), or because they quack like that animal. It is more probably from the Latin word *quamquam*, a fruitful subject of squabbles in the schools of the Middle Ages, and written indifferently 'cancan' and 'quanquan.' French people still employ the expression 'faire un grand cancan de quelque chose,' in order to say 'much ado about nothing.' [G. C.]

CANCRIZANS. This is a name given to canons by retrogression, on account of their *crab-like* motion—from the Latin word *cancer*, a crab. The German term is *krebsweis*. An example (from A. Andre's 'Lehrbuch der Tonsetzkunst') will best explain their construction.

Sometimes a canon is both cancrizans and by contrary motion—'Rétrograde-inverse,' of which we give an example from Fétis's 'Traité du Contrepoint et de la Fugue.'



Renversez le livre.

The book should be turned upside down to show the retrograde and inverse structure. [F.A.G.O.]

CANNABICH, CHRISTIAN, a violin-player, composer, and renowned orchestral conductor, was born at Mannheim in 1731. He was a pupil first of his father, a flute-player, and afterwards of Stamitz (see that name), the celebrated violinist at the head of the Mannheim orchestra. The Elector afterwards sent him to Italy, where he studied composition under Jomelli. In 1765 he was appointed leader, in 1775 conductor, of the orchestra at Mannheim; and in 1778 followed the Elector in the same capacity to Munich. He died in 1798 at Frankfort, while on a visit to his son.

Cannabich was a very good violinist and a fair composer, but all contemporary writers on musical matters lay most stress on his great skill as a leader and conductor. Mozart in many letters to his father praises the perfect ensemble in the orchestral performances at Mannheim, and speaks of Cannabich as the best conductor he ever met with. Burney, in his 'Tour through Germany,' is not less hearty in his praise, and Schubart, a German writer of considerable authority, reports upon the Mannheim orchestra in the flowery style of the period as follows: 'Here the *forte* is a thunder, the *crescendo* a cataract, the *diminuendo* a crystal streamlet babbling away into the far distance, the *piano* a breeze of spring.'

There can be no doubt that the performances at Mannheim under Cannabich enjoyed a special reputation for refinement and observance of *nuances*, somewhat like those of the Paris Conservatoire concerts at a later period. And although it has been suggested with much probability, that Cannabich had in this respect derived his experience from Italy, where his master Jomelli had introduced more refinement into orchestral playing, he must still be considered as one of the first and most successful promoters of that exact style of performance, which alone can do justice to the works of the great modern composers. He was also a successful teacher. Most of the violinists at Mannheim,—some of them artists of reputation,—were his pupils. That he was not only a fervent admirer of Mozart's genius, when it was by no means universally recognised, but also for many years a true and useful friend to the great master, is another point which secures him a lasting place in history, and in the hearts of all lovers of music.

He composed a number of operas, which however were not particularly successful. Some ballets and a considerable number of symphonies and quartets were much liked at the time, but appear to have been of little importance.

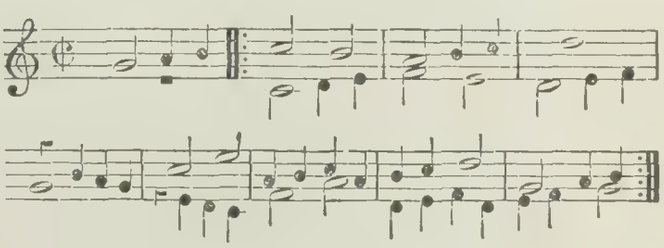
His son CARL, born at Mannheim in 1769, was also a good violinist and composer. After having for some time conducted the opera at Frankfort he succeeded his father in 1800 as conductor at Munich, and died there in 1806. His compositions are numerous but of no importance. Lists of the works of both father and son are given by Fétis. [P. D.]

CANNICIARI, DON POMPEO, a composer of the Roman school. The date of his birth seems to be unknown; but we know that he was appointed Maestro at S. Maria Maggiore in 1709, and that he retained that post until his death, which took place Dec. 29, 1744. He amassed a large musical library, and bequeathed it to the Basilica in the service of which his manhood had been passed. This collection, along with the other contents of S. Maria, has been dispersed, and much of it has probably been lost. In the Santini library there were various pieces by Canniciari:—Three masses for 4 and one for 5, six for 8 and four for 16 voices; four motets for 4 and ten for 8 voices; two Magnificats for 4 voices, with organ accompaniment; and an Ave Maria for 8 voices. He wrote music for two and for four choirs. An Ave Maria for 4 voices is given by Proske, 'Musica Divina,' ii. No. 10. [E. H. P.]

CANON. This is the strictest and most regular species of imitation. [See IMITATION.] It is practised in music for two, three, or more parts. The word is derived from the Greek *κανών*, a rule or standard. A canon, therefore, is a composition written strictly according to rule. The principle of a canon is that one voice begins a melody, which melody is imitated precisely, note for note, and (generally) interval for interval, by some other voice, either at the same or a different pitch, beginning a few beats later and thus as it were running after the leader. For this reason the parts have been sometimes respectively called 'Dux' and 'Comes,' or 'Antecedens' and 'Consequens.'

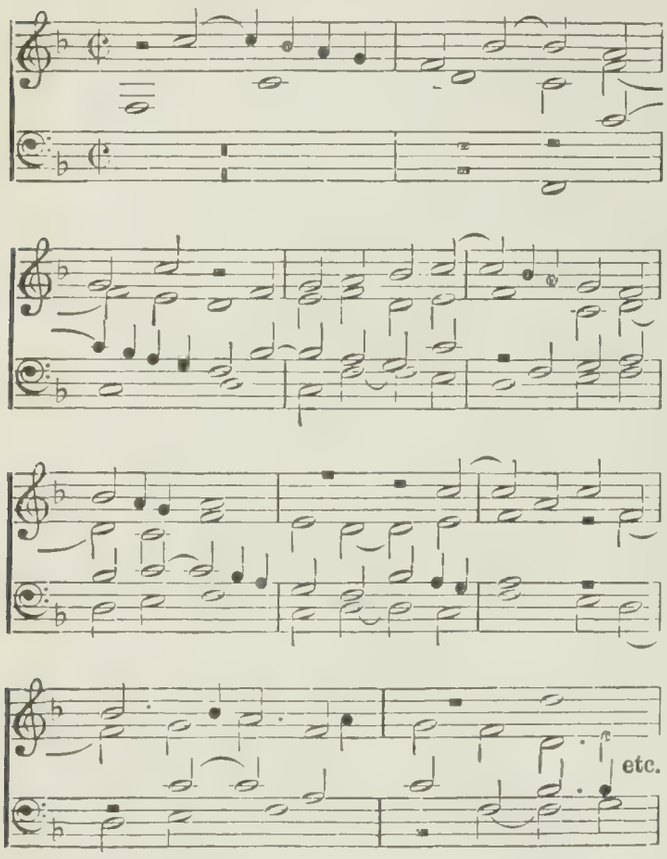
The following is a simple example of a canon 'two in one at the octave,' i.e. for two voices an octave apart, and both singing one and the same melody.

By means of a coda (or tail piece) this canon is brought to a conclusion. But many canons lead back to the beginning, and thus become 'circular' or 'infinite.' The following is a specimen of this kind, which is 'two in one at the fifth below,' or 'canon ad hypodiapente':—



Sometimes two or more canons are simultaneously woven into one composition. The

following, for instance (from Travers's Service, 1740), would be called a canon 'four in two.'



Byrd's 'Diliges Dominum,' for 8 voices, consists of 4 canons all sung together, each voice singing the melody of its fellow reversed.

Often in a quartet there may be a canon between two of the voices, while the other two are free; or three voices may be in canon and the fourth part free. We would quote as an example the admirable Gloria Patri to Gibbons's 'Nunc dimittis' in F, in which the treble and alto are in canon while the tenor and bass are free. Again, there are canons by inversion, diminution, augmentation, or 'per recte et retro,' cancrizans, &c. [See those headings.] A modern one of great ingenuity by Weber exists to the words 'Canons zu zwey sind nicht drey' (Jähns, No. 90).

The old writers often *indicated* canons by monograms, symbols, or other devices, instead of writing them out in full. Indeed they went so far as to write their indications in the form of a cross, a hand, or other shape, with enigmatical Latin inscriptions to indicate the solution. Such pieces were called 'enigmatical canons.' As compositions of this nature can only be regarded in the light of ingenious puzzles, bearing the same relation to music that a clever riddle does to poetry, it will be needless to give examples here,—let it suffice to refer to those which are to be found in Fétis's admirable 'Traité du Contrepoint et de la Fugue,' and in Marpurg's celebrated work on the same subjects.

The great masters were fond of the relaxation of these plays on notes. They occur often in Beethoven's letters, and the well-known Allegretto Scherzando of his 8th Symphony originated in a canon to be sung at Maelzel's table. Köchel's Catalogue of Mozart's works contains 23 canons; that of Weber by Jähns, 8; and an interesting collection will be found in the Appendix to Spohr's Autobiography. In Bach's '30 Variations' there are 9.

As popular examples of canons may be named Byrd's well-known 'Non nobis Domine,' which is a canon three in one, in the fourth and eighth below, and Tallis's 'Canon,' which is a hymn-tune (usually adapted to Ken's evening hymn) in which the treble and tenor are in canon while the alto and bass are free. The lover of cathedral music will find specimens of almost every variety of canon in the service by Purcell in B♭, which is a masterpiece of ingenuity and skill. Other good specimens will be found in the Collection of his Gloria Patris, published by V. Novello for the Purcell Club. On the tablet erected in the cloisters of Westminster Abbey to the memory of Dr. Benjamin Cooke, organist of Westminster Abbey at the close of the last century, there is engraved a canon, three in one, by *double* augmentation, which is one of the best extant specimens of that kind of composition. Another, by Andre, 4 in one, by *threefold* augmentation, is given in Ouseley's 'Counterpoint, Canon, and Fugue,' example 12.

Canons are often introduced into fugues as the closest species of 'stretto' [see FUGUE and STRETTO], and are to be found both in vocal and instrumental compositions. As specimens of the former we would refer, in addition to the references given above, to many of Handel's choruses, especially to one in Judas Maccabæus, 'To our great God,' which contains a canon by inversion; also to Sebastian Bach's magnificent cantata on the chorale 'Ein' feste Burg.' As specimens of instrumental canons we would refer to the first movement of Mozart's sonata for pianoforte and violin in E minor; or to the minuet of Haydn's symphony in the same key.

The word 'canon' is also applied, somewhat incorrectly, to a species of vocal composition called a ROUND. And thus we have duets, trios, and quartets 'a canone,' especially in the works of modern Italian composers, which are not really canons, but a much freer and less scientific kind of music. Good examples may be quoted in Beethoven's 'Mir ist' (Fidelio), Curschmann's 'Ti prego,' Cherubini's 'Perfida Clori,' and Rossini's 'Mi manca la voce.' [F.A.G.O.]

CANTATA. The idea of reviving the declamation of tragedies after the manner of the ancients led to the invention of recitative, which is attributed to Caccini and Giacomo Peri about 1600. It was at first confined to the opera, but the desire to adapt it to music for the chamber soon led to the invention of the Cantata, which in its earliest form was simply a musical recitation of a short drama or story in verse by one person, without action, accompanied in the simplest manner by a single instrument.

The first change was the introduction of an air, repeated at different points in the course of the

recited narrative; thus producing a primitive kind of rondo.

The cantata in this style was brought to great perfection by the Italians of the 17th century. The composer who produced the most perfect examples was Carissimi; apparently they are all for a single voice, or at most for two, with accompaniment of a single instrument—lute, cello, clavecin, etc. Shortly after his time the accompaniment took a much more elaborate form, and the violoncello parts to some of Alessandro Scarlatti's cantatas were so difficult that it was considered the mark of a very distinguished artist to be able to play them. Carissimi was the first to adopt this form of composition for church purposes. His cantatas, like those of his contemporaries, are only known by the first few words, so that it would answer no purpose to quote their names. One only is mentioned as having been written on a special occasion—the death of Mary Queen of Scots. Among his contemporaries the most famous cantata composers were Lotti, Astorga, Rossi, Marcello, Gasparini, and Alessandro Scarlatti, whose cantatas were extraordinarily numerous. One by Cesti, 'O cara liberta,' is said to have been especially famous. Specimens by most of these composers are quoted in Burney's History, and a collection of twenty-six by Carissimi was published in London at the end of the 18th century, apparently after Burney had finished his work. Twenty-six by Marcello for different voices with accompaniment of different instruments have also been published, and a great number for soprano and contralto with clavecin accompaniment.

At the beginning of the 18th century cantatas of more extended form and various movements were written by Domenico Scarlatti and by Pergolesi. The most famous was the 'Orfeo ed Euridice,' which the latter composed in his last illness. Handel also wrote cantatas after the same fashion, for single voices, both with accompaniments of strings and oboes, and with thorough bass for clavier, and many of these have been published. But they are not well known; and since his time this form of cantata has quite fallen into disuse, and has gradually changed into the concert-aria, of which Mozart has left many fine examples, and of which Beethoven's 'Ah, perfido!' and Mendelssohn's 'Infelice,' are well-known instances. The name Cantata is given to a composition by Mozart for three solo voices, chorus and orchestra in three movements, composed in or about 1783 (Köchel, No. 429).

The Church-Cantata is a much more extended kind of composition, and of these Handel also wrote some, mostly in his younger days, and at present little known (see Chrysander's Händel, i). The greatest and most valuable examples are the Kirchen-cantaten of Sebastian Bach. The number which he wrote is quite astonishing—a hundred have been published by the Bach-Gesellschaft alone, up to 1876, and more than as many more remain in MS. A list of the whole—232 in all—will be found in Miss Kay-Shuttleworth's sketch of his life. They are for four voices and full orchestra, and consist of from 4 to 7 movements—usually an opening chorus founded on a chorale-melody, recitatives, airs, and duets, and winding up with a chorale, often the same which is employed in the opening, in plain four-part harmony. Many of these, such as 'Christ lag in Todesbanden,' or 'Ein' feste Burg,' are marvels of contrapuntal skill, and others, such as 'Ich hatte viel Bekümmerniss,' are of great beauty and dignity. The supposition is that they were intended for use as anthems in the Sunday and Feast-day services. Mendelssohn adopted the same form in more than one of his early works, as in Op. 23, No. 1, and Op. 39, No. 3, which are written on chorales, and correspond closely with Bach's cantatas, though not so entitled.

In modern times the word Cantata is used to supply an obvious want. The idea as well as the use of 'Cantate di Camera' having quite gone out of fashion, the term is applied to choral works of some dimensions—either sacred and in the manner of an oratorio, but too short to be dignified with that title; or secular, as a lyric drama or story adapted to music, but not intended to be acted. Specimens of the former kind are very numerous. Of the latter we may mention Bennett's 'May Queen' and Brahms's 'Rinaldo.' [C.H.H.P.]

CANTATE DOMINO is the name by which the 98th Psalm is known in its place as an alternative to the Magnificat in the evening service of the Anglican church. The title is formed of the first words of the Vulgate version, according to the practice of the Anglican Psalter. The 17th canon of the council of Laodicea appointed lessons and psalms to be read alternately; and on this principle the 'Cantate' is to be considered as a 'responsory psalm' coming between the lessons. It has no history attached to it in the position it now occupies, as it was not used specially in the ancient church. It was not in the Prayer-Book of Cranmer, which was published in 1549, and consequently does not appear in Marbeck's 'Book of Common Praier Noted,' published in 1550. But it was introduced in the revision of 1552, probably to obviate the recurrence of the Magnificat when that canticle happened to be in the second lesson of the day.

It appears not to have been a favourite with musicians. Indeed the Magnificat is in every way preferable, as regards both the service and the opportunities the words seem to offer to the composer. 'Cantate Services' are therefore rare, and in the most famous collections of our church music there are very few of them. In Barnard there is not one; in Boyce only three, viz. two by Blow and one by Purcell; and in Arnold one by Aldrich and one by King. [C.H.H.P.]

CANTICLE is the name now generally given to certain hymns taken from the Bible, and sung in the services of the different churches of Christendom: such as the Benedictus, the Benedicite, the Magnificat, and the Nunc Dimittis. In the

Prayer-Book the word is used for the Benedicite only. The word is derived from the Latin *canticum*, the term applied in the Vulgate to the Song of Moses, the Song of Solomon, many of the psalms, etc., etc. In the Calendar of the Prayer-Book the Song of Solomon is entitled 'The Canticles,' but in common parlance the above is the meaning of the term. [C.H.H.P.]

CANTO (Lat. *Cantus*; Fr. *Chant*). With the Italians this word has a great variety of acceptations; e.g. music, instrumental as well as vocal; the *motif*, subject or leading idea, of a musical composition; the art and practice of singing; a section of a poem, etc., etc. Canto fermo or cantus firmus is the tune or melody of an ancient hymn on which a motet is founded, and which remains *firm* to its original shape while the parts around it are varying with the counterpoint. Technically canto is more generally understood to represent that part of a concerted piece to which the melody is assigned. With the old masters this was, as a rule, the TENOR; with the modern it is almost always the SOPRANO. Thence canto (voice as well as part) has become synonymous with soprano. The canto clef is the C clef on the first line— . [J.H.]

CANTO FERMO, OR CANTUS FIRMUS, the plain song—as distinguished from Canto figurato, the florid or figured song—is the simple unadorned melody of the ancient hymns and chants of the church. Such tunes are often employed by the great church composers of the Roman church as the basis of their compositions. Thus in Palestrina's masses 'Æterna Christi munera,' and 'Assumpta est Maria,' each movement begins with the first phrase of the hymn. His motet 'Beatus Laurentius' is still more completely founded on the canto fermo, since the tune is sung throughout the piece in the first tenor, while the other four parts are moving in counterpoint above and below it—a counterpoint more or less closely modelled on the tune. In such cases the tune is usually marked in the score as C. F. (canto fermo). Bach treats his choral-melodies in the same way (see his cantata 'Ein' feste Burg'; his organ 'Vorspiele' on 'Kyrie'; 'Christe'; 'Kyrie'; on 'Allein Gott'; 'Dies sind die heiligen'; 'Vater unser,' etc., etc.), and in so doing styles them 'canti fermi.' In English the term is often translated by 'Plain-chant.' [G.]

CANTORIS. One of the most prominent features of the singing in the services of the Christian churches is its antiphonal character; that is, the manner in which the singers on either side of the church answer one another in the chants or in passages of the music. In order to distinguish the sides from one another in English cathedrals the words *Decani* and *Cantoris* are used, the former being the side of the dean's stall on the south or right-hand side when facing the altar, and the latter that of the cantor or precentor on the north or left-hand side. [C. H. H. P.]

CANZONA (Ital.) The name of a particular variety of lyric poetry in the Italian style, and of Provençal origin, which closely resembled the madrigal. Musically, the term is applied (1) to the setting to music of the words of a canzona, whether for one or more voices, the only difference between the canzona and the madrigal being that the former was less strict in style. (2) The name was also given to an instrumental piece written in the style of a madrigal. An example of such a canzona, by Sebastian Bach, may be found in the fourth volume of Griepenkerl's edition of his organ works. (3) It appears to have been used as an equivalent for sonata for a piece of several movements; and also as a mark of time, in place of Allegro (Brossard). [E.P.]

CANZONET (in Italian *Canzonetta*) originally meant a smaller form of canzona. Morley in 1597 published 'Canzonets or little short songs to four voices; selected out of the best and approved Italian authors.' Afterwards the word was used for vocal soli of some length in more than one movement; nowadays it is applied to short songs, generally of a light and airy character. Haydn has left us some admirable canzonets, grave and gay; for example, 'She never told her love,' and 'My mother bids me bind my hair.' [W.H.C.]

CAPELLA (Ital. a chapel). Di capella, or à capella, mean in a church-like fashion, as distinguished from Di camera, or Di teatro, in the fashion of the chamber or the theatre. [CHAPELLE.] The same word in German, CAPELLE, means the private band of a court or church, or even a dance-orchestra, and CAPELLMEISTER the conductor of the same. [KAPELLE.] [G.]

CAPORALE, ANDREA, an Italian cello-player who arrived in London in 1735, and excited much attention. In 1740 he joined Handel's opera-band, and died in London in or about 1756. He was more famous for tone and expression than for execution. [G.]

CAPO TASTO (Ital., from *Capo*, head, and *tasto*, touch, or tie; Germ. *Capotaster*, sometimes *Capo d'astro*). In Italian the nut of a lute or guitar, but also the general name of a contrivance for shortening the vibratory lengths of strings, thus forming a second nut, expressed in French by 'barre,' to facilitate change of key. The construction of a capo tasto varies according to the stringing and shape of the neck of the instrument it is to be applied to, but it may be described as a narrow rail of hard wood, metal, or ivory, clothed with leather or cloth, and often fastened by a screw upon the fret from which it is intended to mark off the new length of the strings. There are other but less simple ways of attaching it. The technical advantage of using a capo tasto is that higher shifts can be more easily obtained; and the use of open strings, upon which the possibility of chords often depends, is facilitated in a higher compass than that natural to the instrument. How much transposition may be facilitated by it is thus shown by Herr Max Albert in Mendel's Lexicon.

Take a guitar the strings of which are tuned in real notes

the basis of sharp keys: with a capo tasto on the first semitone fret we have

the basis of flat keys, the fingering remaining the same. With bow instruments the capo tasto is no longer used, but it was formerly with those having frets as the viol da gamba. The use of the thumb as a bridge to the violoncello serves as a capo tasto, as also, in principle, the pedal action of the harp. [A.J.H.]

CAPRICCIETTO (Ital., dimin. of *capriccio*). A Capriccio, on a small scale, and of no great development. [E.P.]

CAPRICCIO (Ital.; Fr. *caprice*). (1) This name was originally given, according to Marpurg, to pieces written for the harpsichord in a fugued style, though not strict fugues. It was also sometimes applied to actual fugues, when written upon a lively subject; and the composition was consequently for the most part in quick notes. Examples of this kind of capriccio can be found in Handel's 'Third set of Lessons for the Harpsichord' (German Handel Society's edition, part 2), and in the second of Bach's 'Six Partitas.' Bach also uses the word as synonymous with 'fantasia,' i.e. a piece in a free form, in his 'Capriccio on the departure of a beloved brother.' (2) In the middle of the last century the term was applied to exercises for stringed instruments, such as would now be called 'études,' in which one definite figure was carried through the composition. (3) In the present day the word Caprice is usually employed, and the name is applied to a piece of music constructed either on original subjects, and frequently in a modified sonata- or rondo-form (as in Mendelssohn's 'Three Caprices,' op. 33, or Sterndale Bennett's Caprice in E), or to a brilliant transcription of one or more subjects by other composers. As an example of the latter kind may be named Heller's 'Caprice brillant sur la Truite de Schubert.' Although, as already mentioned, the sonata- or rondo-form is frequently adopted for the caprice, there is, as implied by the name, no limitation in this respect, the composer being at liberty to follow his inclinations. [E.P.]

CAPULETTI ED I MONTECCHI, I, an Italian opera in 3 acts, taken from Romeo and Juliet; libretto by Romani, music by Bellini, produced at Venice March 12, 1830, at Paris Jan. 10, 1833, and in London at the King's Theatre July 20, 1833. A fourth act was added by Vaccai, and is usually performed. [G.]

CARACCIO, Giovanni, was born at Bergamo about the middle of the 16th century. He was at first a singer in the private choir of the Elector of Bavaria. Having quitted this service he spent some years at Rome and at Venice, and then returned to his native place, where he was appointed Maestro at the cathedral. He held this post for twenty-three years, when he migrated to Santa Maria Maggiore at Rome, remaining there until his death in 1626. He was one of those fourteen composers of different nations who showed their appreciation of Palestrina's genius by dedicating to him a volume of Psalms to which each had contributed. [Palestrina.] His published works are:—Magnificat omnitonum, pars 1; Venice 1581. Magnificat omnitonum, pars 2; Venice 1582. Madrigali a 5 voci, lib. 1; Venice 1583. Musica a 5 voci da sonare; id. 1585. Dialogo à 7 voci nel, lib. 1, di Madrigali di Claudio da Correggio; Milan 1588. Madrigali a 5 voci, lib. 2; Venice 1589. Salmi di compieta con le antifone della Vergine, ed otto falsi bordoni a 5 voci; Venice 1591. Salmi a cinque per tutti i vesperi dell' anno, con alcuni hymni, mottetti, e falsi bordoni accommodati ancora a voci di donne; Venice 1593. Madrigali a 5 voci, lib. 4; Venice 1594. Salmi a cinque; Venice 1594. Madrigali a 5 voci, lib. 5; Venice 1597. Canzoni francesci a quattro; Venice 1597. Canzonette a tre; Venice 1598. Madrigali a 5 voci, lib. 6; Venice 1599. Messe per i defonti a quattro e cinque, con motetti; Milan 1611.

Bergameno has inserted some of Caraccio's work in his 'Parnassus musicus Ferdinandæus,' 2–5 vocum; Venice 1615. [E.H.P.]

CARADORI-ALLAN, Maria Caterina Rosalbina, *née* de Munck, was born in 1800 in the Casa Palatina at Milan. Her father, the Baron de Munck, was an Alsacian, and had been a colonel in the French army. Mlle. Munck's musical education was completed entirely by her mother, without assistance. Her father's death obliged her to avail herself of her gifts in order to support herself. Having attempted the stage in the course of a tour through France and part of Germany, she took her mother's family name of Caradori, and accepted an engagement in London in 1822. She made her début on Jan. 12 at the King's Theatre as Cherubino. 'It may be observed,' says Lord Mount-Edgcumbe, 'as an odd coincidence that Pasta, Vestris, and Caradori all have acted the Page in Le Nozze di Figaro, and none more successfully than the last, who by accident, not choice, made her début in that part; and it proved fortunate for her, as her charming manner of performing it laid the foundation of her subsequent favour.' She sang afterwards in 'La Clemenza di Tito,' 'Elisa e Claudio,' and 'Corradino,' as prima donna; and in 1824, as seconda donna, in 'Il Fanatico,' with Catalani. She continued engaged through 1823 and 24; and in the latter year took her benefit in 'Don Giovanni.' In 25 she sang the second part in 'L'Adelina' of Generali, with Mad. Ronzi de Begnis as prima donna, showing thereby her great good nature. The same year, she played Fatima in Rossini's 'Pietro l'eremita,'

and chose 'Così fan tutte' for her benefit; and at Velluti's début in 'Il crociato,' Mme. Caradori sang the first woman's part, distinguishing herself particularly in the duet 'Il tenero affetto' with the musico. In 1826, though still belonging to the company, she was removed for the purpose of introducing Bonini, who was better suited as a foil for Velluti; and Caradori, when she re-appeared in 'La Donna del Lago,' was received with joy by the public. She sang also in the 'Barbiere' and in 'Romeo e Giulietta;' and took her benefit in 'Le Nozze,' as Susanna.

Pasta having returned to London, and chosen Mayer's 'Medea' for her benefit, Caradori acted and sang most charmingly the tender and gentle part of Creusa. There is a good portrait of her in this character by J. Hayter, lithographed by Hullmandel. Her voice, though not very powerful, was exceedingly sweet and flexible, and her style almost faultless. She had much knowledge of music, and sang with great delicacy and expression. In a room she was perfect. Her appearance was interesting, her countenance very agreeable, and her manner modest and unassuming: she always pleased, though she never astonished, her audience. Her salary rose gradually from £300 in 1822 to £1200 in 27. In 34, happening to be again in England, she carried on the operas with tolerable success until the arrival of the expected prima donna, Giulia Grisi. But it was in concerts that she now achieved her greatest success, and first of all in the Festival in Westminster Abbey in this same year, in which she sang with her usual excellence, and was well heard, though it had been feared that her voice was not powerful enough for so large a space. Her 'With verdure clad' appeared to Lord Mount-Edgcumbe to be 'decidedly the best solo performance of the whole concert.' She took part also in the performance of the 'Mount of Olives,' 'in which it need not be said she sang well,' and gave equally well 'Rejoice greatly,' which, though a brilliant song, did not show her to the best advantage. During the carnival of 1830 she sang with success at Venice, but after 1835 she remained in England, singing at festivals and concerts. She sang the soprano part in 'Elijah' at Birmingham, Aug. 26, 1846, when Mendelssohn's judgment of her performance was not so favourable as Lord Mount-Edgcumbe's (Letters, Aug. 31). She died on Sunday, Oct. 15, 1865. [J.M.]

CARAFA, Michele, born at Naples Nov. 28, 1785; studied under Fazzi, Fenaroli, and Ruggi, and in Paris under Cherubini. His first opera was 'Il Fantasma.' So little however did Carafa feel his vocation that he entered the army, and became an officer in the bodyguard of Murat, then king of Naples. Like Henri Beyle (Stendhal) he made the campaign of Russia in 1812, and was decorated by Napoleon. After the Emperor's fall he left the army and embraced music as his profession. His first opera, 'Il vascello di occidente,' was produced at Naples in 1814, and was followed by a large number of others. 'Gabriele' (1818), 'Ifigenia,' 'Berenice,' etc., etc., were produced in Italy, but he was equally successful in Vienna and in Paris. In the latter city he made his début with 'Le Solitaire,' Aug. 17, 1822, which long remained extraordinarily popular. In 27 he took up his residence in Paris, and brought out 'La Violette,' 'La fiancée de Lammermoor,' 'Masaniello' (Dec. 27, 1827, evidently written in competition with Auber's 'Muette,' Feb. 29, 1828), 'La prison d'Edimbourg,' etc. These operas, and many others, were very popular, notwithstanding the immense counter attractions of Auber and Rossini. This they owe more to an easy flow of melody and natural unaffected instrumentation than to any original character, and in consequence they have now fallen into oblivion. As a composer for the pianoforte Carafa was almost equally the fashion, and at Cherubini's instance he was made Professor of Composition in the Conservatoire shortly after his arrival in Paris, a post which he was still filling in 1876. In 1837 he was elected a member of the Académie des beaux arts.

The 'Dictionnaire lyrique' of M. Felix Clement mentions no less than 35 of his operas. [G.]

CARDARELLI, Signora, a singer who performed the part of Marina in Sacchini's 'L'Isola d'amore' at the King's Theatre in 1776. [J.M.]

CARDON, Louis, a harpist of great repute, of Italian parentage, but born in Paris 1747. On the outbreak of the Revolution he migrated to Russia, where he died in 1805. His 'Art de jouer la harpe' was for long esteemed. His brother Pierre, born 1751 in Paris, was a singer and cello player. [M.C.C.]

CARDOSO, Manuel, a Spanish priest, born at Fronteira 1569; entered the Carmelite order at Lisbon 1588, and became its sub-prior and chapel-master, and a great favourite of King John IV. His works are exclusively for the church. Several are said to have been published, but only one is quoted, 'Livro . . . na Semana Santa,' Lisbon 1648. Two motets are given by Proske in the 'Musica Divina,' ii. Nos. 5 and 33. [M.C.C.]

CARESANA, Cristoforo, an Italian musician of note, born at Tarentum 1655, and settled in Naples in 1680. He published motets, hymns, and duetti da camera, and left many MSS. in the library at Naples. But his most famous work is his 'Solfeggi' (Naples, 1680), of which Choron published a new edition for use in the Conservatoire. [M.C.C.]

CARESTINI, Giovanni, one of the greatest of Italian singers, was born at Monte Filatrano, Ancona, about 1705. At the age of 12 he went to Milan, where he gained the protection of the Cusani family, in gratitude to whom he assumed the name of Cusanino. His voice, at first a powerful clear soprano, afterwards changed to the fullest, finest, and deepest contralto ever, perhaps, heard. His first appearance was at Rome 1721, in the female part of Costanza in Buononcini's 'Griselda.' In 1723 he sang at Prague, at the coronation of Charles VI as King

of Bohemia. The following year he was at Mantua, and in 1725 sang for the first time at Venice in the 'Seleuco' of Zuccari, and in 1726 with Farinelli and Paita. In 1728 and 30 he visited Rome, singing in Vinci's 'Alessandro nell' Indie' and 'Artaserse.' Owen Swiny, happening to be in Italy with Lord Boyne and Mr. Walpole, wrote to Colman from Bologna, on July 12, 1730, mentioning letters which he had received from Handel, and goes on to say: 'I find that Senesino or Carestini are desired at 1200 guineas each, if they are to be had. I am sure that Carestini is engaged at Milan, and has been so for many months past.' Senesino was engaged for London on this occasion; but three years later Handel was more fortunate, and Carestini made his début here on Dec. 4, 1733, in 'Cajus Fabricius,' a pasticcio; and his magnificent voice and style enabled Handel to withstand the opposition, headed by Farinelli, at the other house. In 34 he sang in 'Ariadne,' 'Pastor Fido,' 'Parnasso in Festa,' 'Otho,' 'Terpsichore,' 'Deborah,' and 'Athaliah'; and the next season in 'Ariodante' and 'Alcina.' In the cast of the latter his name is spelt Carestino, as it is also by Colman. In 'Alcina' occurs the beautiful song 'Verdi prati,' which he sent back to the composer as not suited to him. Handel on this became furious, ran to the house of the singer, and addressed to him the following harangue: 'You tog! don't I know petter as yourseluf vaat es pest for you to sing? If you vill not sing all de song vaat I give you, I will not pay you ein stiver' (Burney). In 1735 Carestini left England for Venice, and for twenty years after continued to enjoy the highest reputation on the continent, singing at Berlin in 1750, 54, and 55. In 55 he was engaged at St. Petersburg, where he remained till 58, when he quitted the stage, to retire to his native country and enjoy a well-earned repose. Shortly after, he died. He was held in the highest esteem by Handel, Hasse, and other composers, in whose works he had sung. Quantz says: 'he had one of the strongest and most beautiful contralto voices, which extended from D (in the F clef) to G above the treble clef. He was also extremely perfect in passages which he executed with the chest-voice, according to the principles of the school of Bernacchi, and after the manner of Farinelli: in his ornaments he was bold and felicitous. He was also a very good actor; and his person was tall, handsome, and commanding. There is a good mezzotint of him by J. Faber, engraved in 1735 from a picture by George Knapton, of which a fine impression is now rare. [J. M.]

CAREY, Henry, a reputed natural son of George Savile, Marquis of Halifax, was a popular composer and dramatist in the first half of the 18th century. His first music-master was a German named Olaus Westeinson Linnert, and he subsequently received instruction from Roseingrave and Geminiani. Although possessed of ready invention as a melodist, yet, his acquaintance with the science of his art being but limited, he had to gain a subsistence chiefly by teaching. In 1715 he wrote and composed the music for the farce of 'The Contrivances; or, More Ways than One,' which was produced at Drury Lane Theatre on August 9 in that year with much success. The character of Arethusa in this piece was long the probationary part for female singers before they ventured on parts of more importance. His next production was a farce called 'Hanging and Marriage; or, The Dead Man's Wedding,' performed March 15, 1722, at Lincoln's Inn Fields Theatre. In 28 he set to music the songs in Vanbrugh and Cibber's comedy 'The Provoked Husband.' He next wrote the operas of 'Amelia' (the music by Lampe), which was performed at the Haymarket Theatre in the summer of 1732, and 'Teraminta,' which was set to music by John Christopher Smith and produced at Lincoln's Inn Fields Theatre on Nov. 20, 1732. Each of these pieces was described as 'a New English Opera after the Italian manner.' On Dec. 2, 32, Carey produced at Drury Lane Theatre a ballad opera called 'Betty; or, The Country Bumpkins,' which met with a cold reception. In 33 he wrote and composed a musical entertainment called 'Cephalus and Procris,' which was produced at Drury Lane Theatre with a pantomime interlude entitled 'Harlequin Volgi.' On Feb. 22, 1734, he produced at the Haymarket Theatre 'The most Tragical Tragedy that ever was Tragedized by any Company of Tragedians, called, Chrononhotonthologos'; a highly humorous burlesque of the bombast and fustian prevalent among some of the dramatists of the day, and especially of their partiality for tautologous expressions. This he also described as his 'Tragedy of half an act.' In 1735 he produced a ballad-opera entitled 'A Wonder; or, the Honest Yorkshireman,' performed by the Covent Garden company at Lincoln's Inn Fields Theatre for one night only, July 11, 1735, but which, when transferred to the Haymarket and Goodman's Fields Theatres later in the same year under its second title, met with such success that it was soon adopted at the other theatres and long remained a stock piece. On Oct. 26, 1737, Carey's burlesque-opera 'The Dragon of Wantley,' a satire on the Italian opera of the day, the music by Lampe, was produced at Covent Garden Theatre with such signal success that it ran 67 nights during the season. In the next year the author and composer joined in the production of a sequel entitled 'Margery; or, A Worse Plague than the Dragon' (a title afterwards changed to 'The Dragoness'), which was produced at Covent Garden Theatre on Dec. 9, 1738. Although by no means deficient in merit, its success was but partial. In 39, on the breaking out of the war with Spain, Carey wrote and composed a musical interlude called 'Nancy; or, The Parting Lovers,' which was brought out at Drury Lane Theatre and was remarkably successful. It was revived at Covent Garden Theatre, with alterations in 1755 (on the prospect of a war) under the name of 'The Press Gang; or, Love in Low Life,' and frequently brought forward on similar

occasions under the title of 'True Blue.' In the latter part of his life Carey collected his principal dramatic pieces and published them in 1743 by subscription in a quarto volume.

In 1720 Carey published a small volume of his poems. This he afterwards enlarged and published by subscription in 29, with the addition of a poem called 'Namby Pamby' (a good-humoured satire on a poem written by Ambrose Phillips on the infant daughter of Lord Carteret), which received the commendations of Pope.

The songs and cantatas written and composed by Carey were very numerous. In 1732 he published 'Six Cantatas,' and in 1739-40, under the title of 'The Musical Century, in One hundred English Ballads on various subjects and occasions, adapted to several characters and incidents in Human Life, and calculated for innocent conversation, mirth and instruction,' issued two folio volumes of songs written and composed by himself, to the first of which his portrait is prefixed. A second edition appeared in 1740, and a third in 43. Of all his compositions, the most popular, and that which will transmit his name to posterity, is his ballad of 'Sally in our Alley,' one of the most striking and original melodies that ever emanated from the brain of a musician. The author's account of its origin is as follows:—'A shoemaker's prentice, making holiday with his sweetheart, treated her with a sight of Bedlam, the puppet shows, the flying chairs, and all the elegancies of Moorfields, from whence proceeding to the Farthing Pye House he gave her a collation of buns, cheese-cakes, gammon of bacon, stuffed beef and bottled ale, through all which scenes the author dodged them. Charmed with the simplicity of their courtship, he drew from what he had witnessed this little sketch of nature.' He adds, with pardonable pride, that Addison had more than once expressed his approbation of his production.

Carey died at his house in Great Warner Street, Clerkenwell, on Oct. 4, 1743. It has been generally said that 'he put a period to a life which had been led without reproach, at the advanced age of eighty, by suicide,' and the impulse to the act has been variously assigned to pecuniary embarrassment, domestic unhappiness, and the malevolence of some of his fellow professors. But the manner of his death seems doubtful. In the Daily Post of Oct. 5, 1743, we read 'Yesterday morning Mr. H. Carey, well known to the musical world for his droll compositions, got out of bed from his wife in perfect health and was soon after found dead. He has left six children behind him.' An advertisement in the same newspaper on Nov. 17, 43, announces a performance on that evening at Covent Garden Theatre 'For the Benefit of the Widow and Four small Children of the late Mr. Henry Carey,' in which the widow describes herself as 'left entirely destitute of any provision.' His age at the time of his death was probably much overstated. Sir John Hawkins thus estimates Carey's abilities:—'As a musician Carey seems to have been one of the first of the lowest rank; and as a poet the last of that class of which D'Urfey was the first, with this difference, that in all the songs and poems written by him on wine, love and such kind of subjects, he seems to have manifested an inviolable regard for decency and good manners.'

Carey's posthumous son, George Savile Carey, inherited much of his father's talent. He became an actor, but not succeeding he contrived by giving entertainments of singing, recitation, and imitations, to earn a precarious living for about forty years. In the latter part of his life he claimed for his father the composition of 'God save the King,' and the claim occupied much attention for some time. Indeed it is still as hotly debated as ever, and will probably never be satisfactorily decided. G. S. Carey's daughter, Anne, was the mother of Edmund Kean, the tragedian. [W.H.H.]

CARILLON is the name given to a set of bells so hung and arranged as to be capable of being played upon, either by manual action or by machinery, as a musical instrument, i.e. so as to give out a regularly composed melody in correct and unvarying time and rhythm, in contradistinction to the wild and irregular music produced by change-ringing on a peal of bells hung to swing in the more usual manner. [Bells.] A much larger number of bells are required to make a good carillon than are ever hung for an ordinary peal, which latter, owing to the difficulties of ringing and the space required for the bells to swing in, can scarcely exceed ten or at most twelve bells with advantage, whereas a carillon peal not infrequently includes as many as forty or more bells, the adequate performance of set tunes requiring not only a more extended range but the presence of the chromatic intervals of the scale, instead of the simple diatonic scale of the ordinary peal. The most radical distinction in the method of hanging and sounding a carillon as compared with a peal is that while in the latter the bells are slung to a wheel and axle, and are sounded by the stroke of the clapper inside on being swung round, in the carillon the bells are absolutely fixed on the frame, and are struck by a hammer on the outside. It is owing to this stationary position of the bell that so large a number of bells can be safely hung in a tower which would not accommodate half the number of swinging bells; and it is obvious that the precise moment of the stroke is much more under the control of the ringer when he has only to regulate the striking of the hammer than when he has to bring about this by causing the bell to swing: and it need hardly be mentioned that the system of striking on the outside of the bell is always employed when the latter is made use of for striking the hours upon in connection with a clock. In fact, the carillon system, when sounded mechanically (as in a majority of cases it is), may be regarded as an extension and multiplication of the stroke of the clock, with which it is generally connected, rather than as allied to bell-ringing properly

so-called. Occasionally, however, the ringing-bells are also used as part of the carillon, an apparatus being fitted up in the ringing chamber whereby the carillon and clock hammers can be simultaneously pulled off the bells before commencing the ringing of the peal.

The system of playing tunes on small bells, hung in a graduated order and struck by hand, is believed to be of some antiquity, as indicated by occasional illustrations of some such system in mediæval manuscripts; and it seems probable enough that so obvious a means of music-making in a simple form may be even older than any such records imply. But we first meet with carillon music in its greater form in the 15th century, when the steeples of the churches and hôtels-de-ville of Holland, Belgium, and North Germany made the country resound with the bell-music for which Belgium especially was famed during that and the three succeeding centuries. The Van den Gheyn family, of whom the most notable member, Mathias van den Gheyn, was born in 1721, were pre-eminent among the Belgian makers of carillons; Mathias himself having been also an organ-player and carillon-player. The family were of Mechlin, but migrated to Louvain, where the traditions of their manufacture are kept up by the firm of Aerschodt. Among the most celebrated and largest carillon-peals of the continent may be mentioned those of Antwerp (40 bells), Bruges (48 bells), Malines (44 bells), Ghent (48 bells), de Tournai (42 bells), de Boulers (39 bells), Louvain[1] (35 bells), etc. It is worth remark that this bell-music has had its special development in flat countries, where its loud and travelling sounds are heard with far more effect and at far greater distance than in hilly districts, where the sound is closed in, interrupted, and echoed back. Indeed, the instinctive feeling which has led to great sets of bells being placed in the towers of flat countries is analogous to the instinct which gave rise to the towers themselves. A flat landscape suggests the building of towers, which become far-seen landmarks. and connect one city with another; and what the towers were to the eye the bells were to the ear, sending greeting or warning from one city to another over a vast expanse of level landscape.

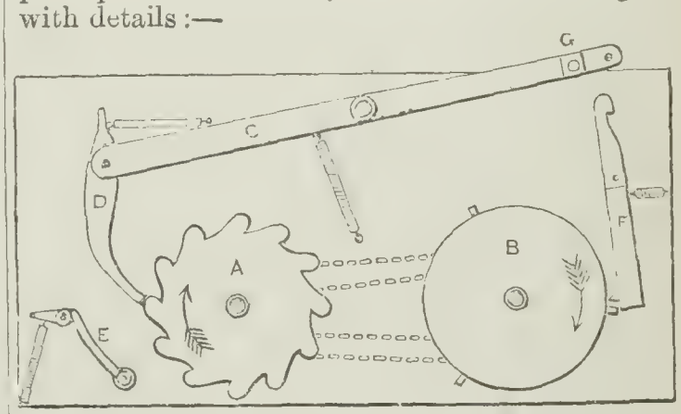
Carillon-playing in these cities of the Low Countries, however, was not always a mere piece of mechanism; it took rank as a branch of executive art in music, and required the culture of a musician to develop its resources. The Belgian and Dutch carillons were furnished with a keyboard, rough and uncouth enough indeed, but still such as enabled the carilloneur to perform pieces in two, or (by the aid of pedals and of the prolonged resonance of the bells) even in three parts. Compositions were written for or extemporised on them; and some of the 'morceaux fugués' for carillons by Mathias van den Gheyn have been collected and published (by Messrs. Schott & Co.). The bells which were intended thus to be played by hand were furnished with an inside clapper as well as the outside hammers, the clapper being connected by a wire with the keyboard below, and the hammer operated upon by the mechanical barrel, so that the same set of bells could be played either by machinery or by hand. The keyboard, though arranged on the same principle as the ordinary pianoforte keyboard, was a large affair with wooden keys, so far distant from one another as to admit of being struck with the fist without disturbing the keys on either side; for as the leverage of the key had to raise the weight of the clapper, which in the larger bells was considerable, and as the force of the sound depended also in great measure on the force with which the key was struck, it is obvious that mere finger work was out of the question. The keyboard in fact was analogous rather to the pedal board of an organ, and in some cases the largest bells actually were connected with pedal keys, so as to enable the player to strike a heavier blow than he could with his hands. It may easily be imagined that, on this system, carillon-playing was a matter of no small physical exertion, and required the performer to possess *mens sana in corpore sano* to have a chance of getting successfully through his task, for which he clothed himself generally in a suit of flannels alone, the hands being protected by thick gloves to prevent injury in striking the keys.

It was perhaps owing to these practical difficulties that the art of carillon-playing never seems to have been very extensively practised, and has now very much fallen into disuse. But the difficulty arising from the player having to contend with the weight of the clapper in sounding the bells was even more felt in the application of chiming machinery to the hammers which struck on the exterior of the bells. The chimes were sounded by means of a large barrel connected with and regulated by clockwork, by which it was periodically released, and driven round under the ordinary motive power of a weight, strong pins fixed on the barrel coming in contact, each at the proper moment, with levers which raised the hammers, and released them to fall upon the bell at the moment when the pin on the barrel quitted the lever. The barrel was 'pricked' for various tunes (generally seven or eight), a change being effected by shifting it slightly, on the principle familiar to every one in the 'musical-box' toy, which is in fact a carillon on a minute scale, playing on vibrating tongues instead of on bells. The application of this principle, on the large scale necessary for carillon-ringing, is fraught with difficulties, which the rude and unscientific system still prevalent on the continent (and clung to, apparently, with the same kind of conservatism which leads the North German organ-builders to ignore all the refinements of modern mechanism) quite failed to meet. As with the clavier-system, the difficulty really lies in the weight to be overcome in lifting the striking hammer. As the pins on the barrel had to take this whole weight, it was necessary

[1] The Louvain peal has been reproduced, or nearly so, in the carillon made by Gillet and Bland for Cattistock church in Dorsetshire.

that they should be very strong, and the barrel itself thus became so large, cumbrous, and expensive an affair as to add very much to the difficulties of fixing a large carillon-machine both in regard to cost and space. The time occupied in raising the hammer rendered any rapid repetition of a note impossible with a single hammer, especially with the larger bells; consequently a large proportion of the bells had to be furnished with two or more hammers to provide for this difficulty, the pins being arranged so as to sound two or three hammers successively on the same bell when the immediate repetition of a note was required. The method of sounding the note by the release of the lever from the pin did not conduce to precise accuracy in the time of sounding, but a much more serious interference with correct *tempo* arose from the fact that as some of the heavier hammers offered much greater resistance to the pins than others, while the barrel was driven by the same uniform weight, the progress of the tune was constantly retarded before the striking of the larger bells, producing the irregular or 'stuttering' effect which those who have listened to carillon chimes must have noticed.[1] The system is in fact mechanically so clumsy, and involves so much loss of time and power, that it is obvious that carillon-chimes, if worth doing at all, are worth doing better than this.

England has borrowed the idea of carillons only recently from the continent, but has the credit of inventing and perfecting the principle of mechanism which has surmounted all the above-named drawbacks of the Belgian carillon machinery. The part which English science and ingenuity has played in the matter is, in fact, exactly similar to that which it has taken in regard to organ-building. We borrowed from the Germans the idea of the grand instruments with full pedal organ which supplemented the 'box of whistles' of the old English builders, but our modern builders have applied to them mechanical refinements which have almost revolutionised organ-playing (not perhaps always in the right direction), and have placed at the disposal of the English organist facilities for variety of effect and brilliant execution such as his German brother in the art is scarcely cognisant of at all. In regard to the improvement in carillons it is only simple justice to say that, so far, its history is identified entirely with one firm, who perseveringly set themselves to accomplish the task of simplifying and perfecting the control of the bells on true mechanical principles. Messrs. Gillett and Bland, of Croydon, clock manufacturers, having turned their attention to the construction of carillons, aimed at getting rid of the main difficulty which is, as we have shown, at the bottom of all the defects of the old system, namely, the use of the same action both for lifting and letting go the hammers. The principle on which this improvement is effected is by the introduction of a revolving cam wheel beneath each lever, which, continually turning, raises the lever the moment the hammer has struck the bell, so that the latter is at once brought into position again for striking, and the action of the pins on the barrel, instead of being a lifting and letting-off action, is merely a letting-off, the whole of the lifting being done by the cam wheels. As in many other mechanical inventions, the simplicity of action which characterises the new carillon machinery was not attained at once. In the first attempts, of which the chiming machine at St. Patrick's Cathedral, Dublin, is an example, the barrel was still of an unwieldy size, though an attempt was made to compensate for this in some measure by a novelty of construction, the barrel consisting not of a solid cylinder but a series of double bars, between which the pins were fixed in such a manner, by screws, as to be readily capable of being loosened and shifted one way or the other, so as to be adjusted to a new set of tunes if desired. The first machine made on this system was put up at Boston, playing 28 tunes on 44 bells, but the connection between the letting-off and lifting action being much too complicated and circuitous, the inventors patented a further improvement which very much simplified the action, and the contact between the pins and the levers was brought to the front instead of the top of the barrel, so as to render the most important portion of the mechanism more easily accessible. These improvements were first introduced in the machine erected in Croydon church. There was still a weak point in the action; but it would be impossible to explain all the intermediate stages of improvement without the aid of a number of diagrams, and we must be content here with giving a description of the new carillon action in its most perfected form, as described in the following extract from the 'Engineer' of August 13, 1875, and which is rendered more intelligible by the accompanying diagram, representing in a simple manner the principle of the action, without encumbering it with details:—



'The diagram is supposed to show the gear for working one hammer. It must be multiplied in proportion to the number of hammers, but the parts are all repetitions of each other.

'The musical barrel B is set with pins in the usual way. A is a cam wheel of very peculiar construction, operating on a lever C by what is

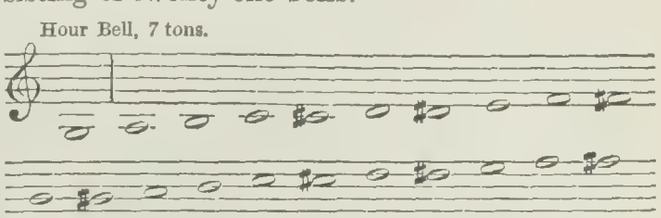
[1] To many listeners, no doubt, this irregularity, so far from detracting from the effect of this airy music, would seem rather pleasing from its old-fashioned sound and associations. This association, however, though it may be a reason for not interfering with old chimes, is no reason for repeating the same defects in new ones.

to all intents and purposes a new mechanical motion, the peculiarity of which is that, however fast the cam wheel revolves, the tripping of the lever is avoided. In all cases the outer end must be lifted to its full height before the swinging piece D quits the cam. The little spring roller E directs the tail D of the lever into the cam space, and when there it is prevented from coming out again by a very simple and elegant little device, which the inventors do not at present desire to be made public, by which certainty of action is secured. At the other end of the lever C is a trip lever F. This lever is pulled toward C by a spring, and whenever C is thrown up by the cam wheel, F seizes it and holds it up; but the wire to the bell-hammer in the tower above is secured to the eye G, so that when D is lifted, the eye G being pulled down, the hammer is lifted. The pins in the musical barrel B come against a step in F, and as they pass by they push F outwards and release C, which immediately drops, and with it the hammer, so that the instant the pin passes the step F a note is sounded. But the moment D drops it engages with A, which last revolves at a very high speed, and D is incontinently flung up again, and the hammer raised, and raised it remains until the next pin on B passes the step on F, and again a note is struck. It will be seen therefore that, if we may use the phrase, B has nothing to do but let off traps set continually by A, and so long as A sets the traps fast enough, B will let them off in correct time. But A revolves so fast and acts so powerfully that it makes nothing of even a 3 cwt. hammer, much less the little ones; and thus a facility of execution is obtained hitherto unknown in carillon machinery. We venture to think that our readers will agree with us that such a carillon machine as we illustrate is about as ingenious a combination of mechanism as is to be met with in the range of the arts.'

It will be seen that here we have a system in which all the direct work that the musical barrel has to do is merely to let off the triggers, so to speak, of the hammers, while the force necessary to raise them is so distributed and so much better applied than when the pins on the barrel had to perform this office, that the inequality of weight between the large and small hammers is not felt as a perturbing influence on the speed of working. One result of this is that the barrel is greatly reduced in dimensions; the pins being required only for such light work can be made much smaller, and require little or no leverage power in themselves; and consequently, while the old carillon barrels were sometimes eight or ten feet in diameter, that at Shoreditch is only ten inches diameter. A barrel of this size, besides taking up so much less room, can easily be taken out and exchanged for a fresh one, with a new set of tunes, when desired.

But the crowning advantage of the system of the letting-off barrel is that by this means music can be played on the bells by a keyboard like that of a pianoforte attached to the frame, with no more exertion than on the pianoforte itself. Thus the physical effort entailed by carillon-playing on the old continental system, which rendered it an art only to be attacked by a muscular person in rude health, is entirely a thing of the past, and there is no reason, so far as the difficulty of the task is concerned, why carillon-playing should not be as common, in connection with large churches and public buildings, as organ-playing. The new carillon for Manchester Town Hall, in construction at the time of writing these remarks, is to be furnished with such a keyboard, in addition to the mechanical arrangement for sounding the chimes. It may also be observed that the carillon system can be applied to produce mechanical change-ringing, by having a barrel pricked with changes, and thus the 'ringing for church' can be done automatically, in places where ringers capable of change-ringing are not to be found. This, however, can only be regarded as an inferior and meagre substitute for the grand effect produced by change-ringing with swinging bells; and many, perhaps, would even prefer round-ringing with the swung bells to mechanical change-ringing with fixed bells. The result however can be heard and judged of at Greenfield church, and at St. Mark's, Oldham, where this contrivance has been applied.

The bells composing a carillon peal are fixed to a frame, generally of oak, slightly pyramidal in shape, so that while the lower cross-beams bear upon the wall, the upper portion of the frame stands free; this is not so absolutely essential as in the case of bells hung to swing, where the swaying action is very violent when the peal is being rung; but still it is better to keep the vibration off the wall as much as possible. The large bells are hung at the bottom of the frame (in some of the continental towers they were hung low down, below the barrel and quite apart from the rest), and the smaller ones above. In arranging the scale of the bells it is seldom considered necessary to have the complete chromatic scale throughout; and in almost all the older carillons the lower portion of the scale was restricted to a few notes giving the tonic or dominant to the keys intended to be most used, the intermediate intervals being omitted on account of the great expense of the larger bells, and the amount of space which they occupied. The arrangement, in fact, is much the same as that which obtained on the pedal boards of old English organs, before what were at first called 'German pedals' (i. e. the complete scale) were introduced. This principle has mostly been more or less followed in the modern English peals. The following is the scale for Manchester Town Hall, consisting of twenty-one bells:—



Here the carillon scale is laid out for the keys of D and A principally, and the selection of G for

the hour bell appears out of keeping; but in fact the hour bell is never used in the carillon, and the quarter chimes are sounded on a selection from the carillon peal forming a scale in the key of C. The ten bells used for this purpose are also hung so as to swing and be rung by hand in the ordinary manner, the carillon action being lifted off for the purpose: so that Manchester in reality has two peals, the carillon peal as given above, rung mechanically, and the following scale—

formed of bells selected out of the carillon peal, rung by hand. There is also an automatic change-ringing barrel to operate upon these bells when desired. It may be mentioned that this is the first town-hall in England which has been fitted with a ringing peal. Carillons on the perfected principle above described have already, at the date of this article, been put up in the towers of Worcester Cathedral, of Bradford, Rochdale, and Reading Town Halls, in the churches of Leek, Oldham, Shoreditch, Holsworthy, Witney, St. Stephen's Hampstead, etc., all by the same Croydon firm before referred to.

How far manual carillon-playing may be carried, as a branch of music, with effect, it is difficult to say. The class of composition performed on such a medium can never be very elaborate or varied, and must probably have a specialty of character to suit the instrument (if one may call it so) and the circumstances and situation in which it is heard. It is possible that these considerations might suggest some novelty of style and effect, if the keyboard carillon comes more into use. The clangour and prolongation of the sound, however, which is one of the characteristic effects of a peal of bells, is inimical to anything like true musical definition; and the attempt to damp the bells after being struck would rob them of much of their peculiar wildness and grandeur. It would seem, therefore, that the carillon must always be an instrument for effect rather than for intricate musical design; though it would be very interesting to hear the experiment tried of executing more elaborated music on a carillon with a complete chromatic scale. It must always be remembered however, that carillons, like bells proper, are to be judged from a fair distance, and not at close quarters; their tones, calculated to be heard over a large tract of country, are necessarily somewhat harsh and jangling when too near.

What may be termed drawing-room carillons are also made, in which the sounds are produced by metal bowls like the bell of an ordinary timepiece, and played on by a pianoforte keyboard. These may perhaps produce some new musical effects in combination with such an instrument as the harmonium; but probably they will always be regarded as pretty toys rather than serious means of musical effect or expression. [H. H. S.]

CARIO, Johann Heinrich, born at Eckernforde in Holstein, 1736, was instructed by Emmanuel Bach, Telemann, and Schwenke, and became a great trumpet player. He is said to have invented a keyed trumpet which would play in every key, and to have executed a prelude in B♭ minor. He may therefore have been able to execute the trumpet parts in Sebastian Bach's music which are now unplayable. Cario was living in 1800. [G.]

CARISSIMI, Giacomo, was born at Marino near to Rome in 1604, according to Pitoni, whom both M. Fétis and the Abbé Alfieri follow upon this point; but at Padua in 1582, if Spiridione[1] be trusted for the place of his birth, and Mattheson for the date of it. His first professional post was that of Maestro at Assisi. This he held for some years. He then went to Rome, where he obtained the Mastership at the church of S. Apollinaris, attached to the German College. In this office he passed the remainder of his days, without, in all probability, ever having crossed the Papal frontier. He died in 1674. That he gained his taste and style, which were admirable, by long residence in Paris, and by writing for French audiences, is one of by no means the least foolish and perverse of the many foolish and perverse assertions of the Seigneur de Fréneuse.[2]

Carissimi has the reputation of having done more than any other Italian of his epoch towards the perfection of recitative. To him Kircher admits that he owes much that is valuable in his 'Musurgia' upon this branch of art. He was moreover, although not the actual inventor of the sacred cantata, at least its parent by adoption and development, and at his hands it received that elevation of form and accession of beauty which enabled it to supplant the madrigal, and give to sacred music those elements of pathos and dramatic force for which the rise of the opera had created a general appetite. A third contribution by Carissimi to the progress of his art was the lightness and variety of his accompaniments. He had less learning and more imagination and playfulness than his predecessors in the Roman school. But if his harmonies were less elaborate than theirs, his melodies were freer and more graceful, and his effects more dramatic. There was something essentially modern in his music, and he was the precursor and teacher of a large group of polished and pleasant artists, among whom Bassani, Cesti, Buononcini, and Alessandro Scarlatti were conspicuous. No less prolific than original, Carissimi left a great quantity of finished work behind him. Unhappily too little of it has been published, and too much of it was destroyed at the time of the suppression of the Jesuits, when the collections of S. Apollinaris and the Gesù were sold for waste paper. In the library of the Abbé Santini there were two printed collections of motetti by Carissimi for two, three, and four voices, which had been published at Rome in 1664 and 1667, and a Lauda Sion and

1 'Musica Romana D. D. Foggiæ, Carissimi, Gratiani, aliorumque.' (*Bamberg*, 1665.)

2 'Comparaison de la Musique Italienne et de la Musique Française,' 3me partie, p. 2020. (Brussels, 1704.)

a Nisi Dominus, both for eight voices, and both in manuscript. Baini says that in the archives of the Pontifical Chapel there is a mass by Carissimi for twelve voices, written on the famous Provençal melody 'L'homme armé.' This is believed to be the last occasion on which that favourite theme was ever employed. The National Library in Paris has a rich manuscript collection of the oratorios of Carissimi. The following is a list of their names:—'La Plainte des Damnés'; 'Histoire de Job'; 'Ezéchias'; 'Baltazar'; 'David et Jonathas'; 'Abraham et Isaac'; 'Jephte'; 'Le Jugement Dernier'; 'Le Mauvais Riche'; 'Jonas'. Chief among these ranks the Jephthah, of which Hawkins has said that 'for sweetness of melody, artful modulation, and original harmony, it is justly esteemed one of the finest efforts of musical skill and genius that the world knows of.' Handel thought it worth while to borrow his chorus in 'Samson,' 'Hear Jacob's God' from a famous movement in the 'Jephte' called 'Plorate filiæ Israel.' Croft has imitated his 'Gaudeamus,' and Aldrich adapted his motets to English words for anthems. Hawkins prints a remarkably graceful little duet of Carissimi, called 'Dite, o Cieli.' It was in emulation of this piece, upon hearing it overpraised by King Charles II, that Dr. Blow composed his celebrated 'Go, perjured man.' The library of the French Conservatoire is rich in the manuscripts of Carissimi, and there are some valuable volumes of his music in the British Museum. But the magnificent collection of his works made by Dr. Aldrich at Oxford throws all others into the shade, and forms one of the special ornaments of the library at Christ Church. A few of his pieces are in the Musica Romana of Spiridione, and a few more, disfigured by French words, in the collection of 'Airs serieux et à boire,' published by Ballard. There are some motets of his in Stevens's 'Sacred Music,' and Crotch has published one or two examples in his 'Selections of Music.' Five specimens are printed in the 'Fitzwilliam Music.' Jephte, Judicium Salomonis, Jonas, and Baltazar have been published by Chrysander (Schott); and Jonah by Henry Leslie (Lamborn Cock). Enough has now been said to indicate where those who are interested in this master may form acquaintance with his work; and it only remains to add that the 'Judgment of Solomon,' a cantata often attributed to him, was in all probability not his, but the production of his pupil Cesti. [E.H.P.]

CARLO, Geronimo, born at Reggio in the first half of the 16th century; author of a collection of five-part motets by eminent composers, Créquillon, Clemens non Papa, Ciera, etc., entitled 'Motetti del Labirinto,' 2 vols. (Venice, 1554 and 1555). [M.C.C.]

CARLTON, Rev. Richard, Mus. Bac., published in 1601 a collection of twenty-one 'Madrigals for five voyces,' the preface to which is dated from Norwich. He had in the same year contributed a madrigal, 'Calme was the aire,' to 'The Triumphes of Oriana.' Nothing is known of his biography. One of the same name was in 1612 presented to the rectory of Bawsby and Glosthorp, Norfolk. [W.H.H.]

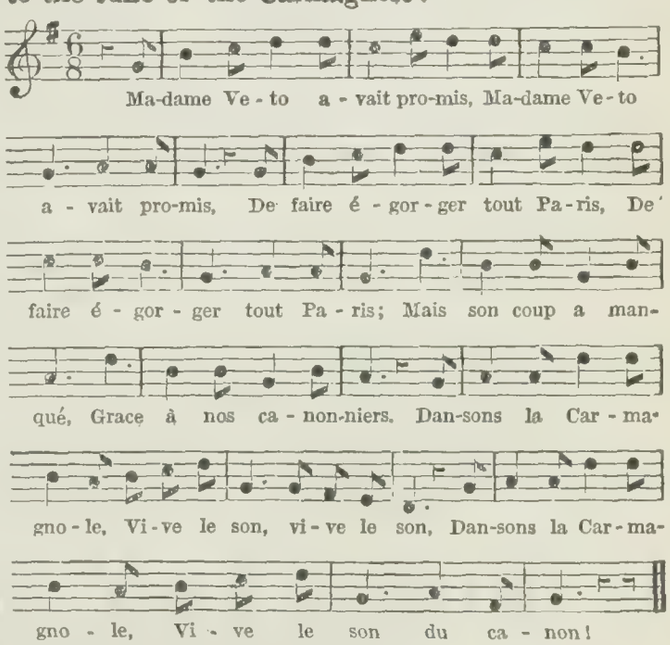
CARMAGNOLE. The French song called 'La Carmagnole' is a popular tune originating in Provence. Grétry (Mémoires, iii. 13) thought it was originally a sailor-song often heard in Marseilles; it is more probably a country roundelay or dance-tune, adapted to a patriotic military song which was written either at the end of August or early in September, 1792. The four stanzas of this national song are known to a very few historians only; we transcribe the first couplet:—

'Le canon vient de résonner:
Guerriers, soyez prêts à marcher,
Citoyens et soldats,
En volant aux combats,
Dansons la carmagnole:
Vive le son, vive le son,
Dansons la carmagnole,
Vive le son
Du canon!'

The unknown author of these lines was probably some brave soldier, whilst the bloody 'Carmagnole des Royalistes' may be attributed to the worst of demagogues. The original eight stanzas of the latter began as follows:—

'Oui, je suis sans culotte, moi,
En dépit des amis du roi.
Vive les Marseillois,
Les Bretons et nos lois!'

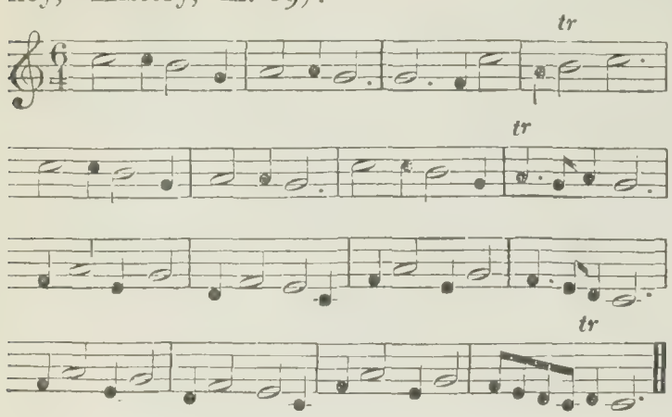
But this new song was soon enlarged, and when published by Frère it contained thirteen stanzas, the first of which ran in the following manner, to the tune of the Carmagnole:—



During the French Revolution a great many songs were adapted to this tune, which, in spite of its association with the *Terreur*, has often been introduced on the stage in vaudevilles or burlettas. [G.C.]

CARMAN'S WHISTLE, THE, an old English tune found in the Virginal books of Lady Nevill (1591) and Queen Elizabeth (1603–12), in both with harmony and variations by Byrd.

The following is the air as there given (see Burney, 'History,' iii. 89):—



In Chappell's 'Popular Music of the Olden Time' (p. 139) the tune is given to the words of 'The courteous carman and the amorous maid,' and is mentioned (p. 428) as suiting 'The country hostesses vindication.' [G.]

CARMIGNANI, Giovanna, sang in London in 1763, taking, among others, the principal serious part of Lavinia in 'La Cascina,' produced at the King's Theatre by J. C. Bach. Anna de Amicis sang in the same piece. [J. M.]

CARNABY, William, Mus. Doc., born in London in 1772, was a chorister of the Chapel-Royal under Dr. Nares and Dr. Ayrton. On leaving the choir he became organist at Eye, which he quitted for a similar appointment at Huntingdon. Whilst residing at the latter place he published 'Six Canzonets,' and also 'Six Songs,' which were favourably received. In 1805 he graduated at Cambridge as Bachelor of Music, and in 1808 proceeded to Doctor. In the interval he had settled in London, and on the opening of Hanover Chapel, Regent Street, in 1823, he was appointed its organist. His compositions, chiefly vocal, were numerous. They have been characterised as scientific, but deficient in taste. He died Nov. 13, 1839. [W. H. H.]

CARNAVAL DE VENISE. This popular air, which was heard by Paganini at Venice, when he visited the Queen of the Adriatic in 1816, 1824, and 1826, and which his magic bow has made a favourite tune all over the world, is the effusion of an unknown musician probably of the end of the last century. Several talented composers have embroidered it, and all pianists have played the brilliant variations and fantasias written upon it by Herz and Schulhoff. It has been even introduced on the lyric stage. Ambroise Thomas has composed very clever variations on the tune for the overture to his opera 'Le Carnaval de Venise,' and Victor Massé, in his 'Reine Topaze,' introduces an *air varié* upon it to the words

'Venise est tout en fêtes,
Car voici le carnaval.'

In England it was for long known to the words

'O come to me, I'll row thee o'er
Across yon peaceful sea.'

The air, as given by Paganini, is as follows:—

[G. C.]

CARNICER, Ramon, Spanish dramatic composer, born near Lerida in Catalonia 1789, died in Madrid 1855. In 1818 he was appointed conductor at the Italian Opera of Barcelona, and here he produced successfully his first opera 'Adela de Lusignano,' which was followed by several others. Between 1820 and 27 he visited Paris and London, and was favourably received in both. In 28 he was appointed conductor at the Theatre Royal in Madrid, for which he composed 'Elena e Malvino' (1829), and 'Colombo' (1831), generally considered his best work. He largely contributed to the foundation of a national opera. From 1830 to 54 he was professor of composition at the Madrid Conservatoire. Besides nine operas, he composed church music, symphonies, military marches, national hymns, and an infinity of songs. His music is original and rhythmical, though much impregnated with phrases from national airs. [M. C. C.]

CAROL, see Hymn.

CARON, Firmin, a composer of the 15th century, probably born about 1420. He is said by Tinctor to have been the scholar of Binchois or Dufay. The name is Flemish. Baini ('Palestrina') states that the Library of the Pope's Chapel possesses a MS. volume of masses by Caron, containing one on 'L'omme armé.' Caron also wrote secular songs, some of which were known to M. Fétis, who found them to surpass those of Ockenheim and Busnois in ease. One of them begins 'Helas! que pourra devenir.' [M. C. C.]

CAROSO, Marco Fabrice, of Sermoneta, in Italy; author of 'Il Ballerino ... con intavolatura di liuto, e il soprano della musica nella sonata di ciascun ballo' (Venice, 1581), valuable for the dance music which it contains. [M. C. C.]

CARPANI, Giuseppe, poet and writer on music, born Jan. 28, 1752, at Villalbese, in the district of Brianza. His father destined him for the law, he studied at Milan and Padua, and practised under the celebrated advocate Villata at Milan. But he soon gave up the law, entered the society of artists and literary men, and indulged his natural taste for art. He had already written more than one comedy and several opera-libretti for the Italian stage, among others 'Camilla,' composed by Paër. In consequence of some violent articles against the French Revolution in the 'Gazetta di Milano,' of which he was editor from 1792–96, he had to leave Milan when it was taken by the French.

Until the peace of Campo Formio in 1797 he lived at Vienna; after that date he became censor and director of the stage in Venice, but a malady of the eyes drove him back to Vienna, where the Emperor pensioned him till his death. He published a number of translations of French and German operas, and also wrote an oratorio on 'La passione di Gesù Christo,' which was set to music by Weigl, and performed in 1808, in the palace of Prince Lobkowitz, and in 1821 by the Gesellschaft der Musik-Freunde. He also translated the 'Creation' into Italian, and wrote a sonnet on the celebrated performance of that work, at which Haydn was present the year before his death. Carpani had the greatest esteem and affection for Haydn, which led to his publishing his well-known 'Haydine,' etc. (Milan, 1812, and a second enlarged edition at Padua, 1823). 'La Haydine' is a kind of æsthetical work, and a eulogy on Haydn's compositions, written with enthusiasm. It quickly found a translator in Beyle, the French writer, who published it as his own composition under the name of Bombet—'Lettres écrites de Vienne, etc., by Louis Alexandre César Bombet' (Paris, 1814). Carpani attacked this piracy in two spirited letters —'Lettere due, dell' Autore delle Haydine' (Vienna, 1815). Beyle was, nevertheless, audacious enough again to publish his work, this time under the alias of Stendahl, 'Vies de Haydn, Mozart, et Métastase,' etc. (Paris, 1817). In spite of Carpani's protestations, the first of the two appeared in English as 'Lives of Haydn and Mozart' (Murray, 1817; and Boston, U.S., 1839). Extracts of Carpani's original work, translated by D. Mondo, appeared at Niort in 1836, and in a complete form at Paris 1837, under the title 'Haydn, sa vie, ses ouvrages, et ses aventures, etc., par Joseph Carpani; traduction de Mondo.' Some clever but partial sketches of Rossini were published by Carpani in one volume as 'Le Rossiniane,' (Padua, 1824). This also was pirated anonymously by Beyle (Paris), and published by Mondo. In 1809 Carpani accompanied the Archduke John on his expedition to Italy. After the return of peace, he devoted himself to starting the 'Biblioteca Italiana.' He died in the smaller Liechtenstein Palace at Vienna, a bachelor of 73, on Jan. 22, 1825, from simple decay of nature. [C.F.P.]

CARPENTRAS, OR IL CARPENTRASSO, the sobriquet of Eliazar Genet, born at Carpentras, Vaucluse, before 1500. Being in priest's orders he became a member of the Pope's Chapel, and wrote some Magnificats and Lamentations, the latter of which induced Leo X to make him Bishop *in partibus* in 1518. About the same time he became the Pope's Chapel-master. He was much employed in negotiations by both Leo and Clement VII, and died after the year 1532 —the date of two out of four volumes of music which he published. Vol. 1 contains 5 masses, written on the most secular tunes—'A l'ombre d'un buissonet,' 'Encore irai-je jouer,' etc.; vol. 2, the Lamentations of Jeremiah; vol. 3 is Liber Hymnorum; vol. 4, Liber Magnificat. Carpentras' music enjoyed a great fame at the time, and was much published (see the list in Eétis). His Lamentations were so favourite as to keep those of Palestrina out of the Pope's Chapel for many years. M. Fétis had examined them, however, and finds them inferior not only to Palestrina but to Josquin des Près.

CARRODUS, JOHN TIPLADY, born at Keighley, Yorkshire, Jan. 20, 1836. His father was a zealous amateur, a violin player, and leader of the local Choral Society. The boy was destined to music from the first, and at 12 years of age was put into the able hands of Molique, whom he accompanied to Stuttgart, and with whom he remained till nearly 18. On his return to London he entered the orchestra of Covent Garden, and made his first appearance as a solo-player at a concert of the Musical Society of London, on April 22, 1863, since which time he has been frequently heard at the Philharmonic, the Crystal Palace, and other leading concerts, both metropolitan and provincial. He has published two Violin Solos and a Morceau de Salon. [G.]

CARTER, THOMAS, born in Dublin about 1735, at an early age displayed a capacity for music, and was sent, under the auspices of the Earl of Inchiquin, to Italy for study. He afterwards went to India and undertook the direction of the music at the Calcutta Theatre, but the climate proving injurious to his health, he returned to England and appeared as a dramatic composer. He furnished Drury Lane Theatre with music for 'The Rival Candidates' (1775), 'The Milesians' (1777), and the 'Fair American' (1782). In 1787 he became musical director of the Royalty Theatre, Goodman's Fields, then opened under the management of John Palmer, and produced there 'The Birth-day' and 'The Constant Maid,' besides songs and catches. In 1792 he composed the comic opera 'Just in Time,' for Covent Garden Theatre. He published many concertos and lessons for the pianoforte, but he is now best known as the composer of Bishop Percy's ballad, 'O Nanny, wilt thou gang wi' me?' and the naval song 'Stand to your guns.' Carter's life was passed in a constant succession of embarrassments, consequent upon his incorrigible carelessness and improvidence. He died Oct. 12, 1804. [W.H.H.]

CARTIER, JEAN BAPTISTE, a French violinist, born at Avignon in 1765; the son of a dancing-master. His first teacher on the violin was an Abbé Walrauf. In 1783 he went to Paris and continued his studies under Viotti. His progress must have been rapid, as he very soon, on Viotti's recommendation, obtained the post of accompanyist to Marie Antoinette, which he held up to the outbreak of the Revolution. In 1791 he entered the band of the opera as assistant-leader and solo-player. From 1804 he was a member of the Emperor Napoleon's private band under Paisiello and, after the Restoration, of the Royal band till 1830. He died at Paris in 1841. Cartier was a good violinist, and it was his great merit

to have revived the noble traditions of the old Italian school of violin-playing by publishing new editions of the works of Corelli, Tartini, Nardini and other great masters, which at that time were all but unknown in France. He thereby caused not only his own numerous pupils but all the young French violinists of his time to take up the study of these classical works for the violin. In his work 'L'art du violon' (Paris 1798 and 1801) Cartier gives a comprehensive selection from the violin music of the best Italian, French, and German masters, which is rightly regarded as a practical history of violin-literature in the 17th and 18th centuries.

It is much to be regretted that a history of violin-playing, which he wrote, has never been made public. His compositions are of no importance. He published Sonatas in the style of Lolli, Etudes, and Duos for violins. Fétis also mentions two Operas, two Symphonies and Violin-concertos, which have remained in MS. [P.D.]

CARTONI, a barytone engaged at the King's Theatre in 1822, at a salary of £700, on the recommendation of Camporese. For his musical education he was indebted entirely to his wife. He made his first appearance as the King in Pacini's 'Il Barone di Dolsheim,' and, although not possessed of first-rate talents, was a respectable performer. [J.M.]

CARULLI, Ferdinando, an eminent guitarist, born at Naples 1770, died in Paris 1841. Though self-taught he attained a perfection of execution hitherto unknown on the guitar, and on his arrival in Paris created a perfect furore. In the space of twelve years he published 300 compositions, including a 'Method' which passed through four editions. He was also the author of 'L'Harmonie appliquée à la Guitare' (Paris, 1825), a treatise on the art of accompanying, which was the first work of its kind. [M.C.C.]

CARUSO, Luigi, born at Naples 1754, died at Perugia 1822; son of a musician at Naples, studied under Nicolo Sala, composed in all sixty operas (for list see Fétis) of which the first was 'Il Barone di Trocchia' (Naples, 1773), and the last 'L'Avviso ai Maritati' (Rome, 1810). His 'Artaserse' was performed in London in 1774. He also composed four oratorios, four cantatas, and masses, etc., of a style more dramatic than ecclesiastical. He is said to have lived for some time in Paris and Germany, and to have been conductor at Palermo. He had a brother Emmanuele, also a musician. [M.C.C.]

CASALI, Giovanni Battista. Chapel-master of St. John Lateran in Rome from 1759 till his death 1792. An opera of his, 'Campaspe,' was produced at Venice 1740. Grétry was his pupil for two years in Rome, but Casali did not detect his talent, and sent him back with a letter of introduction in which he described the great opera writer as 'a nice fellow, but a thorough ass and ignoramus in music.' Casali's works comprise 4 masses, motets, magnificats, and many other pieces for the church. He wrote in a very pure style, though without much invention. A mass and 4 other pieces are given by Lück (Sammlung, 1859), and an 'O quam suavis,' a pretty melodious movement, by Novello, from Choron. [G.]

CASARINI, Signora, sometimes called CASARINA, an Italian soprano engaged in London for Handel's operas in 1748. She appeared in 'Alexander Balus' and 'Joshua.' [J.M.]

CASE, John, M.D., a native of Woodstock, was a chorister, first at New College and afterwards at Christ Church, Oxford. He subsequently became a fellow of St. John's College, which he vacated on marriage, when he established himself in Oxford as a lecturer to private pupils on philosophy, for which he enjoyed a high and deserved reputation. In 1586 he published 'The Praise of Musicke,' and in 1588 'Apologia Musices tam vocalis tam instrumentalis et mixtæ.' Thomas Watson wrote a song in his praise, which was set to music by William Byrd. He died Jan. 23, 1599–1600. [W.H.H.]

CASENTINI, Signora, a good singer in the comic style, appeared at the Pantheon in London in 1791, taking the principal part in Paisiello's 'Locanda,' and other operas. Lord Mount-Edgcumbe describes her as 'a pretty woman and genteel actress.' In 93 she had married Borghi, second violin at the opera, and was singing at the King's Theatre; but she was not in good health, and her voice was too weak for that house. Her later history is not known. [J.M.]

CASINI, Giovanni Maria, was a Florentine priest, and born towards the close of the 17th century. Fétis gives 1675 as the date of his birth, but it is not ascertained. He came to Rome early in life, but not before he had learnt the elements of counterpoint in his native town. At Rome he was successively the pupil of Matteo Simonelli and Bernardo Pasquini, under the last-named of whom he perfected himself as an organ player. The only post which he is known to have held was that of organist in the cathedral of Florence. He was simply a perverse man of talent who elected to join the ranks, and to add one or two more to the absurdities, of those musical reactionists who tried to stop the progress of the art in the 17th century. He followed in the wake of Doni Vicentino and Colonna in endeavouring to revive the three old Greek 'genera' of progression, viz. the diatonic, the chromatic, and the enharmonic. Fétis, indeed, says that, as several enthusiastic pedants of his class had done before him, he constructed a clavecin in which the notes represented by the black keys were subdivided, so as to obtain an exact equalisation of the semitones. Baini does not carry him this length, but only states him to have adopted the views of those who thus wasted their labour and ingenuity. In his account of Casini the last-named biographer tells us that the most celebrated of these instruments was one which he purchased himself from motives of patriotism to prevent such a curiosity being taken out of Italy. It was a cembalo, which had been constructed in 1606 at the ex-

pense of Camillo Gonzaga, Count of Novellara. It had four octaves, each divided into 31 notes, and as the highest of the treble was in octaves to the lowest of the bass, it had 125 keys in all, black and white. He bought with it a four-stringed instrument, noted to correspond with it, so that the two could easily be tuned in unison.

Casini's published works consist of—a volume of motets for 4 voices in the 'stile osservato,' intituled 'Johannis Mariae, Casini Majoris Ecclesiae Florentiae modulatoris, et sacerdotio proediti, Moduli quatuor vocibus : opus primum. Romae, apud Mascardum, 1706.' 'Responsori per la Settimana Santa, a 4 voci, op. 2, Florence, C. Bindi, 1706.' 'Motetti a 4 voci a Cappella, ibid. 1714.' 'Fantasies and Fugues for the Organ, Florence, 1714.' A motet of his is given by Proske in 'Musica Divina,' ii. No. 58. [E.H.P.]

CASSATION, perhaps implying 'farewell,' designates a piece of instrumental music of the last century, for the open air, in several movements, much like the SERENADE or DIVERTIMENTO. In Köchel's Mozart Catalogue there are three, Nos. 62, 63, 99, the two last of 7 movements each. [G.]

CASSEL, GUILLAUME, born at Lyons 1794, died at Brussels 1836; dramatic singer; studied first under Georges Jadin, and then at the Paris Conservatoire under Garat and Talma. He made his *début* at Amiens, and sang at various places previous to his appearance at the Opéra Comique in Paris, where he remained for three years. At the end of that time he quarrelled with Pixérécourt, the director, and retired to Belgium, where he settled for life. After a five years' engagement in Brussels he retired from the stage in 1832, and became a teacher. He trained many eminent pupils, including Madame Dorus-Gras. In 33 he was appointed professor of singing at the Brussels Conservatoire. His compositions were unimportant, but he was successful as a teacher. [M.C.C.]

CASTANETS. A pair of castanets (or castagnettes) consists of two small pieces of hard wood, shaped somewhat like the bowl of a spoon, or a scallop shell. These are hinged together by a cord, the ends of which pass over the thumb and first finger of the performer. The remaining fingers strike the two halves together, either in single strokes or in trills; the instrument emitting a deep hollow *click*, which, although not a musical note, is nevertheless not disagreeable to the ear. The performer has usually a pair in each hand. It is a Moorish and Spanish instrument, and is intended for accompanying dances. Its use by ballet-dancers is well known.

When required to be played in the orchestra, to accompany dance-music, it is best to attach a pair, half on each side, to a flat piece of hard wood, ending in a stick about eight inches long. By shaking this apparatus, the required effect is produced, without the necessity of fitting the castanets to the performer's fingers, who generally is playing some other instrument, and must suddenly take up the castanets to play a few bars.

The Spanish name is *Castañuela*, either because made sometimes from the wood of the chestnut-tree *castaño*) or from some fancied resemblance to the two halves into which the chestnut (*castaña*) naturally divides itself. [V. de P.]

CASTELLI, a seconda donna engaged at the King's Theatre in 1825, at a salary of £250. She sang the part of Alma in 'Il Crociato' with Velluti in 25 and 26; and, in the latter year, also that of Cherubino in 'Le Nozze.' She pleased the public, though far from equalling Caradori in that *rôle*. She was engaged again in 1828, since when her name does not occur. [J.M.]

CASTELLI, IGNAZ FRIEDRICH, born at Vienna 1781, died there 1854; German dramatist of great popularity, author of the librettos of Weigl's 'Schweizer Familie,' and Schubert's 'Verschwornen' or 'Häusliche Krieg,' and adaptor amongst others of Meyerbeer's 'Huguenots.' From 1811 held the post of 'Hoftheaterdichter' at the Kärnthnerthor theatre in Vienna. Founder, and from 1829 to 1840, sole editor of the 'Allgemeiner musikalischer Anzeiger.' He was a good amateur violinist, and was greatly esteemed and beloved. [M.C.C.]

CASTRO, JEAN DE, composer and lutist. In 1570 he was at Lyons, and in 1580 chapelmaster to the Prince of Juliers. He composed many sets of madrigals, odes, sonnets, and sacred songs (1569–1600). One collection, 'La Fleur des Chansons' (Louvain and Antwerp 1547) contains, besides compositions of his own, songs by Severin, Cornet, Noé Faignent, Cléreau, Créquillon, Jacotin, and Jannequin. For list see Fétis. [M.C.C.]

CASTRUCCI, PIETRO, pupil of Corelli, and distinguished violin player, born at Rome 1689. In 1715 he came to England with Lord Burlington and became leader of Handel's opera-band. He had a special reputation as performer on the VIOLETTA MARINA, an instrument of his own invention. In Handel's 'Orlando' is an air accompanied by two Violette marine with celli pizzicati, 'per gli Signori Castrucci' (see the MS.) meaning Pietro and his brother Prospero. In Handel's 'Sosarme' is also an air with Violetta marina obligato. In 1737 he was superseded at the opera by Festing—not by Clegg. To his undoubted talent Castrucci added an amount of charlatanism surprising in a pupil of Corelli's, though paralleled by other great players, Clement, Boucher, Ole Bull, &c. An instance of these is given by Burney (Hist. iv. 353 note). He died 1769 in great poverty. Castrucci is said to have been the original of Hogarth's 'Enraged musician'; but that is now known to be intended for Festing. [P.D.]

CATALANI, ANGELICA, born Oct. 1779 at Sinigaglia, where her father was a tradesman.

About the age of 12 she was sent to the convent of Santa Lucia at Gubbio, near Rome, where her beautiful voice soon became a great attraction. In its full freshness, according to Fétis and all other authorities, it must have been one of extraordinary purity, force, and compass, going as far as G in altissimo, with a sweet clear tone. This exquisite quality was allied to a marvellous truth and rapidity of execution. No singer has ever surpassed, or perhaps equalled, her in chromatic scales, whether in velocity or precision. On leaving the convent, into which she had been introduced by the Cardinal Onorati, and where the congregation could frequently not be prevented from openly applauding her splendid notes in the services, she found herself, owing to the sudden impoverishment of her parents, compelled to perform in public. Her musical education had been but ill cared for in the convent, where she passed three years; and she had contracted bad tricks of vocalisation, which she never entirely overcame, even after hearing such great models as Marchesi and Crescentini. One of her faults was that she could never execute certain passages without a very perceptible oscillation of the lower jaw, which made them, instead of being even and smooth, sound like a succession of staccato passages on the violin. In spite of this fault, which was indeed more within the criticism of connoisseurs than of the public generally, her voice was so full, powerful, and clear, her intonation so pure and true, and her instinctive execution of difficult and brilliant music so easy and unfaltering, that her singing had a charm which has scarcely ever been equalled, and her very first steps in a theatrical career were marked by the most extraordinary success. When she began, the favourite style was that of expressive and pathetic song, and in this she never produced the effect which she subsequently made in bravura. Thus at Paris she failed comparatively in a tender song of Piccini's, 'Se'l ciel mi divide,' though shortly after, she created the greatest enthusiasm by her 'Son regina,' by an air of Rode's with variations, *concerti* for the voice, and other pieces of the most florid execution. In 1795, at the age of 16, she obtained her first engagement at the Fenice at Venice, and made her début as Lodoiska in the opera of that name by Mayer. Her face, figure, and voice, assured her success, a success which grew day by day, and lasted for nearly thirty years. In the season of 1798, she sang at Leghorn with Crivelli, Marchesi, and Mrs. Billington; the year after, at La Pergola in Florence, in Nasolini's 'Monima e Mitridate'; and, in 1801, at Milan, in the 'Clitemnestra' of Zingarelli, and Nasolini's 'Baccanali.' In these early efforts her effect was not due to method or skill; it was her superb voice that carried all before her. From Milan she went to Florence, Trieste, Rome, and Naples, exciting everywhere the same astonishment and admiration.

Her reputation now reached the ears of the Prince Regent of Portugal, who engaged her, with Mme. Gafforini and Crescentini, to sing at the Italian Opera there, and she arrived about the end of the year 1804. Her salary was 24,000 cruzados (£3,000).

Some writers have said that she derived very great advantage from the instruction of Crescentini, which, indeed, seems more than likely; but Fétis, on the authority of Crescentini himself, contradicts this statement categorically, affirming that Crescentini told him that he had endeavoured to give her a little advice, which she had seemed incapable of understanding. It was here that she married Valabrègue, of the French embassy; but she never quitted her name of Catalani before the public. Her husband, a stupid, ignorant soldier, appears to have had no ideas beyond helping his talented wife to gain the utmost possible amount of money on every occasion, and spending it for her afterwards. From their marriage dates one of the worst of the many speculations that have been based on the capital of a grand voice and great personal charm. They went first to Madrid, and then to Paris, where she sang only in concerts, but where she gained even more fame than before.

On October 26, 1805, Mme. Catalani signed her first engagement (in the possession of the writer) with F. Goold and W. Taylor, manager and proprietors of the King's Theatre in the Haymarket, for the season from September 15, 1806, to August 1807, at a salary of £2,000 sterling, with 'a further sum of £100 sterling to defray the expenses of her journey to London,' and also 'one Benefit Night free of expence in the month of March, at which a new opera shall be performed.' Before crossing, however, she gave concerts at Madrid and Paris, by which she gained large sums of money, and created a deep impression; indeed, Napoleon offered her an engagement from which she had some difficulty in escaping, in order to fulfil that at the King's Theatre. At the moment of her arrival in London, Grassini and Mrs. Billington had just retired; and, as Lord Mount-Edgcumbe says, 'the great, the far-famed Catalani supplied the place of both, and for many years reigned alone, for she would bear no rival, nor any singer sufficiently good to divide the applause.' 'It is well known,' he continues, 'that her voice is of a most uncommon quality, and capable of exertions almost supernatural. Her throat seems endued (as has been remarked by medical men) with a power of expansion and muscular motion by no means usual, and when she throws out all her voice to the utmost, it has a volume and strength that are quite surprising; while its agility in divisions, running up and down the scale in semi-tones, and its compass in jumping over two octaves at once, are equally astonishing. It were to be wished,' says this connoisseur of the old school, 'that she was less lavish in the display of these wonderful powers, and sought to please more than to surprise; but her taste is vicious, her excessive love of ornament spoiling every simple air, and her greatest delight (indeed her chief merit) being in songs of a bold and spirited character, where much is left to her

discretion (or indiscretion), without being confined by the accompaniment, but in which she can indulge in *ad libitum* passages with a luxuriance and redundancy no other singer ever possessed, or if possessing ever practised, and which she carries to a fantastical excess.' The opinions of all good judges were nearly the same with the above; but the public was led completely away by her marvellous powers. She made her début Dec. 15, 1806, in the 'Semiramide' of Portogallo, composed for her expressly. She appeared also in 'Mitridate,' 'Elfrida,' and most unwillingly in 'La Clemenza di Tito,' for the strict time required in Mozart's music, and the importance of the accompaniments, were not suited to her style. She was, however, the singer who introduced to the English stage his 'Nozze di Figaro,' in which she played Susanna to admiration. In the 'Orazi' she performed the part of the first soprano, Curiazio, that of the first woman being filled by Ferlendis. In 'Didone' she caused the *rôle* of Enea to be sung by Madame Dussek, who was entirely unfitted for it; and, in another opera, she made Madame Dussek act the first woman's part, choosing for herself that of the *primo uomo*. Subsequently she assumed also the place of *prima buffa*, and succeeded equally well in that line; singing with greater simplicity and ease, she was by some preferred in comic opera. Her face and figure suited both styles; for her handsome countenance was capable of great varieties of expression. Her gains soon became enormous. She was the great attraction of Goold's management, and her engagements entailed on the theatre an expense surpassing anything before experienced. Mr. Waters, in a pamphlet which he published, gives the total amount received by her from the theatre in 1807, including benefits, at £5,000, and her total profits that year, with concerts, provincial tour, etc., at £16,700,—an immense sum to be received in such a period for the services of a single artist. That she sometimes found a difficulty in getting payment is not surprising, especially from such a manager as Taylor. Ebers relates that, on one occasion, she refused to sing unless a debt of £1,000 due to her was paid; and that he gave security for this, of which he had ultimately to pay every farthing. She received as much as 200 guineas for singing 'God save the King' and 'Rule Britannia,' and at a single festival £2,000. Had she practised the least economy she must have amassed a very great fortune; but this she did not do. It is said, for example, that the consumption of beer by her servants during a single year amounted to £103. More serious causes, however, contributed to dissipate these riches as fast as she gained them; for her husband was passionately addicted to gambling, and lost vast sums at play. She remained seven years in England, where she finally succeeded in becoming the only singer of eminence, and led in both lines; but one singer does not constitute an opera, though Valabrègue used to say 'Ma femme et quatre ou cinq poupées,—voilà tout ce qu'il faut.' Neither would her disposition endure the possibility of rivalry, nor the extravagance of her increasing demands allow any manager to engage other singers. She quitted the theatre at the end of the season of 1813, having first endeavoured (unsuccessfully) to purchase it, and so become sole proprietor, sole manager, and sole singer. After leaving this stage, she for many years never trod any other, except at Paris, where she obtained the management of the Italian opera, with a subvention of 160,000 francs; but the undertaking was not fortunate. On the return of Napoleon, in 1815, she left Paris, going first to Hamburg, and afterwards to Denmark and Sweden, and exciting everywhere the wildest admiration and enthusiasm. She returned to France, after the Restoration, by Holland and Belgium. On her arrival at Paris, she resumed the direction of the Théâtre Italien, and established the same ruinous system which had destroyed, for a time, opera in London. Every expense of scenery, orchestra, and chorus, was curtailed, and every singer of worth excluded, in order that the entire receipts might go, with the subvention, into the purse of Valabrègue. This was not all. To suit this state of things the operas were arranged in such a manner that little of the original but the name remained. The rest consisted of variations by Rode, and similar things, with the famous 'Son regina,' interpolated in place of the concerted pieces and songs which had been cut out. In May 1816 Catalani left her opera in the hands of managers, and went to Munich to give some concerts and representations. Thence she proceeded to Italy, and only returned to Paris in August 1817. In the next April she left her opera entirely, and resumed her wanderings. Having engaged Mme. Gail to accompany her, as Pucitta had done in London and Paris, she started for Vienna. No sooner had they arrived than she quarrelled with her companion, who returned to Paris. Catalani continued her tour alone, and it lasted nearly ten years. In 1824 she returned to London, performing a certain number of nights with no regular engagement. She reappeared in 'Il Nuovo Fanatico per la Musica,' an opera by Mayer, *arranged* for her. 'Her powers were undiminshed, her taste unimproved.' She next continued her wanderings on the continent. In 1826 an attempt was made by Ebers to engage her, but the terms proposed by her were so exorbitant that it was impossible to consider them seriously. Her voice was, however, no longer what it had been, especially in the highest part of her register. Though still beautiful, flexible, and strong, it was losing gradually a little of these qualities. In turn she visited Germany, Italy, and Paris once more, where she sang without success; then Poland, Russia, and the north of Germany again in 1827. About this time she sang for the last time at Berlin, and resolved to cease singing in public. But she revisited England once more in 1828, and sang at the York Festival. Lord Mount-Edgcumbe heard her the same year at Plymouth, and

describes her as having lost, perhaps, a little in voice, but gained more in expression: as electrifying an audience with her 'Rule Britannia;' and as still handsome, though somewhat stout. After a time, she retired to a villa which she had bought in the neighbourhood of Florence. On the stage, she is described as having always produced an unnatural impression, owing to an invincible nervousness, which made her exaggerate the effects she wished to create. She said herself, that it was as painful to her to sing in the theatre as it was delightful to perform at a concert. She never lost her simplicity and purity of manners, nor her piety, modesty, and generosity. Her charitable deeds were innumerable, and the amount of money earned by her in concerts for such purposes alone has been estimated at 2,000,000 francs. At her residence she founded a school of singing for young girls. Catalani died of cholera at Paris, June 12, 1849. [J. M.]

CATARINA CORNARO, the last of Donizetti's sixty-six operas, produced at Naples in the Carnival of 1844, and performed for the last time in 1845. [G.]

CATCH originally meant simply a round for three or more voices (unaccompanied), written out at length as one continuous melody, and not in score. The catch was for each succeeding singer to take up or catch his part in time; this is evident not only from the manner in which they were printed, but also from the simple and innocent character of the words of the oldest catches, from which it would be impossible to elicit any ingenious cross-reading. But in course of time a new element was introduced into catches, and words were selected so constructed that it was possible, either by mis-pronunciation or by the interweaving of the words and phrases given to the different voices, to produce the most ludicrous and comical effects. The singing of catches became an art, and was accompanied by gesture, the skill with which they were sung has become a tradition, and certainly many old specimens are so difficult that they must have required considerable labour and practice to sing them perfectly. The oldest published collections containing catches were—

1. 'Pammelia: Musicke's Miscellanie, or mixed varietie of Pleasant Roundelayes and delightful Catches of 3, 4, 5, 6, 7, 8, 9, 10 parts in one. None so ordinarie as musicall, none so musicall as not to all very pleasing and acceptable. 1609.'

2. 'Deuteromelia: or second part of Musicke's Melodie, or Melodious Musick of Pleasant Roundelaies. K. H. Mirth, or Freemen's songs, and such delightful catches. 1609.'

3. 'Melismata: Musicall Phansies fitting the court, citie and countrey Humours. 1611.'

Catches were most in vogue in the reign of the dissolute Charles II, and as much of the popular literature of that period was sullied by indecency and licentiousness it is not surprising that catches were contaminated with the prevailing and fashionable vice; the more than questionable character of the words to which many of the catches of that age were allied has sufficed to ensure the banishment of a large amount of clever and learned musical contrivance. In later times Dr. William Hayes, S. Webbe, and Dr. Callcott have excelled in the composition of catches: 'Would you know my Celia's charms' by Webbe is a well-known example; 'Ah, how, Sophia,' and 'Alas cry'd Damon' by Callcott are also tolerably well known, and still occasionally performed.

Dr. W. Hayes published several collections of catches, some with words by Dean Swift, and in his preface to the first set (1763) says, 'the Catch in music answers to the Epigram in poetry, where much is to be exprest within a very small compass, and unless the Turn is neat and well pointed, it is of little value.' [W. H. C.]

CATCH CLUB. This society, the full title of which was 'The Noblemen and Gentlemen's Catch Club,' was formed in 1761 for the encouragement of the composition and performance of canons, catches, and glees, and the first meeting took place in November of that year, when there were present the Earls of Eglinton, Sandwich, and March, Generals Rich and Barrington, the Hon. J. Ward, and Messrs. H. Meynell and R. Phelps. These gentlemen, with the Duke of Kingston, the Marquesses of Lorne and Granby, the Earls of Rochford, Orford, and Ashburnham, Viscounts Bolingbroke and Weymouth, Lord George Sutton, Colonels Parker, Windus, and Montgomery, Sir George Armytage, and Messrs. H. Penton, W. Gordon, and J. Harris, who joined in 1762, were the original members, and all subsequently enrolled were balloted for. Among distinguished persons afterwards admitted to the Club were George IV (elected when Prince of Wales in 1786), William IV (elected when Duke of Clarence in 1789), the Dukes of Cumberland (1786), York (1787), Cambridge (1807), and Sussex (1813). The professional members elected into the Society of the Catch Club included Beard, Battishill, Arne, Hayes, Atterbury, Paxton, S. Webbe, Piozzi, Knyvett, Stevens, Callcott, Danby, Greatorex, Bartleman, R. Cooke, Horsley, Goss, Walmisley, and Turle. In 1763 the Club offered its first prizes, one for two catches, a second for two canons, and a third for two glees, and they were awarded to Baildon, Marella, Dr. Hayes, and G. Berg. From its foundation to 1794 the prizes were competed for annually, and among the winners were Arne, Hayes, J. S. Smith, Danby, S. Webbe, Lord Mornington, Paxton, Atterbury, Dr. Cooke, R. Cooke, Dr. Alcock, Stevens, Spofforth, and Callcott. In 1787, in consequence of Dr. Callcott having submitted nearly 100 compositions in competition for the prizes, a resolution was passed that 'in future no composer should send in more than three compositions for one prize.' From 1794 to 1811 no prizes were offered, and after being awarded for two years they were again discontinued, until in 1821 they were once more revived, a gold cup taking the place of the medals. The rules of

the Club required the members to take the chair in turns at the dinners which were held at the Thatched House Tavern every Tuesday from February to June, except in Passion and Easter weeks. The successive secretaries of the Club were Warren (1761-94), S. Webbe (1794-1812), Sale (1812-28), R Leete (1828-36), Jas. Elliott (1836-52), O. Bradbury (1852-73), E. Land (1859-76). Webbe's glees 'Hail! Star of Brunswick' and 'The Mighty Conqueror' were composed specially for George IV, who invariably took his call and sang in his glee; and the late Duke of Cambridge attended to the last year of his life and rarely omitted his call, one of his favourite glees being Webbe's 'Glorious Apollo.' In 1861 the Club celebrated its centenary with much vigour, and to commemorate the event offered a silver goblet for the best four-part glee, which was awarded to Mr. W. H. Cummings for 'Song should breathe.' The present subscription is ten guineas each season, and the meetings are held fortnightly at Willis's Rooms from Easter to July. [C. M.]

CATEL, Charles Simon, born June 1773 at l'Aigle (Orne); began his studies very early under Sacchini, Gobert, and Gossec, in the 'Ecole royale de chant et de déclamation,' at Paris. [Conservatoire de Musique.] In 1787 he was made accompanist and 'professeur-adjoint' of the School, and in 1790 accompanist at the Opera. The same year he became chief, conjointly with Gossec, of the band of the Garde Nationale, for which he wrote a vast quantity of military music, which was adopted throughout the revolutionary army. His first work of public note was a 'De profundis' for the funeral of Gouvion in 1792. Another was a Hymn of Victory on the battle of Fleurus (June 26, 94), written for chorus with wind accompaniment only. On the formation of the Conservatoire in 95 Catel was made professor of harmony. He immediately began the compilation of his 'Traité d'harmonie,' which was published in 1802, and remained for many years the sole text-book of France. In 1810 he became one of the Inspectors of the Conservatoire, a post which he retained till the suspension of that institution in 1814. In 17 he was elected Member of the Institut, in the room of Monsigny, and in 24 Chevalier of the Legion of Honour. He died at Paris Nov. 29, 1830. Catel wrote largely for the stage—'Semiramis' (1802), 'L'Auberge de Bagnères' (1807), 'Les Bayadères' (1810), and other operas in 1808, 1814, 1817, and 1818. These have the merit of elegance and purity, but they were not successful; the public insisted on recognising Catel as a savant and a professor, and prejudged his works as 'learned music.' On one occasion Napoleon, who had a singular taste for soft and ineffective music, had the 'Bayadères' performed with all the instruments muted and every mark of expression suppressed—a very severe trial for any opera. Besides his theatrical and military music Catel wrote Symphonies for wind only, Hymns and Choral Pieces, Quintets and Quartets for strings and wind, Songs, Solfeggi, etc.; but it is by his Treatise on Harmony, by his great practical sense and ability, and by his character for goodness and probity that he will be known to posterity.

His treatise is founded on those of Kirnberger and Türk, and at once superseded the more artificial and complicated theories of Rameau, which had till that time reigned supreme in France. [G.C.]

CATELANI, Angelo, musician and writer on music, born at Guastalla March 30, 1811. He received his first instruction from the organist of the place, and afterwards at Modena from Giuseppe Asioli and M. Fusco. In 31 he entered the Conservatoire of Naples, then under Zingarelli, and became the special pupil of Donizetti and Crescentini. From 31 to 37 he was director of the theatre at Messina, and finally settled at Modena, where he was living a few years ago as keeper of the Este Library. Catelani is the author of three or four operas, as well as of a Requiem and other pieces of church music; but his claim to mention rests on his archæological works—Notice on P. Aron (1851); on N. Vincentino (1851); 'Epistolario di autori celebri in musica' (1852-4); 'Bibliografia di due stampe ignote di O. Petrucci da Fossombrone' (1856)—a treatise on the two first pieces of music printed from type; Della vita e delle opere di Orazio Vecchi (1858); Ditto di Claudio Merula da Correggio (1860); Ditto di Alessandro Stradella (Modena, Vincenzi, 1866). [G.]

CATENACCI, a seconda donna, appeared in 1784 at the King's Theatre in Anfossi's 'Issipile,' in 'Le due Gemelle' and the 'Demofoonte' of Bertoni. She was re-engaged in 1786, and sang with Mara and Rubinelli in the 'Virginia' of Tarchi, under the direction of Cherubini. [J. M.]

CATERS. The name given by change ringers to changes on nine bells. The word should probably be written *quaters*, as it is meant to denote the fact that *four* couples of bells change their places in the order of ringing. [C.A.W.T.]

CATHEDRAL MUSIC. Music composed for use in English Cathedral Service since the Reformation.

Just as the Reformed Liturgy was composed of prayers, versicles, responses, and other elements which, though in a different language, had formed the basis of the church services for centuries, so the music to which the new services were sung was not so much an innovation as an inheritance from earlier times: precedents can be found for the greater part of it in the pre-Reformation church music. The truth of this will appear if we compare the style of church music used in England at the end of the 15th and beginning of the 16th centuries with what was introduced about 1550 as an accompaniment to the reformed liturgy. Our inferences as to the music of the former date must be drawn chiefly from breviaries and antiphonaries with musical notes, from compositions for the church, such as masses and motets, and from treatises on music. We learn from these sources that the

psalms, canticles, versicles, responses, and creeds were sung invariably in plainsong, which signifies a certain specific mode of chanting in unison, guided by definite rules that can still be ascertained, and implying to a great extent the use of certain well-known melodies appropriated to particular parts of the service. Of this mode of chanting the Gregorian chants used at the present day are a regular form. [CHANT.] So far then as regards simple melody we are fairly well informed as to pre-Reformation church music. But there is less certainty as to the use of harmony. It is true that a rude style of part-singing, called 'organising,' had been known for centuries before the Reformation, and later on the development of counterpoint had resulted in the composition of masses and motets, of which we have specimens by English composers, e. g. Byrd, Taverner, Fayrfax, and Tye, dating from before the Reformation. But though these compositions show that harmony was recognised in English church music before 1550, it is difficult to show to what extent they were used, and whether they were regularly introduced in the way that anthems by various composers are now employed in cathedral service. Possibly at ferial times plainsong may have predominated, and at festal times harmonised compositions, chants, and canticles, as well as anthems, may have been used; though these would interfere with the plainsong, which invariably formed the 'subject' to which the parts were adapted.

Such was the general character of English church music as it was found by the reformers of the 16th century. We must now enquire in what way it was dealt with by them in the transition from the Romish to the reformed service, and in what form it appeared after the change had taken place. The two works which directly illustrate the mind of the English church as to the musical rendering of her reformed services are, (1) the Litany published by Cranmer with its musical notation; (2) the more important work containing the musical notation of the remainder of the then Common Prayer Book, edited by John Marbeck. Now both these works seem to show that the aim of the reformers was not to discard but to utilise the ancient plainsong, by adapting it to the translated services. In the first place the music of Cranmer's litany is a very ancient chant, almost identical with that appointed for the Rogation days in the Roman processional, and with that which occurs in the Salisbury ritual for the procession of peace: hence we see that it was from the oldest sources that Cranmer obtained the musical setting of the new litany in English. Secondly, the music of Marbeck's work consists of the old plainsong simplified and adapted to the new services. Mr. Dyce, in his 'Preface and Appendix to the Book of Common Prayer,' shows conclusively that Marbeck intended to follow the ancient Salisbury use (the great standard of English choral music) note for note, as far as the rules of plainsong would permit; and that where his notation varies from that of Salisbury, the variation is due to the difference between the English and Latin syllables, and as such is merely what the technical rules of plainsong would dictate.

It would appear then that as regards plainsong, the Reformation brought little or no change to our services; the ancient melodies were preserved intact, except where change was required to adapt them to the new liturgy.

As to compositions in harmony, these, as we saw above, had been undoubtedly introduced into the service to some extent before the Reformation, but were sung to Latin words. During the changing times of Henry VIII, Edward VI, Mary, and Elizabeth, when the form of church service was not yet settled, the great church composers wrote and arranged for whatever services were established at the time—for the Latin words of mattins, vespers, the little hours, and the mass, or for the English canticles of Morning and Evening Prayer, and for the English Communion Service, according as the Romish or Protestant liturgy was recognised. Sometimes, as in the case of Byrd's 'Ne irascaris, Domine,' and 'Bow thine ear, O Lord,' the same music was set to the two languages, or what had been written for the one was adapted to the other. And thus the change of ritual may be said to have affected compositions in harmony even less than it affected the mere melodic forms or plainsong.

Though a complete scheme for the musical service was set forth in Marbeck's book (except for the litany, which Cranmer had already supplied, and the Psalms, which no doubt Marbeck intended to be sung in the manner he indicated for the Canticles, viz. in the old plainsong); the canticles and other parts of the service were set very frequently in harmony, about the time when Marbeck's book appeared. All the church musicians whose harmonised compositions remain to us, from the time of Edward VI onwards, have set the canticles anthemwise as 'services'; and thus, even while Marbeck's was the only authorised musical-service book, a more perfect system was displayed alongside of it. Hearers could not fail to be struck by the superiority of harmonised canticles and services over the simple melodies sung in unison, of which Marbeck's book consists. Dr. Jebb considers that the latter work was only meant as an elementary and tentative one, and that it never became authoritative. However this may be, it was superseded by a work containing harmonized compositions, contributed by Tallis, Shepherd, Taverner, and some others. This was John Day's book, published in 1560, and entitled, 'Certaine Notes, set forth in foure and three partes, to be sung at the Morning, Communion, and Evening Praier, ... and unto them be added divers Godly praiers and psalmes in the like forme.'

The latter clause leads us to the consideration of the anthem, with reference to which Blunt (Introduction to the Book of Common Prayer) says as follows:—'It is difficult to ascertain the exact time when the practice of popular hymn

and metrical psalm singing established itself in connection with our revised ritual, though independently of its direct authority. Such singing was in use early in Elizabeth's reign, having doubtless been borrowed from the Protestants abroad. For the purpose of giving a quasi-official sanction to a custom which it would have been very unwise to repress, it was ordained by a royal injunction in the year 1559, that while there was to be a 'modest and distinct song so used in all parts of the common prayer, that the same might be understanded as if it were read without singing' (in other words, while the old traditional plainsong in its simplified form is to be employed throughout the whole service, yet) 'for the comforting of such as delight in music it may be permitted that in the beginning or at the end of the common prayer there may be sung an hymn or such like song, to the praise of Almighty God, in the best melody and music that may be devised, having respect that the sentence of the hymn may be understanded & perceived.'

This injunction gave legal authority to the setting of English words to be sung anthemwise. The first anthems written for the Reformed Church are full, i.e. sung in regular alternation by the whole choir; they resemble the motets of the Italian Church, which furnished models to the first English anthem-writers. 'Verse anthems', i.e. those in which certain passages, called verses, were sung in slower time, not by all the voices on one side but by a selected number, were introduced about 1670; though Dr. Jebb informs the writer that precedents for verse anthems existed in the pre-Reformation service.

As principal composers of cathedral music from the Reformation to the Rebellion we may select Tye, Tallis, Farrant, Shepherd, Taverner, Redford, Morley, Byrde, Bull, and Gibbons. The compositions of this period are more conspicuous for technical skill than for musical expression, and no difference can be traced between the secular and the sacred style. Dr. Jebb however maintains that the latter was at least national and peculiar to this country, and that the Church of England was not indebted to Palestrina; which statement he supports by urging the similarity of the style of Byrde and Tallis to that of Robert White, who was anterior to the great Italian composer.

Under the Commonwealth, music, except in the form of metrical psalmody, was expelled from English churches; it was restored in 1660 by Charles II, the effect of whose French tastes upon Cathedral music is thus described by Tudway (Burney's History, vol. iii. 443): 'His majesty was soon tired with the grave and solemn way which had been established by Bird and others, and ordered the composers of his chapel to add symphonies with instruments to their anthems; and established a select number of his private music to play the symphony and ritornellos which he had appointed. The old masters of music, Dr. Child, Dr. Gibbons, Mr. Low, etc., hardly knew how to comport themselves with these new fangled ways, but proceeded in their compositions according to the old style.' There was great difficulty during the first years of the Restoration in finding boys capable of singing in the choirs, since the art had been so much neglected during the Protectorate. Hawkins (History of Music, iv. 349) says on this point, 'Nay, to such streights were they driven, that for a twelvemonth after the Restoration the clergy were forced to supply the want of boys by cornets, and men who had feigned voices.'

It appears from a passage in the life of Archbishop Whitgift (Biographia Britannica, p. 4255), that cornets had been before introduced; for an allusion is made to the 'solemn music with the voices and organs, cornets and sackbuts'; and in Stow's Annals (864), we read that at the churching of the Queen after the birth of Mary daughter of James I, in the Royal Chapel, sundry anthems were sung with organ, cornets, sackbuts, and other instruments of music.' [See ANTHEM, 2nd period.]

'In about four or five years time' says Tudway, 'some of the forwardest and brightest children of the chapel, as Pelham Humphrey, John Blow, etc., began to be masters of a faculty in composing; this his majesty greatly encouraged, by indulging their youthful fancies. In a few years more, several others educated in the chapel, composed in this style; otherwise it was vain to please his majesty.' The peculiar influence here ascribed to Charles II may be traced in the works of Humphrey, Blow, Wise, and their contemporaries, in the too evident aim at effect, and the mannerisms and exaggerated ornaments which characterise them; even the great genius of Purcell did not escape the effect of Charles's fantastic tastes. Many of his finest anthems are disfigured by symphonies of such a kind as were evidently invented merely to gratify the king's desire for French mannerisms. But it was in the 18th century that the lowest musical standard prevailed in the service of the church. A florid sing-song melody, with a trivial accompaniment, was the type to which everything was sacrificed, and a rage set in for objectionable adaptations and arrangements. The works of Nares and Kent may be taken as specimens of this class, though one worthy exception should be noticed in Dr. Boyce.

Within the last 25 years choral communions have been introduced: they had been discarded at the Restoration, from which time up to 1840 the Communion Service was never set to music except in so far as parts of it, e. g. the Sanctus, and the Gloria, were arranged as anthems and introits. [E. H. D.]

CATHERINE GREY, an opera in 3 acts; libretto by Bunn; music by Balfe. Produced at Drury Lane May 27, 1837, the composer himself playing the Earl of Hertford. [G.]

CATLEY, ANNE, was born in 1745 in an alley near Tower Hill, of very humble parents, her father being a hackney coachman, and her

mother a washerwoman. Endowed with great personal beauty, a charming voice, and a natural talent for singing, she gained her living at the early age of 10 years by singing in the public houses in the neighbourhood, and also for the diversion of the officers quartered in the Tower. When about 15 years of age she was apprenticed by her father to William Bates for the purpose of receiving regular instruction in the art of singing, Catley binding himself in the penalty of £200 for her due fulfilment of the covenants in the indenture. She made rapid progress, and in the summer of 1762 made her first appearance in public at Vauxhall Gardens. On Oct. 8 in the same year she appeared at Covent Garden Theatre as the Pastoral Nymph in Dr. Dalton's alteration of Milton's 'Comus.' Early in 1763 she became acquainted with Sir Francis Blake Delaval, a young baronet, who prevailed on her to quit the house of Bates and reside with him. Desirous of obtaining a legal control over her, Delaval, in April 1763, induced Bates to consent to an arrangement for his pupil doing some act which would put an end to the apprenticeship, Delaval paying him the £200 penalty, and also the amount of an engagement he had entered into for her singing during the summer season at Marylebone Gardens. She was then colourably apprenticed to Delaval to be taught singing by him. Application being made to her father, who was then coachman to Barclay, the quaker, of Cheapside, for his concurrence, he consulted his master, who, shocked at the iniquity of the transaction, at once sent Catley to his attorney. A habeas corpus was obtained for Delaval to produce Anne Catley before the Court of King's Bench, where the affair being inquired into, the Court ordered that Delaval, Bates, and John Frayne, an attorney employed by Delaval, should be prosecuted for conspiracy, the Chief Justice, Lord Mansfield, denouncing their conduct in strongly indignant language. They were accordingly tried, convicted, and fined. In the summer of 1763 Anne Catley fulfilled her engagement at Marylebone Gardens, and shortly afterwards became a pupil of Macklin, the actor, who procured her an engagement at Dublin, where she became a great favourite. O'Keeffe, the dramatist, who became acquainted with her there, says, in his amusing 'Reminiscences,' 'She wore her hair plain over her forehead in an even line almost to her eyebrows. This set the fashion in Dublin, and the word was with all the ladies to have their hair *Catley-fied*.' He elsewhere observes, 'She was one of the most beautiful women I ever saw; the expression of her eyes and the smiles and dimples that played round her lips and cheeks enchanting. She was eccentric, but had an excellent heart.' In 1770 she returned to England, and reappeared at Covent Garden Theatre on Oct. 1 as Rosetta in 'Love in a Village.' After the season she was again engaged at Marylebone Gardens, where she appeared on July 30, 1771, and sang until the close of the season. On Feb. 6, 1773, O'Hara's burletta, 'The Golden Pippin,' was produced at Covent Garden Theatre. Miss Catley performed the part of Juno with a spirit and humour that excited the utmost applause, and was particularly admired for her singing of two of the songs, viz. 'Push about the jorum,'—the tune of which has been used for an almost endless number of comic songs,—and 'Where's the mortal can resist me?'—the tune of which, slightly varied, has long been associated with the Advent Hymn. Having amassed an independence Miss Catley retired from public life in 1784. She died Oct. 14, 1789, at the house of General Lascelles (to whom she was married), near Brentford. The public prints of the day eulogised her as a good mother, a chaste wife, and an accomplished woman. [W. H. H.]

CAURROY, François Eustache du, Sieur de St. Frémin, born at Gerberoy near Beauvais 1549, died in Paris 1609; canon of the Ste. Chapelle and prior of St. Aïoul de Provins; a composer of great merit in his day. He was appointed director of the King's band in 1569, and continued in office during the reigns of Charles IX, Henry III, and Henry IV. In 1599 the post of Surintendant de la Musique du Roi was created for him. He was buried in the Church des Grands Augustins. A monument (destroyed in the Revolution) was erected to his memory by his successor Nicolas Formé, with an epitaph by his friend Cardinal du Perron. Du Caurroy was called by his contemporaries 'Prince des professeurs de musique,' a title he shared with Orlando Lasso and Palestrina. His compositions include 'Missa pro defunctis,' performed at the funerals of the kings of France until the 18th century; one copy only exists at the Bibliothèque Nationale in Paris; 'Preces ecclesiasticæ' (Paris 1609), 'Precum ecclesiasticarum lib. 2' (Paris 1609), and, published by his grandnephew André Pitart, 'Fantaisies' in 3, 4. 5, and 6 parts (Paris 1610) and 'Mélanges de musique' (Paris 1610) from which Burney prints in his 3rd volume a Noël in four parts. Du Caurroy has been credited with the airs 'Charmante Gabrielle' and 'Vive Henri IV.' [M. C. C.]

CAUSTON, Thomas, was a gentleman of the Chapel Royal in the reigns of Edward VI, Mary, and Elizabeth. He contributed to the curious collection published by John Day, the eminent printer, in 1560, in separate parts, under the title of 'Certain Notes, set forth in four and three parts, to be sung at the Morning, Communion, and Evening Prayer'; he was also a contributor to the collection of psalm tunes published by Day in 1563 under the title of 'The whole Psalmes in foure parts, which may be sung to all musical instruments.' Some of his compositions are still extant. 'They are remarkable for purity of part writing and flowing melody, closely resembling the style of Orlando Gibbons, the great church composer of a later period.' Causton died Oct. 28, 1569. A 'Venite exultemus,' and a Communion service by him were reprinted by the Rev. Dr. Jebb some years since. [W. H. H.]

CAUVINI, an Italian singer, described by

Lord Mount-Edgcumbe as 'a very pretty woman and pleasing actress,' who appeared about 1812, in 'Così fan tutte.' Another singer of the same name, perhaps her husband, whom the same critic calls 'a very respectable tenor,' appeared with her in that opera, with Tramezzani and Naldi, all new to the English stage. They joined the party, including Morelli, Bertinotti, Collini, and the youthful Miss Stephens, which was driven by Catalani to secede to the Pantheon. Nothing further is known of the Cauvinis. [J. M.]

CAVAILLÉ, the name of several generations of distinguished organ builders in the south of France. The present eminent member of this family is ARISTIDE CAVAILLÉ-COL, born at Montpellier, 1811. The name of Col was that of his grandmother. In 1833 he went to Paris, to see what progress was being made in his art, but without the intention of establishing himself there. Hearing that there was to be a competition for the construction of a large organ for the royal church of St. Denis, he determined to send in a tender, although only two days remained for preparing it. When called up before the committee he gave them such interesting explanations of his plans that they decided to accept his tender. Barker's pneumatic lever was first used in this organ. He thus became established in Paris, built the fine organ of the Madeleine, and many others in the capital and in the provinces. [V. DE P.]

CAVACCIO, GIOVANNI, born at Bergamo about 1556, was for a time singer at the court of Munich, and after visiting Rome and Venice settled in his native town as maestro at the Cathedral. Thence after 23 years service he was called to be maestro at S. Maria Maggiore at Rome, where he remained till his death, Aug. 11, 1626. Cavaccio contributed to a collection of Psalms, dedicated in 1592 to Palestrina. His works are Magnificats, Psalms, Madrigals, etc., 1581–1611. (See list in Fétis). Some of his pieces are found in the 'Parnassus musicus' of Bergameno. [G.]

CAVALIERI, EMILIO DEL, was a Roman gentleman of good family and fine musical perceptions. He was born about the year 1550, and died some time at least before the end of the 16th century, for his most important work, 'La Rappresentazione di Anima e di Corpo,' was performed for the first time in 1600, and all the accounts of him agree in stating that it was never performed in his lifetime. He spent a great portion of his life at the court of Ferdinand dei Medicis, who appointed him to the quaintly-named office of 'Inspector-General of the Artists' at Florence. There he lived upon terms of intimacy with Giovanni Bardi of Vernio, Giulio Caccini, Vincenzo Galilei, Peri, Corsi, and Rinuccini, a group of accomplished artists and gentlemen, who were bent upon freeing music from the trammels of the 'stile osservato,' and bringing about some better result from the union of instruments, poetry, and the human voice than had up to their time been achieved.

Cavalieri, then, was one of the earliest projectors of instrumental accompaniment, and among the first to employ that early form of it which goes by the name of the Basso Continuo, with figures and signs attached to guide the different instruments in filling up the intermediate parts. Alessandro Guidotti, who published 'La Rappresentazione di Anima e di Corpo,' after the death of its author, thus explains the system of the 'Basso figurato':—'I numeri piccoli posti sopra le note del basso continuato per suonare, significano le consonanze e le dissonanze di tal numero, come il 3 terza, il 4 quarto, e così di mano in mano.' Cavalieri did not attempt to elaborate the accompaniment thus suggested; a great deal was still left to the players themselves, just as in the plain-song the underlying parts were filled in by what in England was known as 'descant,' and in Italy as 'Il Contrapunto della Mente.' Not the less, however, did the labours of Cavalieri and his contemporaries constitute at once a starting-point and a stride in art. He was also among the earliest employers of vocal ornaments, such as the gruppetto or groppolo, the monachina, the zimbalo, and perhaps the trillo. It may be questioned, however, whether the last-mentioned was the true 'shake'; that is to say, a rapid oscillation between two tones or semitones; or whether it was only a certain vibratory production of the voice, probably considered an elegance in early times, but now more fitly estimated as a fault common among bad singers, and known as the 'tremolo.' [SHAKE; TREMOLO.]

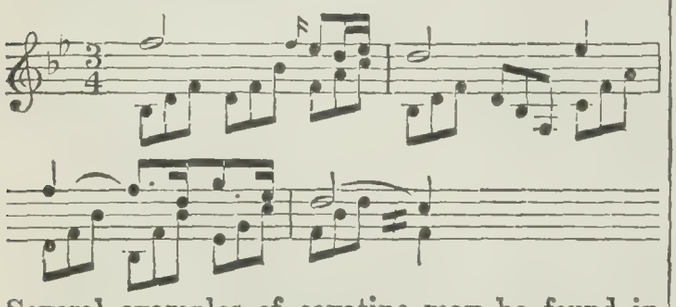
A dramatic tendency naturally arose out of the desire to make vocal and instrumental music subservient to the illustration of words, and it is not surprising therefore that Cavalieri should have produced musical dramas. Of these he composed four—Il Satiro, La disperazione di Fileno, Il giuoco della cieca, and La Rappresentazione, mentioned already. They were one and all of them arrangements of words provided by Laura Guidiccioni, an accomplished lady of the Lucchesini family. Of these works the last-named only has been edited, as stated above, by Guidotti of Bologna. [E. H. P.]

CAVALIERI, KATHARINA, dramatic singer, born at Währing, Vienna, 1761. At a very early age she was placed under Salieri by some wealthy connoisseurs who had heard her sing in church, and in 1775, when barely 14, was engaged at the Italian Opera. A year later the Emperor Joseph founded a German Opera, to which she was transferred. As Cavalieri never sang out of Vienna her name is almost unknown elsewhere, but Mozart's approval stamps her as an artist of the first rank. In one of his letters (1785) he says 'she was a singer of whom Germany might well be proud'; and it was for her he composed the part of Constance in the 'Entführung,' the soprano part in 'Davidde penitente,' that of 'Mad. Silberklang' in the 'Schauspiel-Director,' and the air 'Mi tradì' in 'Don Giovanni,' on its first representation at Vienna, May 7, 1788. Salieri

called her his favourite pupil, and wrote the principal parts of several operas for her. She sang in nearly all the oratorios produced by the Tonkünstler-Societät (now the Haydn-Verein), and maintained her popularity to the last, against many eminent singers. Her voice was of considerable compass, and she was a cultivated musician. She made up for her want of personal attractions by her fascinating manners. She was compelled from over-exertion to retire when in the prime of life (1793), and died June 30, 1801. [C. F. P.]

CAVALLI, Pietro Francesco, eminent composer of the 17th century, born at Crema, Venice, in 1599 or 1600. His real name was Caletti-Bruni, and he took that of Cavalli from his patron. In 1617 he became singer in the choir of St. Mark's under Monteverde; in 1640 organist of the second organ, in 65 organist of the first organ in that church; in 68 chapel-master, and on Jan. 14, 76, he died. Of his church-music nothing has been published beyond a Mass, Psalms, and Antiphons, for 2 to 12 voices (Venice, 1656), and Vespers for 8 voices (ib. 1675). Santini possessed a Requiem of his (sung at Cavalli's funeral) for 8 voices in MS. His operas were very numerous. He began to write for the theatre in 1637, and continued so to do for 32 years. There were then five theatres in Venice, and Cavalli was fully employed. Fétis gives a list—evidently incomplete—of 39 pieces. In 1660 he was called to Paris for the marriage of Louis XIV, and produced his opera of 'Xerse' in the Grand Gallery of the Louvre; to Paris again in 1662 for the Peace of the Pyrenees, when he brought out 'Ercole amante'; and to Innspruck for the fête on the reception of Queen Christina. His wife belonged to the Sozomeni family; he grew rich and enjoyed the esteem and affection of his fellow-citizens. He took the opera from the hands of Monteverde, and maintained it with much dramatic power and with a force of rhythm before unknown. An air by Cavalli and some fragments will be found in Burney's 'History,' vol. iv. [G.]

CAVATINA originally signified a short song, but has been frequently applied to a smooth melodious air, forming part of a grand scena or movement. Thus Mozart's noble scena 'Andromeda' commences with a recitative 'Ah, lo previdi!' followed by an Aria, Allegro, then more recitatives in several tempi, and lastly a Cavatina, Andantino:—



Several examples of cavatine may be found in Bellini's 'Sonnambula,' Meyerbeer's 'Ugonotti,' and other well-known operas. The word is sometimes used for a complete air or song, as in Gounod's 'Romeo'—'L'amour! oui son ardeur a troublé'; and in 'Faust'—'Salve dimora.' In the full score of Mendelssohn's 'St. Paul' 'Be thou faithful unto death' is called a cavatina, but in the vocal scores it is described as an aria. Beethoven has given this title to the second slow movement, *Adagio molto espressivo*, in his great Quartet in B♭ (op.130), one of the most touching and individual pieces to be found in all his works. It consists of a song in two strains in E flat and A flat, an episode in E flat minor (expressive of the deepest distress, and marked in the autograph *Beklemmt*—choked with grief), and a return to the original strain. [W. H. C.]

CAVENDISH, Michael, was the composer of a set of 'Ayres for four Voyces,' published in 1599. He contributed a madrigal—'Come, gentle swaines'—to 'The Triumphes of Oriana,' 1601, and was one of the ten composers who harmonised the tunes for 'The Whole Booke of Psalmes with their wonted Tunes as they are song in Churches composed into foure parts,' published in 1592 by Thomas Este. Nothing is known of his biography. [W. H. H.]

CAZZATI, Maurizio, born at Mantua about 1620, died there 1677, appointed in 1657 Chapel-master of San Petronio in Bologna. He resigned this post in 1674 on account of a violent quarrel with Aresti, organist of the same church, who had severely criticised the Kyrie in a mass of Cazzati's. His voluminous compositions (for list see Fétis) comprise masses, psalms, and motets, besides canzonets and airs. One of his motets 'Sunt breves mundi Rosæ' was printed in Ballard's collection for 1712, and other pieces in Profe's 'Geistlicher Concerten' (Leipsic 1641). [M. C. C.]

CECILIA, ST., Virgin and Martyr, was a young Roman lady of noble birth, who, being educated in the Christian faith, vowed to lead a celibate life and to devote herself to the service of religion. She was, however, compelled by her parents to marry Valerianus, a young Roman noble and a Pagan, with whom she prevailed so much as not only to induce him to respect her vow, but, with his brother, to embrace the Christian faith. Seized and brought before the Pagan authorities, and refusing to abjure their faith, they were condemned to death, the brothers being decapitated, and the virgin-wife placed in a dry bath with fire beneath, which failing to terminate her existence as rapidly as her persecutors desired, they sent an executioner to despatch her by severing her head from her body. These events occurred at Rome about 229, under Alexander Severus, according to most writers, although some state them to have happened in Sicily under Marcus Aurelius between 176 and 180. Her house at Rome, where she was put to death, was converted into a church, or a church was built over it, to which in 821 her remains, with those of her husband and brother and other martyrs were translated. This church was repaired and sumptuously embellished in 1599, and a monument of the saint erected.

St. Cecilia has long been regarded as the tutelary saint of music and musicians, but the period at which she was first so looked upon is involved in obscurity. There is a tradition that an angel by whom she was visited was attracted to earth by the charms of her singing, but when it originated is equally unknown. Early writers make no mention of her skill in music; even as late as 1594 a long Italian poem by Castelletti, entitled 'La Trionfatrice Cecilia, Vergine e Martire Romana,' was published at Florence, which does not allude to it. It is certain however that nearly a century before she had been considered as Music's patroness, for in 1502 a musical society was established in Louvain, the statutes of which were submitted to the magistrate for his sanction. The founders desired to place the new association under the patronage of 'St. Job,' but the magisstate decided that it should be put under the auspices of St. Cecilia.

For a very long time the custom of celebrating upon St. Cecilia's festival (Nov. 22) the praise of music by musical performances existed in various countries, and many associations were formed for the purpose. The earliest of such associations of which any notice has been found was established in 1571, at Evreux in Normandy, under the title of 'Le Puy de Musique.' A solemn celebration of vespers and complin took place in the cathedral on the vigil; high mass, vespers and complin were performed on the feast day, and a requiem mass for the souls of departed founders on the morrow. A banquet was given after mass on the feast day, and prizes were awarded for the best motets, part-songs, airs, and sonnets. The best composers of the day were competitors for these prizes, and amongst those who obtained them are found the names of Orlando de Lasso, Eustache du Caurroy, and Jacques Salmon.

It was a century later before any similar association was regularly established in England. In 1683 a body of persons known as 'The Musical Society,' held the first of a series of annual celebrations. Their practice was to attend Divine worship (usually at St. Bride's church), when a choral service and anthem with orchestral accompaniments (often composed expressly for the festival), were performed by an exceptionally large number of musicians, and a sermon, usually in defence of cathedral music, was preached. They then repaired to another place (commonly Stationers' Hall), where an ode in praise of music, written and composed expressly for the occasion, was performed, after which they sat down to an entertainment. These odes were written by Dryden (1687 and 1697), Shadwell, Congreve, D'Urfey, Hughes, and other less-known writers, and composed by Henry Purcell (1683 and 1692), Blow (1684, 1691, 1695, and 1700), Draghi, Eccles, Jeremiah Clarke, and others of lesser note. Purcell produced for 1694 his 'Te Deum and Jubilate in D,' and Blow his for 1695. These celebrations were kept uninterruptedly (with the exception of the years 1686, 1688, and 1689) until 1703, after which they were held only occasionally. Pope wrote his fine ode in 1708, but it was not set to music until 1730, and then in an altered and abbreviated form by Dr. Greene, as the exercise for his doctor's degree. It was first set in its original form about 1757 by William Walond, organist of Chichester cathedral, and at a much later period by Dr. Thomas Busby. In 1736 Handel reset Dryden's 'Alexander's Feast,' originally composed in 1697 by Jeremiah Clark, and in 1739 Dryden's first ode, originally set in 1687 by Draghi. Odes were composed at various periods by Drs. Pepusch and Boyce, by Festing, Samuel Wesley, and others.

About the same time that the London celebrations were established similar meetings were held at Oxford, for which odes were written by Addison, Yalden, and others, and set by Blow, Daniel Purcell, etc. These meetings were continued until 1708, and perhaps later. Other places followed the example, as Winchester, Gloucester, Devizes, and Salisbury. At the latter place, in 1748 (the time of holding it having previously been changed), the meeting was extended to two days, and gradually developed into the modern musical festival, oratorios being performed at the cathedral in the morning, and secular concerts at the Assembly Room in the evening.

There are some records of a musical celebration having taken place on St. Cecilia's day in Edinburgh in 1695, and in the early part of the 18th century several took place in St. Patrick's cathedral, Dublin.

In Paris some years since it was the custom to have a solemn mass performed in the fine church of St. Eustache on St. Cecilia's day, for the benefit of the Society of Artist Musicians. On these occasions a new mass, composed expressly by some eminent musician, was usually produced. Amongst those who wrote such masses were Adolph Adam, Niedermeyer (1849), Dietsch, Gounod (1855), and Ambroise Thomas (1857).

Musical celeb ations on St. Cecilia's day are recorded as having taken place at various periods in Italy, Germany, and elsewhere. Spohr composed a 'Hymn to St. Cecilia' for the Cecilian Society at Cassel in 1823, and Moritz Hauptmann another for the same society in the following year.

It only remains to allude to the fact of St. Cecilia having long been a favourite subject with poets and painters: from Chaucer to Barry Cornwall, from Raffaelle to Delaroche, her story has frequently been set forth in verse and on canvas. [W. H. H.]

CELESTINO, Eligio, a violin-player, born at Rome, 1739. Burney heard him in that city in 1770, and considered him the best Roman violinist of the period. In 1776 he began to travel, and settled in 1781 at Ludwigslust in Mecklenburg, as leader of the Ducal band, which post he retained till his death in 1812. When sixty years of age, Celestino came to England, and met with considerable success. In Preston's Catalogue (London, 1797), we find of his composition Six Sonatas for a Violin and Bass (op. 9), and three Duos à Violino e Violoncello (London, Clementi, 1798). [P. D.]

CELLO, a contraction of VIOLONCELLO.

CEMBAL D'AMORE translated is 'harpsichord of love,' but according to Adlung ('Musica Mechanica'), this instrument did not belong to the clavicembalo or harpsichord genus, but to that of the clavichord. The strings, he states, were as long again as in the ordinary clavichord, and the tangents which produced the tone from the strings, instead of touching them near to their left-hand terminations, made the impact exactly in the middle of their whole length between the bridges, of which there were two instead of one as in the clavichord, and two soundboards of unequal forms and dimensions. Both halves of the strings were thus set in vibration simultaneously, which necessitated the use of a different damping contrivance to the simple one of the clavichord. In the cembal d'amore the strings lay upon the damping cloth, instead of its being woven between them, and small wooden uprights supported it. The strings were therefore damped when at rest; when raised upwards by the tangents they were free to vibrate, and remained so as long as the keys were pressed down. The form of a cembal d'amore was that of an English spinet with the keyboard to the right hand of the player instead of the left, thus reversing the extension of the instrument laterally. Adlung attributed to it more tone than the ordinary clavichord, and more capability of *bebend* effect by the gently reiterated movement of the key. But too much pressure on the key would affect the intonation as in a clavichord. In estimating its dynamic power he places the cembal d'amore far behind the pianoforte, though beyond the clavichord. Mattheson (Critica Musica) refers to it and to a parallel between the Florentine (pianoforte) and Freiberg (cembal d'amore) in a bantering tone. Gottfried Silbermann of Freiberg (1683-1753) invented it, and Hähnel of Meissen attempted to improve it by adding a 'Celestine' register. Others, as Oppelmann and Hasse of Hamburg, made the instrument.

Through the even series of overtones being banished by the contact with the first, or node at the half length of the string, the quality of tone or *timbre* must have tended towards that of the clarinet. The Rev. J. R. Cotter, of Donoughmore Rectory, Cork, between the years 1840 and 1865 endeavoured to obtain this effect from a pianoforte which he had constructed in Messrs. Broadwoods' workshops, by making a 'striking place' at the middle of the vibrating length of string. In this, the Lyrachord, as he named it, the clarinet quality was a prominent characteristic. [A. J. H.]

CEMBALO or CIMBALO (Italian), a dulcimer, an old European name of which, with unimportant phonetic variations, was Cymbal. According to Mr. Carl Engel this ancient instrument is at the present day called *cymbaly* by the Poles, and *cymbalom* by the Magyars. The derivation of cembalo is from the Greek *κύμβη* (Latin *cymba*), a hollow vessel; and with the Greeks *κύμβαλα* were small cymbals, a larger form of this ringing instrument being well known in modern military bands. These cymbals and bells in the middle ages were regarded as closely allied, and rows of bells of different sizes, *tintinnabula* or *glockenspiel*, were also called *cymbala*. Virdung (1511) names *zymbeln* and *glocken* (cymbals and bells) together. It was most likely the bell-like tone of the wire strings struck by the hammers of the dulcimer that attracted to it the name of cymbal or cembalo. It is explained here, however, not only for the meaning dulcimer, but for the frequent use of the word 'cembalo' by composers who wrote figured basses, and its employment by them as an abbreviation of clavicembalo. The dulcimer, or cembalo, with keys added, became the clavicembalo. In course of time the first two syllables being, for convenience or from idleness in speaking or writing, dropped, 'cembalo' also was used to designate the keyed instrument, that is, the clavicembalo or harpsichord—just as cello in the present day frequently stands for violoncello. In the famous Passacaille of J S. Bach, 'cembalo' occurs where we should now write 'manual,' there being a separate pedal part. [See PEDAL.] But we know from Forkel that Bach used a double 'flügel' or clavicembalo, having two keyboards and obbligato pedals, as well as the organ with pedals. There is a story in the Decamerone of Boccaccio of one Dion, who being asked to sing, said he would if he had a cembalo. The early date of this quotation (1352-3) has led to much difference of opinion among musical authorities as to the instrument that was meant. Burney leans to a tambour de basque, a tambourine, which by some caprice had been designated, some time or other, cembalo. Dr. Rimbault (Pianoforte, p. 36) maintains that it was a small clavichord, but for this explanation the date is almost too early. The opinion of Fétis, that it was a dulcimer, is probably the true one. [HARPSICHORD.] [A. J. H.]

CENERENTOLA, LA, opera on the story of Cinderella, by Rossini, libretto by Feretti; produced at the Teatro Valle in Rome at the carnival, 1817, at the King's Theatre, London, (much mutilated), Jan. 8, 1820, and at the Théatre des Italiens, Paris, June 8, 1822. Its favourite numbers are 'Miei rampolli,' 'Un segreto d'importanza,' and 'Non piu mesta.'

'Cinderella . . . with the music by Rossini' was produced in English at Covent Garden, April 13, 1830; but it was a mere pasticcio, the music being made up from 'Cenerentola,' 'Armida,' 'Maometto,' and 'William Tell.' No better adaptation has yet been made. [G.]

CERONE, DOMENICO PIETRO, priest, born at Bergamo, 1566, migrated to Spain in 1592, and entered the chapel of Philip II. in 1593. In 1608 he left Spain for Naples, where he belonged to the Chapel Royal, and was living in 1613. His claim to mention is his treatise 'El Melopeo,' a folio volume, in Spanish, of 22 books and 1160 pages of small print (Naples, 1613), a work, according to the account of Fétis, valuable in some respects, but tedious, confused, and unequal to an astonishing degree. It is founded on the

system of Zarlino; indeed there is some reason to believe that it is a mere redaction of a work with the same title which Zarlino speaks of as having completed in MS., but which has totally disappeared. The whole edition of Cerone's work is said to have been lost at sea except 13 copies, one of which is in the Fétis library of the Bibliotheque Royale de Belgique, No. 5340. [G.]

CERTON, Pierre, a French musician of the first half of the 16th century; master of the choir at the Saint Chapelle, Paris; mentioned by Rabelais in the Nouveau prologue to the 2nd book of Pantagruel. A list of his works is given by Fétis. They include 31 Psalms (1546); another collection of the same (1552); 3 Masses (1558); 1 Mass (1558); 1 Requiem. A Magnificat of his is found in a collection of 8 (Canticum B. M. Virginis etc. 1559), and many of his motets are included in the collections of Attaignant (1533–49), Susato (Antwerp, 1543–50), Phalése (Louvain, 1558), and Cipriani (Venice, 1544). In the 'Collection of Ancient Church Music printed by the Motet Society' (1843), a piece by Certon is given for 2 trebles and tenor, to English words, which is very melodious and graceful, and with a marked character of its own. [G.]

CERVETTO. The name of two eminent violoncello players of the last century.

1. It was the sobriquet of Giacomo Bassevi, born in Italy 1682. He came to England and joined the orchestra of Drury Lane in 1728. The cello was not then known in England, but Cervetto, though his tone is said to have been coarse and his execution not remarkable, made it a popular instrument. Probably there was something genial and attractive in the personality of the man. He had a very large nose, and it was a favourite joke to call to him from the gallery, 'Play up, nosey'—an expression still heard in the theatres. That he was a man of humour is shewn by an anecdote given in the books. Garrick was playing a drunken man, and ended by throwing himself into a chair. At this moment, the house being quite still, Cervetto gave a long and loud yawn, on which Garrick started up, and coming to the footlights demanded furiously what he meant. 'I beg your pardon,' said Cervetto, 'but I always gape when I am particularly enjoying myself.' He became manager of Drury Lane, and died January 14, 1783, over 100, leaving £20,000 to his son.

2. James, who was born in London 1758 or 9. He made his first appearance when 11 years old at a concert at the Haymarket Theatre, when all the performers were children. Among them were Giardini (11), Gertrude Schmähling (9)—afterwards the celebrated Madame Mara, but then a violin player—and Miss Burney, sister of the authoress of 'Evelina.' (Pohl's 'Haydn in London,' 339.) Up to the death of his father he played at the professional concerts and other orchestras of the day, Crosdill being his only rival; but after that event he retired upon his fortune, and died Feb. 5, 1837, leaving a few unimportant pieces for his instrument behind him. [G.]

CESTI, Antonio, was an ecclesiastic, a native of Arezzo according to Baini, whom Fétis follows, but of Florence according to Adami. He was born about 1620, and in due course became a pupil of Carissimi. He was made a member of the papal choir on Jan. 1, 1660. Bertini says that he was subsequently Maestro di Cappella to the Emperor Ferdinand III.

The bent of Cesti's genius was towards the theatre, and he did much for the progress of the musical drama in Italy. Bertini says of him—'Contribui molto ai progressi del teatro drammatico in Italia, riformando la monotona salmodia che allova vi regnava, e transportando ed adattando al teatro le cantate inventate dal suo maestro per la chiesa.' That he owed much to his master Carissimi, as he did to his contemporary Cavalli, whose operas were then in vogue at Venice, cannot be doubted, but that he deserves to be dismissed as the plagiarist of either of them is untrue.

Allacci gives the following list of the operas of Cesti—L'Orontea; Cesare Amante; La Dori; Tito; La Schiava fortunata; Genserico: this last work he left incomplete at his death, and it was finished by Domenico Partenio. To these Fétis adds Argene, Argia, and Il Pomo d'Oro. Bertini and Gerber say that he set Guarini's 'Pastor Fido' to music, but the work is not known to exist. Dr. Burney has preserved a scene from 'L'Orontea' in his History of Music, and Hawkins has done the like by a pretty little duet for soprano and bass, called 'Cara e dolce è libertà.' The Abbé Santini had a collection of his chamber pieces, and the score of his Dori; some of his canzonets were published in London by Pignani in 1665; and there is a solitary sacred motet by him in the National Library at Paris. [E.H.P.]

CEVALLOS, Francisco, Spanish composer from 1535 to 1572, canon and musical director of the cathedral at Burgos. Among his compositions scattered throughout Spain, may be mentioned a fine mass in the church 'Del Pilar' at Saragossa, and a motet 'Inter vestibulum' in Eslava's Lira Sacra Hispaña. [M.C.C.]

CHACONNE (Ital. *Ciaccona*), an obsolete dance, probably of Spanish origin. At any rate the name is Spanish, *chacona*, from the Basque *chocuna*, 'pretty' (Littré). The chaconne was a dance usually in 3–4 time, of a moderately slow movement, which belonged to the class of variations, being, in fact, in the large majority of cases, actually a series of variations on a 'ground bass,' mostly eight bars in length. It closely resembles the Passacaglia, the only differences being that the tempo of the latter is somewhat slower, and that it begins upon the third beat of the bar, whereas the chaconne commences upon the first. Among the most celebrated examples are that in Bach's fourth sonata for violin solo, and the two (one with 21 the other

with 62 variations) in Handel's 'Suites de Pièces.' As a modern example of the chaconne (though not so entitled) may be instanced Beethoven's 'thirty-two variations in C minor on an original theme.' Gluck has also used this form, with some modifications, in the ballet music of his 'Iphigénie en Aulide.' In Couperin's 'Pièces pour le Clavecin,' edited by Brahms, is a chaconne in 2-4 time. [E. P.]

CHAIR ORGAN, a corruption of CHOIR ORGAN, in use in the last century, not impossibly arising from the fact that in cathedrals the choir organ often formed the back of the organist's seat.

CHALET, LE. A comic opera of three characters and in one act; the libretto by Scribe and Mélesville, the music by A. Adam—his most popular work. It was produced at Paris Sept. 25, 1834. [G.]

CHALUMEAU. Supposed to have been an old instrument of the clarinet or oboe type, now entirely disused. The name occurs in the scores of Gluck's operas.

The word is also used for the lowest register of the Clarinet. [CLARINET.] [W. H. S.]

CHAMBER MUSIC is the name applied to all that class of music which is specially fitted for performance in a room, as distinguished from concert music, or dramatic music, or ecclesiastical music, or such other kinds as require many performers and large spaces for large volumes of sound.

It was early recognised as a special department of the art, as we find Louis XIV with a 'Maître de la Musique de la Chambre du Roy,' and in Italy as early as the beginning of the 17th century Peri and Caccini and many other distinguished composers of that time and shortly after produced an abundance of 'Cantate da Camera' and 'Madrigali da Camera,' which were generally pieces for a single voice with accompaniment of a single instrument. These were probably the most important part of chamber music for some time, but they changed their character by degrees, and becoming more extensive, and more fitted for large numbers of performers, passed out of its domain. The name is now more generally applied to instrumental music, either for single instruments or solo instruments in combination; though it is still appropriate to songs, and vocal pieces for a few voices, alone or with a simple accompaniment.

The earliest forms of instrumental chamber music, as indeed of all instrumental music, were the dance tunes, and the collections of dance tunes which were called suites; and great quantities of these exist for various combinations of instruments, but most of those which are still well known are for 'clavier' alone. These were the forerunners of the sonata or 'sound piece,' which is the type of the greater part of modern instrumental music. This designation is now almost entirely restricted to works for pianoforte or pianoforte and one solo instrument, but the first sonatas were for combinations of various instruments, and especially for strings; and works of this kind exist by many of the great Italian masters, as by Corelli, and by our own Purcell, whose 'Golden Sonata' for two violins and bass was held in great repute. It is somewhat singular that the name should have been so restricted, as the works which we now know as trios, quartets, quintets, and like names designating the number of solo instruments for which they were written, are always in the same form with the pianoforte works which we call sonatas, and the legitimate descendants of the earlier combinations of instruments which went by the same name. Works of this description form a very considerable portion of modern music both in value and amount, almost all the greatest composers of the last hundred years having produced some, especially Haydn, Mozart, and Beethoven. The latter seemed in his later years to regard the quartet of strings as one of the most perfect means of expressing his deepest musical thoughts, and left some of the greatest treasures of all music in that form. In the present day the most popular form of instrumental music of this description seems to be the combination of pianoforte and strings, as duos, trios, quartets, etc., and of such works great quantities are constantly produced by many distinguished composers of Germany.

Chamber music offers such signal opportunities for the display of the finest qualities of great players that it has become a common practice to perform it in large concert rooms where great numbers of people can come together to hear it, so that the title threatens to become anomalous; but it so aptly describes the class of music which is at least most fitted for performance in a room that it is not likely to fall into disuse. [C.H.H.P.]

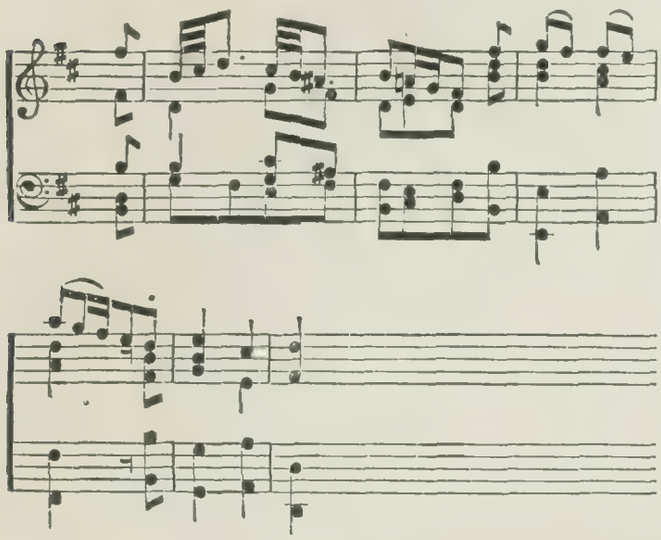
CHAMBONNIÈRES, JACQUES CHAMPION DE, son of Jacques and grandson of Antoine Champion, took the name of Chambonnières from his wife's estate near Brie, was first harpsichord player to Louis XIV. Le Gallois, in his 'Lettre à Mdlle. Regnault' (Paris 1680), says Chambonnières excelled every performer of his day in the roundness and softness of his touch. He formed the school of harpsichord players which preceded Rameau. Among other pupils he taught Anglebert, Le Bègue, and the earlier Couperins, of which celebrated family he introduced Louis to the court. Chambonnières published two volumes of harpsichord music (Paris 1670), of which the first is in the library of the Conservatoire and the second at the Bibliothèque Nationale. These pieces are elegant, original, and correctly harmonized. He died in or soon after 1670. [M. C. C.]

CHAMPION, ANTOINE, grandfather of Chambonnières, an eminent organist in the reign of Henri IV. A five-part mass of his and a book of organ pieces (in MS.) are in the Royal Library at Munich. His son Jacques was also a good organist in the reign of Louis XIII. [M. C. C.]

CHANGE. I. The word used as the short for change of key or MODULATION, under which

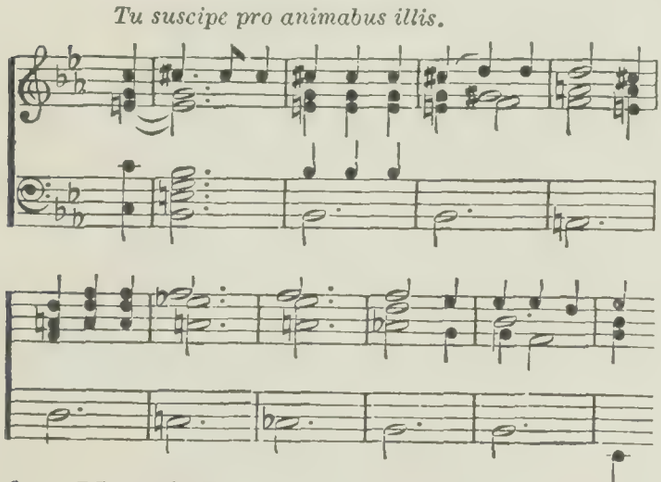
latter head a fuller account is given. Changes are commonly spoken of as of three kinds, representing three degrees of abruptness.

1. The Diatonic, which passes from one key to another, nearly related to it, by means of notes common to both, as—



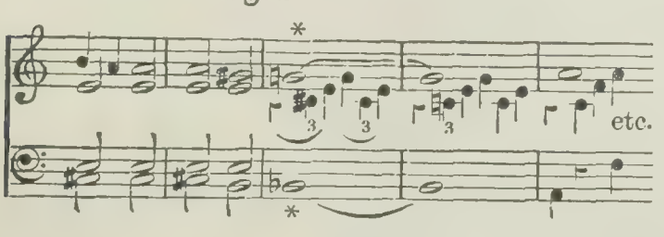
from Bach's Cantata, 'Freue dich, erlöste Schaar.'

2. The Chromatic, when accidentals appear which are not common to both keys, as—

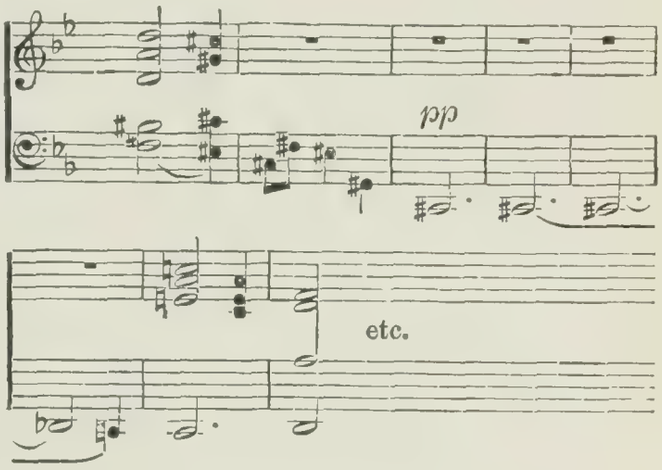


from Mozart's Requiem.

3. The Enharmonic, where advantage is taken of the fact that the same notes can be called by different names, which lead different ways, and consequently into unexpected keys. For instance, the dominant 7th can be translated into the chord of the augmented 6th, and by that means lead into very remote keys, and by the universal transformable power of the inversions of the minor 9th, we can pass from any one key to almost any other; e.g. in Beethoven's 'Leonore' Overture the transition from E major to F is thus managed—



the chord * being resolved as if it had been written B♭, D♭, G, and being approached as if it should be written A♯, C♯, G. Thus there is a double equivoque. The chord as it is approached seems to be an inversion of the minor 9th of the supertonic of E; it is then written as an inversion of the chord of the minor 9th of the dominant in the key of D, and resolved as an inversion of the minor 9th of the dominant of F. A more obvious instance to the uninitiated is the following—



from Chopin's Nocturne in G minor (op. 15), where he passes from C♯ major to F in this manner. [C.H.H.P.]

II. Change is the term applied to any order in which bells are struck other than the usual order in which rings of bells are arranged, viz. the diatonic scale—struck from the highest to the lowest bell; and CHANGE RINGING[1] is the continual production of such changes—without any repetition—from the time the bells leave the position of *rounds* (1 2 3 4 5 6) to the time they return to that position again. It is an interesting, and, to many, an engrossing art, and has been in practice in this country, it is supposed, for the last 250 years; during which time many persons of rank and education have practised it as an amusement, among the earliest of whom may be mentioned Lord Brereton, and Sir Cliff Clifton in about 1630. Change ringing, as has been said, is the constant production of changes without repetition from the time that the bells leave the position of rounds to the time that they return to that position again. It is a rule that every bell which can change its position should do so in order of striking at each successive blow, thus :—

1 2 3 4 5
2 1 4 3 5
2 4 1 5 3

It is the change ringers' and the composer's object to obtain with as musical a combination as may be, the whole of the changes to be produced on any given number of bells. It will be seen by examining the following figures that with this simple rule—that every bell which can must

[1] This work being a Dictionary of Music, a long description of the art would be out of place, and we must therefore refer the reader to the elementary book entitled 'Change Ringing' by Charles A. W. Troyte, Esq., of Huntsham, Devon (Masters, New Bond Street), and for the more advanced stages to the book of the same name by Mr. William Banister (Pollard, Exeter).

change places—only 10 changes can be produced on five bells

1 2 3 4 5	5 4 3 2 1
	5 3 4 1 2
2 1 4 3 5	3 5 1 4 2
2 4 1 5 3	3 1 5 2 4
4 2 5 1 3	1 3 2 5 4
4 5 2 3 1	1 2 3 4 5

It will also be observed that the bells work in regular order from being first bell to being last, striking two blows as first and two as last: this is called by ringers 'hunting up and down'—all the work from being first bell being called hunting 'up,' till she becomes the last striking bell, and the reverse being termed going 'down.' A bell can never be made to skip a place, she must always be rung in the next place to that in which she last struck. This being the rule, therefore, that bells must thus change places, and it having been shown that by simply doing so only 10 changes of the 120 on five bells (see Table) can be produced, it becomes necessary to alter the rule in the case of some of the bells, by making fresh ones; and these rules, being more or less intricate, comprise the methods by which peals or touches are produced. For the purposes of this work it will be enough to glance at one or two of those in most general use.

The *Grandsire* method is supposed to be the original one, and shall therefore be first noticed. Taking the rule above given as to plain 'hunting,' and which has been shown to produce ten changes only on five bells, it is by this method thus altered:—The bell that leads next before the treble only goes up into 3rd's place and then goes back to lead again; the bells in fourths and fifths places are by this thrown out of their work, as will be seen by the following diagram at the asterisk, and are said to dodge:—

1 2 3 4 5	5 1 4 2 3
2 1 3 5 4	1 5 2 4 3
2 3 1 4 5	1 2 5 3 4*
3 2 4 1 5	2 1 5 4 3
3 4 2 5 1	2 5 1 3 4
4 3 5 2 1	5 2 3 1 5
4 5 3 1 2	5 3 2 4 1
5 4 1 3 2†	

By following this rule again only 30 changes of the 120 can be produced, and now the services of the conductor have to be called in, who uses the terms 'Bob' or 'Single' to denote the changes in work shown in the following diagrams, taking up the work from the † in the foregoing one. We will in the first show the working of a Bob, in the second that of a Single,—these changes of course always taking place when the treble is leading:—

'Bob' 5 4 1 3 2	'Single' 5 4 1 3 2
5 1 4 2 3	5 1 4 2 3
1 5 4 3 2	1 5 4 3 2
1 4 5 2 3	1 5 4 2 3
4 1 5 3 2	5 1 4 3 2
4 5 1 2 3	5 4 1 2 3

It will be observed that all the bells, except the treble, are thrown out of their plain hunting work; the 4th and 5th remain below 3rd's place, and the 2nd and 3rd keep changing places: in change-ringing terms the 4th and 5th are said to 'make places,' and the 2nd and 3rd are said to make a 'double dodge.' It is by calling these bobs and singles at intervals previously settled on that the conductor is able to produce the whole 120 changes.

This method is much and generally practised on all numbers of bells from 5 to 12, its working being exactly the same on all, with the only difference that when the courses of the bells are altered by the rule, there are more bells to dodge, and the arrangements of bobs and singles become more complicated. It is, however, considered better suited to an uneven number of bells with a tenor covering,—such as would be ten bells when only the first nine were changing.

The *Stedman* method is another and favourite method among change-ringers. It derives its name from a Mr. Fabian Stedman by whom it was invented about the year 1640. It is on an entirely different principle to the Grandsire method, the foundation of it being that the three first bells go through the six changes of which they are capable (see Table of Changes) while the bells behind 'dodge'; at the end of each six changes one of these bells going up to take part in the dodging, and another coming down to take its place in the changes. It is an intricate method, and our space will not allow of a fuller explanation; it is carefully explained in Troyte's 'Change Ringing,' to which we have already referred.

Treble Bob. There are many variations of this which is usually performed on an even number of bells. It derives its name from the fact that, instead of the plain hunting course, the bells, and more especially the 'Treble,' have a dodging course. This will be seen by the following diagram, and for further explanation we must again refer to Troyte's 'Change Ringing.'

1 2 3 4 5 6	5 2 6 3 4 1
	2 5 3 6 1 4
2 1 3 4 6 5	2 3 5 1 6 4
1 2 4 3 5 6	3 2 1 5 4 6
2 1 4 3 6 5	3 2 5 1 6 4
2 4 1 6 3 5	2 3 1 5 4 6
4 2 6 1 5 3	2 1 3 4 5 6
4 2 1 6 3 5	1 2 3 4 6 5
2 4 6 1 5 3	2 1 4 3 5 6
2 6 4 5 1 3	1 2 4 3 6 5
6 2 5 4 3 1	1 4 2 6 3 5
6 2 4 5 1 3	4 1 2 6 5 3
2 6 5 4 3 1	1 4 6 2 3 5
2 5 6 3 4 1	4 1 6 2 5 3
5 2 3 6 1 4	4 6 1 5 2 3

The foregoing remarks we trust will explain the general meaning of the term 'Change Ringing' as used technically. The following Table shows the number of changes to be derived from any given number of bells up to 12 (the largest number ever rung in peal), the names given to such

changes, and the time generally allowed for ringing them :—

No. of Bells.	Name.	No. of Changes.	Years.	Days.	Hours.	Minutes.
3	. . . . .	6	. .	. .	. .	. .
4	Singles	24	. .	. .	. .	1
5	Doubles . . .	120	. .	. .	. .	5
6	Minor	720	. .	. .	. .	30
7	Triples	5,040	. .	. .	3	. .
8	Major	40,320	. .	1	4	. .
9	Caters (quaters)	362,880	. .	10	12	. .
10	Royal	3,628,800	. .	105	. .	. .
11	Cinques. . . .	39,916,800	3	60	. .	. .
12	Maximus . . .	479,001,600	37	355	. .	. .

[C. A. W. T.]

CHANOT, François, son of a violin-maker, was born in 1787 at Mirecourt in France. He entered the army as an engineer under the Empire, but quitted it after the Restoration. Returning to Mirecourt, he made special studies on the construction of the violin, and ultimately built one which deviated considerably in form from the accepted pattern. Believing that, in order to make every part of the instrument partake equally of the vibrations of the sound, the fibres of the wood should be preserved in their entire length, he considered the corners and curves of the outline as so many obstacles to the propagation of the waves of sound, and accordingly gave his violin a pear-shaped form, resembling that of the guitar. The belly he made quite flat, and left out the soundpost altogether, on the ground that it merely served to break the waves of sound, while in reality it transmits them from belly to back.

This violin (if one may still call it so), the only one Chanot ever made, he submitted to the authorities of the Institut de France. After having been examined by a committee of eminent men, both scientific and musical, and tried against instruments of Guarnerius and Stradivarius, it was pronounced not inferior in quality to the violins of these great makers. (Rapport de l'Institut, in the 'Moniteur,' Aug. 22, 1817). It is difficult to account for this decision, which experience quickly proved to be a complete delusion, as all instruments made after the new pattern turned out of indifferent quality. A brother of Chanot's, a violin-maker at Paris, for some time continued to make violins of this kind, but was soon obliged to give it up. This endeavour to improve upon the generally adopted pattern of the great Italian makers, resulted, like all similar attempts before and since, in complete failure. Chanot died in 1823. [P. D.]

CHANSON. The French *chanson*, derived from the Latin *cantio, cantionem*, is a little poem of which the stanzas or symmetrical divisions are called 'couplets.' Being intended for singing, the couplets are generally in a flowing rhythm, and written in an easy, natural, simple, yet lively style. As a rule, each couplet concludes with a repetition of one or two lines constituting the 'refrain'; but the refrain is sometimes separate, and precedes or follows the couplet, in which case it may be a distich or quatrain, or even a stanza, of different rhythm to the rest of the song. The history of the chanson would involve a review of the whole history of France, political, literary, and social. Suffice it to say here that all modern songs may be classed under four heads — the 'chanson historique'; the 'chanson de métier'; the 'chanson d'amour'; and the 'chanson bachique'; four divisions which may be traced in the ancient poets.

1. The historical songs may be subdivided into four classes, sacred, military, national, and satirical. The sacred songs include the 'cantique,' the 'noël,' or Christmas carol, the 'hymne,' and also the 'complainte,' or lament, and the 'chanson de solennités politiques,' composed to celebrate an accession to the throne, or other public event. The 'cantatas' performed on state occasions by other nations took their origin from these 'chansons de solennités.' The national songs of France are entirely modern. [See Vive Henri IV; Marseillaise; Départ Chant du, La Parisienne, &c.]

2. The 'chansons de métier,' like the 'chansons militaires,' were originally merely cries. (Kastner, 'Les Voix de Paris.') Of all the popular songs, these professional chansons are the fewest in number, and the least interesting both as regards words and music.

3. On the other hand, the 'chansons d'amour' are innumerable and well worth studying. In them the French poets exhausted all the resources of rhythm. The 'lai,' an elegiac song, accompanied by the rote, harp, or vielle (hurdy-gurdy); the 'virelai,' turning entirely on two rhymes; the 'descort,' in which the melody, and sometimes the idiom changed with each couplet; the 'aubade,' the 'chant royal,' the 'ballade,' the 'brunette,' the 'rondeau,' and the 'triolet,' are all forms of the 'chanson amoureuse,' which was the precursor of the modern 'romance.'

4. The 'chansons bachiques' are also remarkable for variety of rhythm, and many of them have all the ease and flexibility of the 'couplets de facture' of the best vaudeville writers. In some songs the words are more important, in others the music. Hence arose a distinction between the 'note' or air, and the 'chanson' or words. The old chansons have a very distinctive character; so much so that it is easy to infer the time and place of their origin from their rhythm and style. The popular melodies of a country where the inhabitants live at ease, and sing merely for amusement, have as a rule nothing in common with those of a people whose aim is to perpetuate the memory of the past. The songs too of those who live in the plains are monotonous and spiritless; whilst those of mountaineers are naturally picturesque, impressive, and even sublime. It is not only the influence

of climate which leaves its mark on the songs of a people; the spirit of the age has a great effect, as we may see if we remark how the chansons of France have drawn their inspiration mainly from two sources—church music, and the 'chansons de chasse.' Even in its songs, the influence of the two privileged classes, the clergy and the nobility, was felt by the people. Without pursuing this subject further, we will merely remark that the name 'chansons populaires' should be applied only to songs of which the author of both words and music is unknown.

It is also important to distinguish between the anonymous chanson, transmitted by tradition, and the 'chanson musicale,' by which last we mean songs that were noted down from the first, and composed with some attention to the rules of art. Such are those of the Châtelain de Coucy, composed at the end of the 12th century, and justly considered most curious and instructive relics in the history of music. (Michel et Perne, 'Chansons du Châtelain de Coucy,' Paris, 1830). Of a similar kind, and worthy of special mention, are the songs of Adam de la Halle, of which some are in three parts. (Coussemaker, 'Adam de la Halle,' Paris, 1872). True these first attempts at harmony are rude, and very different from the 'Inventions Musicales' of Clement Jannequin, and the songs for one or more voices by the great masters of the madrigal school; but the chanson of the middle ages was nevertheless the parent of the ariette in the early French operas-comique, and of the modern couplet; while the 'chanson musicale' in several parts is the foundation of choral music with or without accompaniment. By some of the great Flemish musicians the word chanson was extended to mean psalms and other sacred pieces. It is much to be regretted that the French, who are so rich in literary collections of songs, should have at present no anthology of 'chansons musicales' in notation, where might be seen not only 'Belle Erembor' and 'l'Enfant-Gérard,' anonymous compositions of the 12th century, but the best works of the troubadours Adenez, Charles d'Anjou, Blondel, Gace Brulés, Colin Muset, Thibault IV, Comte de Champagne, and of the Norman and Picard trouvères of the 13th, 14th, and 15th centuries. One great obstacle to such a work lies in the fact that the chansons of the 12th, 13th, and 14th centuries were so often altered in transcribing. It is however much to be hoped that some musician of taste and erudition will before long place within our reach the 'chansons d'amour,' and the 'chansons à boire,' which have been the delight of the French from the middle ages downwards.

The best works on the subject at present are:—'Histoire littéraire de la France,' vol. 23; 'Les Poëtes français' (Crépet, Paris, 4 vols.); Du Mersan's 'Chants et Chansons populaires de la France' (Paris, 1848, 3 vols.), with accompaniments by Colet, not in the style of the chansons; Coussemaker's 'Chants populaires des Flamands de France' (Ghent, 1856); Champfleury and Wekerlin's 'Chansons populaires des provinces de France' (Paris, 1860); Gagneur's 'Chansons populaires du Canada' (Quebec, 1865); Landelle's 'Chansons maritimes' (Paris, 1865); Nisard's 'Des Chansons populaires' (Paris, 1867). Capelle's 'La Clé du Caveau' (4th ed. Paris, 1872); and Verrimst's 'Rondes et Chansons populaires illustrées' (Paris, 1876). In the last two works the songs are not always correctly given. [G.C.]

CHANT. To chant is, generally, to sing; and, in a more limited sense, to sing certain words according to the style required by musical laws or ecclesiastical rule and custom; and what is thus performed is styled a Chant and Chanting, *Cantus firmus*, or *Canto fermo*. Practically, the word is now used for the short melodies sung to the psalms and canticles in the English Church. These are either 'single,' i.e. adapted to each single verse after the tradition of 16 centuries, or 'double,' i.e. adapted to a couple of verses, or even, according to a recent still greater innovation, 'quadruple,' ranging over four verses.

The qualifying terms *Gregorian*, *Anglican*, *Gallican*, *Parisian*, *Cologne*, etc., as applied to the chant, simply express the sources from which any particular chant has been derived.

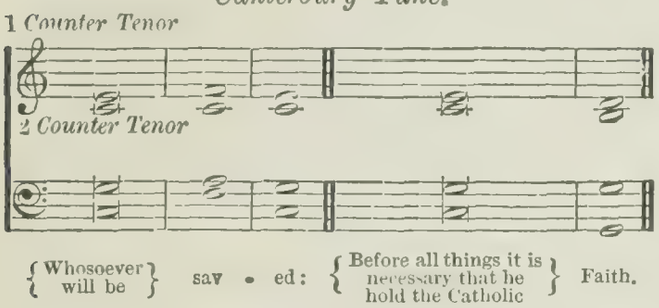
It is historically incorrect to regard the structure of ancient and modern chants as antagonistic each to the other. The famous 'Book of Common Praier noted,' of John Marbeck (1559), which contains the first adaptation of music to the services of the Reformed Anglican Church, is an adaptation of the ancient music of the Latin ritual, according to its then well-known rules, *mutatis mutandis* to the new English translations of the Missal and Breviary. The ancient Gregorian chants for the psalms and canticles were in use not only immediately after the Reformation, but far on into the 17th century; and although the Great Rebellion silenced the ancient liturgical service, with its traditional chant, yet in the fifth year after the Restoration (1664) the well-known work of the Rev. James Clifford, Minor Canon of S. Paul's, gives as the 'Common Tunes' for chanting the English Psalter, etc., correct versions of each of the eight Gregorian Tones for the Psalms, with one ending to each of the first seven, and both the usual endings to the eighth, together with a form of the Peregrine Tone similar to that given by Marbeck[1]. Clifford gives also three tones set to well-known harmonies, which have kept their footing as chants to the present day. The first two are arrangements of the 1st Gregorian Tone, 4th ending—the chant in Tallis's 'Cathedral Service' for the Venite—with the melody however not in the treble but (according to ancient custom) in the tenor. It is called by Clifford 'Mr. Adrian Batten's Tune'; the harmony is essentially the same as that of Tallis, but the treble takes his alto part, and the alto his tenor. The second, called 'Christ Church Tune' and set for 1st and 2nd altos, tenor, and bass, is also the same; except the third chord from the end—

[1] See Table of chants in 'Acc. harmonies to Brief Directory,' by Rev. T. Helmore. App. II. No. cxi.

Christ Church Tune.

Clifford's third specimen is quoted as 'Canterbury Tune,' and is that set to the Quicunque vult (Athanasian Creed) in Tallis's 'Cathedral Service'; but, as before, with harmonies differently arranged.

Canterbury Tune.



It has all the characteristics of the 8th Gregorian Tone, with just such variations as might be expected to occur from the lapse of time, and decay of the study of the ancient forms and rules of Church music.

The fourth of Clifford's examples is also a very good instance of the identity, in all essential characteristics, of the modern Anglican chant and the ancient Gregorian psalm tones. It is an adaptation of the 8th Tone, 1st ending—the tone being in the Tenor:—

The Imperial Tune.

The work published in 1661 by Edward Lowe, entitled 'Short Directions for the Performance of Cathedral Service' (2nd ed., 1664), also gives the whole of the tones, and nearly all their endings, according to the Roman Antiphonarium, and as Lowe had sung them before the Rebellion when a chorister at Salisbury. He also gives the harmonies quoted above as the 'Imperial' and 'Canterbury' tunes, and another harmony of the 8th Tone, short ending (Marbeck's 'Venite') with the plainsong in the bass.

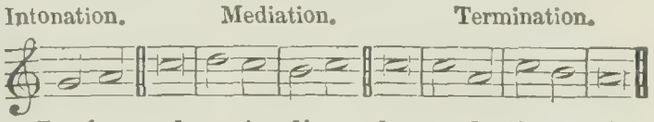
The 'Introduction to the Skill of Music,' by John Playford (born 1613), in its directions for the 'Order of Performing the Divine Service in Cathedrals and Collegiate Chapels' confirms the above statements. Playford gives seven specimens of psalm tones, one for each day of the week, with 'Canterbury' and the 'Imperial' tunes in 'four parts, proper for Choirs to sing the Psalms, Te Deum, Benedictus, or Jubilate, to the organ.'

The Rev. Canon Jebb, in the second volume of his 'Collection of Choral Uses of the Churches of England and Ireland' (Preface, p. 10), gives from the three writers quoted and from Morley's 'Introduction' (1597) a table of such old English chants as are evidently based upon or identical with the Gregorian psalm tones.

It is interesting to note also that in the earliest days of the Reformation on the Continent, books of music for the service of the Reformed Church were published, containing much that was founded directly upon the Gregorian plainsong; and it was chiefly through the rage for turning everything into metre that the chant proper fell into disuse among Protestant communities on the Continent. See the 'Neu Leipziger Gesangbuch' of Vopelius (Leipzig 1682).

The special work for the guidance of the clergy of the Roman Church, and all members of canonical choirs, in the plainsong which they have specially to chant, is called the *Directorium Chori*. The present Directorium corresponds to the famous work prepared by Guidetti (1582), with the aid of his master Palestrina. But as is the case in most matters of widespread traditional usance, differences are found between the books of present and past liturgical music, not simply in different countries and centuries, but in different dioceses of the same country and the same century. The York, Hereford, Bangor, and Lincoln 'uses' are named in our Prayer Book, as is also that of Salisbury, which obtained a foremost place of honour for the excellence of its church chant. Our own chants for the responses after the Creed, in the matins and vespers of English cathedrals, are the same to the present day with those found in the most ancient Sarum Antiphonary, and differ slightly from the Roman.

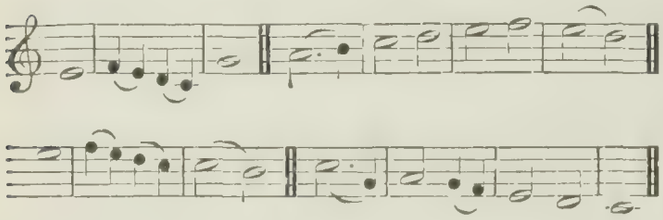
The psalm tone, or chant, in its original and complete form, consists of (1) An Intonation at the beginning, followed by a recitation on the dominant of its particular mode; (2) A Mediation, *a tempo*, closing with the middle of each verse; (3) Another recitation upon the dominant with a Termination completing the verse, as in the following—the Third Tone:—



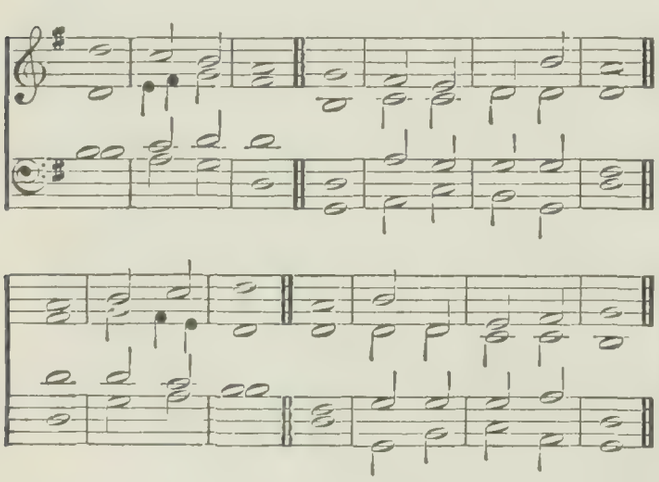
In the modern Anglican chants the Intonation has been discarded, and the chant consists of the Mediation and Termination only.

When the tune or phrase coincides with a single verse of the psalm or canticle it is styled a 'single chant,' as are all those hitherto cited. At the time of the Restoration, as already stated, the Gregorian chants were still commonly used, till lighter tastes in music and the lessened numbers of men in cathedral choirs led to the composition of new treble chants and a rage for variety. Some of these, which bear such names as Farrant, Blow, and Croft, are fine and appropriate compositions. But a different feeling

gradually arose as to the essential character of church music; double chants and pretty melodies with modern major or minor harmonies, came to be substituted for the single strains, the solemn and manly recitation tones, and the grand harmonies of the 16th century. The Georgian period teemed with flighty chants, single and double; many of which can hardly be called either reverential or beautiful—terms which no one can apply to the following (by Camidge,) still in frequent use, and by no means the worst that might be quoted:—



But however objectionable this practice may be regarded, it must be confessed that many very charming melodies have been produced on the lines of the modern double chant by modern composers of great eminence. The following by Dr. Crotch is remarkable for its grace and elegance, as well as for the severity of the contrapuntal rule to which the quondam Oxford professor has subjected himself in its construction (per recte et retro). Each of the four parts in the former half of the chant has its notes repeated backwards in the corresponding bars of the second half.



It remains to add a few remarks on the arrangement of the words in chanting.

That the principles of the old Latin chanting were adopted in setting the music to the new English liturgy and offices, is evident from every text-book of English chanting from Archbishop Cranmer's letter to Henry VIII and from Marbeck downwards, as long as any decent knowledge of the subject remained in English choirs. Little by little, however, the old rules were entirely neglected; generally speaking, neither the clergy nor the lay members of the English choirs knew anything more about chanting than the oral traditions of their own churches; thus things grew gradually worse and worse, till no rule or guide seemed left; choirmen and boys took their own course, and no consent nor unity of effect remained, so far as the recitation and division of the words were concerned.

On the revival of Church principles in 1830–1840 our own English documents of ecclesiastical chanting, and the pre-Reformation sources from which they were derived, began to be studied. Pickering and Rimbault each re-edited Marbeck. Dyce and Burns published an adaptation of his plainsong to the Prayer Book. Oakley and Redhead brought out the 'Laudes diurnæ' at the chapel in Margaret Street, London. Heathcote published the Oxford Psalter, 1845. Helmore's 'Psalter Noted' (1849-50) took up Marbeck's work, at the direction after the Venite—'and so with the Psalms as they be appointed'—and furnished an exact guide for chanting according to the editor's view of the requirements of the case. Moreton Shaw, Sargent, and J. B. Gray also published Gregorian Psalters.

Meantime the modern Anglican chant was being similarly cared for. Numerous books, beginning with that of Mr. Janes (1843), issued from the press, giving their editors' arrangement of the syllables and chant notes for the Psalter and Canticles. Among the most prominent of these may be mentioned Mr. Hullah's 'Psalms with Chants' (1844); Helmore's 'Psalter Noted' (1850); the Psalter of the S.P.C K. edited by Turle (1865); the 'English Psalter' (1865); the 'Psalter Accented' (1872); the 'Cathedral Psalter' (1875); the Psalters of Ouseley, Elvey, Gauntlett, Mercer, Doran and Nottingham, Heywood and Sargent. Among these various publications there reigned an entire discrepancy as to the mode of distributing the words. Beyond the division of the verse into two parts given in the Psalms and Canticles of the Prayer Book, no pointing or arrangement of the words to the notes of the chant has ever been put forward by authority in the Anglican Church, or even widely accepted. Each of the editors mentioned has therefore followed his own judgment, and the methods employed vary from the strictest syllabic arrangement to the freest attempt to make the musical accent and expression agree with those which would be given in reading—which is certainly the point to aim at in all arrangements of words for chanting, as far as consistent with fitness and common sense. It may be hoped that the increased attention given to this important subject, may lead to the use of those guide books only which best reconcile the demands of good reading and good singing. [T. H.]

CHANTERELLE, a French term for the upper or E string of the violin—that on which the melody is usually *sung*. [G.]

CHAPEAU CHINOIS. [Chinese Pavilion.]

CHAPELLE, originally the musicians of a chapel, and now extended to mean the choir or the orchestra, or both, of a church or chapel or other musical establishment, sacred or secular. The maitre de chapelle is the director of the music. In German the word Kapelle or Capelle is used more exclusively for the private orchestra

of a prince or other great personage, and the Kapell-meister is the conductor or director. Cappella pontificale is the term for the whole body of singers in the Pope's service, the cantatore cappellani, the cantatori apostolice, and the cantatori pontificale.

The word 'capella' is said to be derived from the *cape* of S. Martin, on which solemn oaths used to be taken. Thence it came to mean the building containing the cape, and thence the musicians, also the vestments, and the vessels of the building. [G.]

CHAPELS ROYAL. Bodies of clergy and lay-clerks who minister at the courts of Christian monarchs; and also the places in which they worship. There are several in England—viz., at St. James's Palace, Whitehall, and St. George's, Windsor, etc. From the 'Liber Niger Domus Regis' (1461), the earliest known record on the subject, we learn that in Edward IV's reign there was a well-established Chapel Royal, consisting of a dean; a confessor to the household; 24 chaplains and clerks variously qualified—by skill in descant, eloquence in reading, and ability in organ-playing; 2 epistlers, ex-chorister-boys; 8 children; a master of the grammar school; and a master of the children, or master of song.

The term Chapel Royal is now usually applied to that at St. James's Palace. The chapel is between the Colour Court and the Ambassadors' Court. The establishment consists of the Dean, the Lord High Almoner; the Clerk of the Closet, and 2 deputies; the sub-dean; 48 chaplains; 8 priests in ordinary, a master of the children; one lay composer; one lay organist and chapel-master or choir-master; 8 lay gentlemen and 10 boys; 1 sergeant of the vestry; 1 groom of ditto; and other attendants.

The service is a full choral one, at 10 a.m., 12 noon, and 5.30 p.m. on Sundays, and at 11 a.m. on feast-days. The boys are educated at the cost of the chapel, and as a rule sing there only. The chief musical posts of the establishment are at present held as follows:—Master of the Children, Rev. Thos. Helmore, one of the priests in ordinary; Composer, Sir John Goss; Organist and Choir-master, Mr. C. S. Jekyll.

The Chapel Royal at WHITEHALL (Banqueting House) is under the same chief officers as St. James's—but is now attended only once a year by the choir of that establishment in the special service of Maundy Thursday, on the afternoon of Thursday in Holy Week, when gifts called 'Benevolences' are distributed by the Lord High Almoner to certain poor people, as many in number as the sovereign is years old. The ceremony is a relic of a service which included washing the feet of the poor, of the same nature with that performed by the Pope on the same day. That part of it, however, as well as the distribution of fish and bread before the second lesson, has long been discontinued.

The following special anthems were formerly sung in the course of the service:—'Hide not thou thy face from us, O Lord' (Farrant), 'Prevent us, O Lord' (Byrd), 'Call to remembrance, O Lord' (Farrant), 'O praise the Lord all ye heathen' (Croft). They are now varied each year.

The Chapel Royal of the SAVOY (Strand) is a Chapel Royal in name only. The appointment of minister is in the gift of the Duchy of Lancaster, and the service is dependent on the taste or ability of the minister, as in any other ordinary chapel. [T.H.]

CHAPERONS BLANCS, LES. A comic opera in three acts; the libretto by Scribe, the music by Auber. Produced in Paris April 9, 1836. [G.]

CHAPPELL & CO. This musical firm commenced business in January 1812, at 124 New Bond Street, previously tenanted by Goulding, D'Almaine, & Co. The firm consisted of Samuel Chappell, John Baptist Cramer, and Francis Tatton Latour. At the expiration of seven years, J. B. Cramer retired, and Chappell & Co., requiring more space, removed to a nearly opposite house, 50 New Bond Street. Recent enlargements have increased the premises to three houses in Bond St., and the site of a former stable-yard as well as of large back gardens of three houses in George Street. The first partnership is noticeable for the establishment of the Philharmonic Society, all the business arrangements for which were made at No. 124. Mr. Chappell further lent his house for the meetings of the Directors, and refreshed the weary ones. J. B. Cramer was then at the zenith of his fame, and the spirit would sometimes move him to play until one, two, or three in the morning, to the great delight of his auditors. When the society had become firmly established, a silver teapot was presented to the lady of the house. At the end of the second term of partnership (1826), Latour withdrew, and carried on a separate business until 1830, when he sold it to his former partner. Samuel Chappell died Dec. 1834, and the business was then carried on for the widow by her sons,—William, the eldest, being 25 years old. Desiring to propagate a knowledge of the music of the Madrigalian era, William (in 1840) projected the Musical Antiquarian Society, which held its meetings and rehearsals at No. 50. He edited Dowland's songs for the Society, and also edited and published (1838–40) a 'Collection of National English Airs,' giving their pedigrees and the anecdotes connected with them, with an essay on minstrelsy in England. This was afterwards expanded into his 'Popular Music of the Olden Time' (2 vols. 1855–59). The business was greatly extended by Thomas Chappell, under a family arrangement by which his elder brother left, and bought the half of the business carried on under the name of Cramer & Co., with the late T. F. Beale as his partner. It was under Thos. Chappell's management that the great extension of the buildings took place, and he was the projector of the Monday Popular Concerts, and the Saturday Popular Concerts which sprang out of them, both of which have owed their success in

great measure to the management of S. Arthur Chappell, the younger brother. [MONDAY POPULAR CONCERTS.] A large concert-room had been much wanted at the west end of London, and St. James's Hall was projected and carried out mainly by the Chappells.

The pianoforte factory of Chappell and Co. is in Chalk Farm Road. The average of manufacture is from 25 to 30 pianos per week. [W.C.]

CHAPPINGTON, JOHN, built an organ in 1597 for Magdalen College, Oxford. [V. DE P.]

CHAPPLE, SAMUEL, was born at Crediton, in 1775. Whilst an infant he was deprived of sight by small-pox. At an early age he commenced the study of the violin, and when about fifteen was taught the pianoforte by a master named Eames, who had been a pupil of Thomas, a scholar of John Stanley—all blind men. In 1795 he was appointed organist of Ashburton, where he continued for upwards of forty years. He composed and published many anthems, songs, glees, and pianoforte sonatas. [W. H. H.]

CHARACTERISTIC. This term is sometimes applied to music which is designed as the expression of some special sentiment or circumstance. Thus in vocal music, if the melody is appropriate to the words, we may speak of the 'characteristic setting of the text.' In instrumental music, also, the word may be used where what is known as 'local colouring' is introduced; e.g. the 'Ranz des vaches' movement in Rossini's overture to 'Guillaume Tell' might be properly described as 'characteristic.' The term is also occasionally applied to programme music. Beethoven's sonata 'Adieu, Absence, and Return' is frequently entitled the 'Sonate Caracteristique,' though it does not appear that the title was given by the composer. He has, however, himself used it for the overture to Leonore, published as op. 138. (See Nottebohm's 'Them. Verzeichniss.') Spohr's 4th Symphony is entitled 'Die Weihe der Töne; charakteristisches Tongemälde,' &c. [E. P.]

CHARD, GEORGE WILLIAM, Mus. Doc., was born about 1765. He received his early musical education in the choir of St. Paul's under Robert Hudson, Mus. Bac. In 1787 he became lay clerk of Winchester Cathedral, and some years later was appointed organist of that church and of the adjacent college. In 1812 he took the degree of Doctor of Music at Cambridge. He composed some church music and other sacred pieces, some of which have been published, and some songs and glees; of the latter he published 'Twelve Glees, for three, four, and five voices.' He died May 23, 1849, aged 84. [W. H. H.]

CHARITY CHILDREN, MEETING AT ST. PAUL'S. A festival service attended by the children of the old charity schools of the metropolis, is held annually in June under the dome of St. Paul's Cathedral, the children taking a prominent part in the singing. The first of these festivals was held in 1704, on the Thursday in Whitsunweek, at St. Andrew's, Holborn; the second in 1705 at St. Sepulchre's, where the service took place until 1738, when it was held at Christ Church, Newgate St., and was continued there until 1801. In that year the children met at the cathedral, where the services have since been held, except in 1860 when the cathedral was under repair and the schools assembled on the Handel orchestra at the Crystal Palace. On April 23, 1789, the children met at St. Paul's, when George the Third went in state to return thanks for his restoration to health; and, earlier still, on July 7, 1713, at the thanksgiving for the Peace of Utrecht they were assembled in the streets. The effect of the music has been recorded by many eminent musicians, including Haydn, in whose memorandum book in the Conservatoire at Vienna there is a note on the service, quoting Jones's double chant (Pohl's 'Haydn in London,' 212), and Berlioz, who was present in 1851 ('Soirées de l'Orchestre,' No. 21). The number of the children varies, but is generally between 5000 and 6000; they are arranged in an amphitheatre constructed for the occasion under the dome. The service, which includes the Hallelujah Chorus, is accompanied by the organ, trumpets, and drums. Up to 1863 the 113th psalm had been sung before the sermon, but in that year Mendelssohn's 'Sleepers, wake' was substituted for it. In 1865 Sir John Goss wrote a unison setting of the 'Te Deum,' which took the place of Boyce in A, and in 1866 he wrote a 'Jubilate' in the same form. Among the conductors have been Mr. Bates, Mr. H. Buckland, and Mr. Shoubridge. [C. M.]

CHARLES THE SECOND. An English opera in two acts; the words by Desmond Ryan, the music by Macfarren. Produced at the Princess's Theatre Oct. 27, 1849. [G.]

CHASSE, À LA, a term applied to music which intentionally imitates hunting or contains horn passages suggesting it. Such are Méhul's overture to 'Le Jeune Henri,' the hunting choruses in 'The Seasons,' and in 'Der Freischütz.' But this does not excuse the French publisher who entitled Beethoven's overture in C (op. 115) 'La Chasse,' because of a passage for two horns in the introduction, or the German publisher who followed him in designating it 'Jagd-ouverture.' [G.]

CHATTERTON, JOHN BALSIR, eminent harpist, born at Norwich 1810, studied under Bochsa and Labarre; succeeded Bochsa as professor of the harp at the Royal Academy, and in 1844 was appointed harpist to the Queen. He retained both appointments till his death, which took place in London in 1871. Chatterton wrote much for the harp, chiefly operatic selections. [M. C. C.]

CHAULIEU, CHARLES, born in Paris 1788, died in London 1849, pianist; studied in the Conservatoire under Adam and Catel. In his earlier years he was a good teacher, but failed to keep pace with the progress of execution. In 1840 he settled in London. He arranged an immense quantity of opera airs for the pianoforte,

and composed sonatas, caprices, rondeaux, and a collection of studies called 'L'Indispensable' for the same instrument. He contributed well-written articles to 'Le Pianiste' a musical journal (Paris 1834 and 1835). [M. C. C.]

CHAUNTER. The highest pipe of the bagpipe, from which the 'chaunt' or melody is produced, as opposed to the drones, which each speak only to a single note. [BAGPIPE.] [W. H. S.]

CHECK (Fr. *L'Attrape, La Chaise*; Ital. *Ribatto* or *Paramartello*; Ger. *Fänger*), an important member in the action of a grand pianoforte, consisting of an upright of thick wire, bearing an almost spade-shaped head of leather or some light wood covered with leather. It is fixed in the back part of the key behind the hammer, and its duty is to catch the hammer when it falls a certain distance away from the string, and hold it until it is released by the finger of the player allowing the key to rise. In cottage pianofortes or pianinos that have check actions the check is placed before the hammer, and a stud projecting from the butt of the hammer comes in contact with the check. [PIANOFORTE.] [A. J. H.]

CHEESE, G. J., organist of Leominster in 1771, and subsequently organist and professor of the pianoforte in London, published 'Practical Rules for Playing and Teaching the Pianoforte and Organ.' [W. H. H.]

CHELARD, HIPPOLYTE ANDRÉ JEAN BAPTISTE, born Feb. 1, 1789, in Paris, son of a musician at the Grand Opéra, was destined for the musical profession from his childhood, and studied at the Conservatoire under R. Kreutzer for the violin, and Gossec, Méhul, and Cherubini for composition. Having won the 'Grand Prix' for composition he went to Italy, and studied church music under Baini and Zingarelli in Rome, and dramatic music under Paisiello and Fioravanti at Naples. He produced his first work, a comic opera, 'La casa da vendere,' at Naples in 1815. On his return to Paris he became a violinist at the Grand Opéra, and gave lessons, composing diligently at the same time. After infinite trouble his tragic opera of 'Macbeth' (libretto by Rouget de l'Isle) was produced at the Grand Opéra (June 29, 1827), but it was soon removed from the boards, and Chelard left Paris for Munich, where the success of 'Macbeth' was so decided, that the King of Bavaria made him his chapel-master. He returned to Paris, and remained there till the Revolution of 1830 drove him back to Munich to become widely known as a composer and leader. In 1831 he led the Thuringian Festival at Erfurt. In 1832 and 1833 he was in London conducting the German opera company, of which Schröder-Devrient, and Haitzinger were members.[1] In 1836 he was employed as theatre and concert director at Augsburg, and in 1840 succeeded Hummel as court Kapellmeister at Weimar. One of the events of this time was the arrival of Berlioz in 1843; and it is pleasant to remember that it was Chelard who urged the eccentric Frenchman to visit Mendelssohn at Leipsic, and 'made him blush' at the suggestion that his old friend would probably not be glad to see him. ('Voyage musicale,' Lettre 4.) He was succeeded by Liszt in 1852, but he continued to the close of his life at Weimar, and died in 1861. He composed several other operas, but none so successful as 'Macbeth.' 'Hermanns-Schlacht' (Munich, 1835) is a solid and carefully written work in the German style. His operas, though full of merit, and effective in their day, are no longer performed; the overture to 'Macbeth' alone is occasionally heard at concerts. While he clung to the style of French romantic opera, he strove somewhat ostentatiously to adopt that of the German school. But he wanted the power to enable him to weld these conflicting elements into a harmonious whole. [A. M.]

[1] Fétis says that Malibran sang in his 'Student' in 1834.

CHELL, WILLIAM, Mus. Bac., successively lay vicar, prebendary, and precentor of Hereford Cathedral, graduated in music at Oxford in 1524. He was author of two works, entitled 'Musicæ practicæ Compendium,' and 'de Proportionibus Musicis.' [W. H. H.]

CHERUBINI, MARIA LUIGI CARLO ZENOBI SALVATORE, born in Florence, Sept. 14, 1760, son of a musician at the Pergola theatre. His musical faculty was evident from the first. 'I began,' says he, in the Preface to his autograph Catalogue, 'to learn music at six, and composition at nine. The first from my father, the second from Bartolomeo and Alessandro Felici, and after their death from Bizzarri and J. Castrucci.' His first work was a Mass and Credo in D, for four voices and accompaniment, and by the time he was sixteen he had composed 3 Masses, 2 Dixits, a Magnificat, a Miserere, and a Te Deum, besides an Oratorio, 3 Cantatas, and other smaller works. In 1777 or 8 the Grand Duke, afterwards the Emperor Leopold II, granted him an allowance that he might study under Sarti at Bologna. Thither Cherubini went, and there he remained for four years, thoroughly acquiring the old Italian contrapuntal style, and gaining that proficiency in polyphonic writing in which no composer since his time has equalled him, unless it be Mendelssohn. The compositions given in the Catalogue[1] under 1778 and 9 are all Antiphons written on *Canti fermi, à la Palestrina*. With the early part of 1780, however, this stops. His first opera, 'Quinto Fabio,' was written during that summer and produced at Alessandria, and for the next fourteen years operas and dramatic music seem to have engaged almost his entire attention:—1782, 'Armida' (Florence), 'Adriano in Siria' (Leghorn), 'Il Messenzio' (Florence); 1783, 'Il Quinto Fabio' (Rome), 'Lo sposo di tre' (Venice); 1784, 'L' Idalide'

[1] The Catalogue referred to here and elsewhere in this article was compiled by Cherubini himself, with an interesting Preface, and published after his death by Bottée de Toulmon, under the title of 'Notice des manuscrits autographes de la musique composée par feu M. L. C. Z. S. Cherubini, etc., etc., Paris, chez les principaux Editeurs de musique,' 1843. It has been reprinted by Mr. Bellasis in his 'Memorials.'

(Florence), 'L' Alessandro nell' Indie' (Mantua). These operas must have made his name known all over Italy. In 1784 he was invited to London, and wrote 'La Finta Principessa' (1785), and 'Giulio Sabino' (1786), for the King's Theatre, but without success. He also made large additions to Paisiello's 'Marchese Tulipano,' and other operas then on the stage in London. He was much noticed by the Prince of Wales, and held the post of Composer to the King for one year. In July 1786 he left London for Paris, where he seems to have remained for the whole of the next year, very much fêted and liked. In the winter of 1787–8 he brought out his eleventh opera at Turin, 'Ifigenia in Aulide.' He then returned to Paris, which from that time became his home. His first opera in Paris was 'Demophon,' to Marmontel's libretto, Dec. 5, 1788. In this opera he broke loose from the light and trivial vein of the Neapolitan school, and laid the foundation of the grand style which he himself afterwards so fully developed. Meanwhile he was fully employed. Léonard, Marie Antoinette's coiffeur, had obtained permission to found an Italian Opera, and Cherubini received the entire musical direction of it. During the years 1789–92, he conducted the so-called 'Bouffons' at the Theatre de la Foire St. Germain, in operas of Anfossi, Paisiello, Cimarosa, and other Italians, besides writing a great number of separate pieces in the same style for insertion into these works. At the same time he was eagerly pushing on in the path opened by 'Demophon.' On the 18th of July, 1791, he brought out 'Lodoïska,' a decided step in advance. The effect produced by his new style, with its unusual harmonic combinations and instrumental effects, was both startling and brilliant, and took the composers of the day completely by surprise. 'Lodoïska' was followed by a series of operas in which he advanced still further. 'Koukourgi' (1793) remained in MS. to be afterwards adapted to 'Ali Baba'; but 'Elisa' (Dec. 13, 1794), 'Medée' (March 13, 97), 'L' Hôtellerie Portugaise' (July 25, 98), 'Les deux Journées' (Jan. 16, 1800), known in Germany as 'Der Wasserträger,' as well as a number of small one-act works, such as 'Anacréon' (1803), and 'Achille à Scyros,' both ballet-operas and both masterpieces, show how unceasing was his activity, and how much he must have pleased the opera-goers. But though successful with the public, his pecuniary position was anything but satisfactory. When the 'Conservatoire de Musique' was founded in 1795, he was appointed one of the three 'Inspecteurs des Études,' an appointment by no means commensurate with his genius and artistic position, chiefly no doubt because of Napoleon's dislike to him, a dislike which the Emperor took no pains to conceal. Cherubini's nature, at all times grave, not to say gloomy, became visibly depressed under these circumstances, and he began to lose all pleasure in his profession. In 1795 he married Madlle. Cécile Tourette, a step not likely to diminish his anxieties. He therefore willingly accepted an offer to write an opera for the Imperial Theatre at Vienna, where he arrived early in July 1805. Here he made acquaintance with Beethoven, whose deafness was not then so great as to be an obstacle to conversation, and the two were often together. Beethoven esteemed Cherubini above all the then living writers for the stage, and his vocal music was much influenced by him. What Cherubini thought of Beethoven's music is not so clear. He was present at the first performances of 'Fidelio,' but beyond his remarks that no one could tell what key the overture was in, and that Beethoven had not sufficiently studied writing for the voice, nothing is known. 'Il était toujours brusque,' was his one answer to enquiries as to Beethoven's personal characteristics. (See Schindler's 'Beethoven,' i. 118, also p. 184 of this Dictionary.)

The 'Wasserträger' was performed shortly after Cherubini's arrival, and 'Faniska' produced Feb. 25, 1806. But it was a poor time for operas in Vienna. The war between Austria and France broke out immediately after his arrival; Vienna was taken on Nov. 13, and Cherubini was soon called upon to organise and conduct Napoleon's *soirées* at Schönbrunn. But his main object at Vienna was frustrated, and he returned to France. His mind became so much embittered as to affect his health. Whilst living in retirement at the château of the Prince de Chimay, his friends entreated him to write some sacred music for the consecration of a church there; for a long time he refused, but at last set to work secretly, and surprised them with the Mass in F for three voices and orchestra (1809). With this work a new epoch opens. It is true that both in 1809 and 1810 we find one-act operas ('Pimmalione,' Nov. 30, 1809, 'Le Crescendo,' Sept. 1, 1810), that in 1813 he wrote the 'Abencérages,' and even so late as 1833 'Ali Baba,' but the fact remains that after 1809 sacred music was Cherubini's main occupation. Besides a number of smaller sacred pieces for one, two, three, or more voices, with orchestra, organ, or quartet, the Catalogue for the years 1816–25 contains the 'Messe Solennelle' in C (March 14, 1816), a 'Gloria' in B♭, a 'Credo' in D, the 'Messe des Morts' (Requiem) in C (all 1817); the 'Messe Solennelle' in E (1818); that in G, and a 'Kyrie' (both 1819); that in B♭ (Nov. 1821); a 'Kyrie' in C minor (Sept. 13, 1823); the Coronation Mass for 3 voices (April 29, 1825); and lastly the 'Requiem' in D for men's voices (Sept. 24, 1836).

During the hundred days Napoleon made him Chevalier of the Legion of Honour; and shortly after, under Louis XVIII, he was elected member of the 'Institut,' and in 1816 was appointed jointly with Lesueur 'musician and superintendant of the King's Chapel,' with a salary of 3,000 francs. Thus almost at once did honour, position, and income, all fall upon him. In 1822 he became Director of the Conservatoire, and the energy which he threw into his new work

is shown by the 'Solféges pour l'examen de l'École,' which fill the Catalogue during the next few years, and by the 'Cours de Contrepoint et de la Fugue,' which was published in 1835. Nor are these years barren in instrumental works. In 1815 the Philharmonic Society, then recently formed, offered him the sum of £200 for a symphony, an overture, and a vocal piece, and at their invitation he paid a second visit to London. He arrived in March; the Symphony (in D) was finished on April 24, and played on the 1st of May. It was afterwards (in 1829) scored as a quartet. The Overture was performed at the concert of the 3rd of April, and another MS. overture on May 29. In addition to these the Catalogue shows a Funeral March for full orchestra (March 1820); a march for 'Faniska' (May 15, 1831); six string quartets, viz. in Eb (1814), in C, from the Symphony, with a new Adagio (1829), in D (July 31, 1834), in E (Feb. 12, 1835), in F (June 28, 1836), in A minor (July 22, 1837); and a string quintet in E minor (Oct. 28, 1837). Cherubini died on the 15th of May, 1842, highly honoured and esteemed. In addition to the works above mentioned he wrote several operas in conjunction with other composers, such as 'Blanche de Provence' in 1821, to celebrate the baptism of the Duc de Bordeaux, with Boïeldieu, Paer, Berton, and Kreutzer; also a great number of canons for two, three, or more voices. The catalogue contains in all 305 numbers, some of them very voluminous, besides a supplementary list of thirty works omitted by Cherubini, as well as eighteen volumes (some of them of more than 400 pages) of music by various Italian writers, copied out by the great composer himself, a practice which he admits to have learned from his old master Sarti.

Cherubini's artistic career may be divided into three periods. The first, 1760–1791, when he was writing motets and masses à la Palestrina, and operas in the light Neapolitan vein, or may be called his Italian period. The second Operatic period opens with 'Lodoïska,' though the beginning of the change is apparent in 'Demophon' (1788) in the form of the concerted pieces, in the entrances of the chorus, and the expressive treatment of the orchestra. 'Lodoïska' however shows an advance both in inspiration and expression. 'Medée' and 'Les deux Journées' form the climax of the operatic period. In the former the sternness of the characters, the mythological background, and above all the passion of Medea herself, must have seized his imagination, and inspired him with those poignant, almost overpowering accents of grief, jealousy, and hatred in which 'Medée' abounds. But it is impossible not to feel that the interest rests mainly in Medea, that there is a monotony in the sentiment, and that the soliloquies are tedious; in a word that in spite of all its force and truth the opera will never command the wide appreciation which the music as music deserves. The 'Deux Journées' forms a strong contrast to 'Medée,' and is a brilliant example of Cherubini's versatility. Here the sphere of action is purely human, simple, even plebeian, and it is impossible not to admire the art with which Cherubini has laid aside his severe style and adapted himself to the minor forms of the arietta and *couplet*, which are in keeping with the idyllic situations. The finales and other large movements are more concise, and therefore more within the range of the general public, and there is an ease about the melodies, and a warmth of feeling, not to be found elsewhere in Cherubini. This period closes with the 'Abencérages' in 1813, for 'Ali Baba,' though completed in 1833, was largely founded on 'Koukourgi' (1793). The third period, that of his sacred compositions, dates properly speaking from his appointment to the Chapelle Royale in 1816, though it may be said to have begun with the Mass in F (1809), which is important as being the first sacred work of his mature life, though it is inferior to that in A, and especially to the Requiem in D minor. The three-part writing in the Mass in F seems scarcely in keeping with the broad outlines of the work, and the fugues are dry and formal. That in A, also for three voices, is concise, vocal, and eminently melodious. The Requiem in C minor is at once his greatest and most famous work. The Credo for eight voices *a capella* is an astonishing instance of command of counterpoint, and shows how thoroughly he had mastered the style of Palestrina, and how perfectly he could adapt it to his own individual thoughts. *Technique* apart, it ranks below his other great sacred works. It is probable that Cherubini intended it to be considered as a study, for only two numbers were published during his life-time, viz. the concluding fugue 'Et vitam,' and an elaborately developed 'Ricerca' in eight parts with one chief subject and three counter-subjects, in which all imaginable devices in counterpoint are employed.

In estimating Cherubini's rank as a musician, it must be remembered that though he lived so long in Paris, and did so much for the development of French opera, he cannot be classed among French composers. His pure idealism, which resisted the faintest concession to beauty of sound as such, and subjugated the whole apparatus of musical representation to the idea; the serious, not to say dry, character of his melody, his epic calmness—never overpowered by circumstances, and even in the most passionate moments never exceeding the bounds of artistic moderation—these characteristics were hardly likely to make him popular with the French, especially during the excitement of the Revolution. His dramatic style was attractive from the novelty of the combinations, the truth of the dramatic expression, the rich harmony, the peculiar modulations and brilliant instrumentation, much of which he had in common with Gluck. But his influence on French opera was only temporary. No sooner did Boieldieu appear with his sweet pathetic melodies and delicate harmonies, and Auber with his piquant elegant style, than the severer muse of Cherubini,

dwelling in a realm of purer thought, dropped its hold on the public. His closest tie with the French school arose from the external accident of his connection with the Conservatoire, where he had the formation of all the important French composers of the first half of the century. It was in Germany that his works have met with the most enduring appreciation. His church music, 'Medée,' and the 'Deux Journées,' still keep their hold on the German public. One of the first things Mendelssohn did after he felt himself safe in the saddle at Düsseldorf was to revive the latter opera, and to introduce the mass in C in the church. Six months later he brought forward one of the Requiems, and when he had to conduct the Cologne Festival in 1835 it is to Cherubini's MS. works that he turns for something new and good. A reference to the Index of the Leipzig Allgem. musikalische Zeitung will show how widely and frequently his works are performed in Germany. In England, too, the operas just named have been revived within the last few years, and the opera-overtures are stock pieces at all the best concerts. Cherubini forms the link between classic idealism and modern romanticism. His power of making the longest and most elaborate movements clear is very remarkable, especially when combined with the extraordinary facility of his part-writing; while his sense of form was almost as perfect as Mozart's, though he cannot compare with Mozart in the intensity of his melodic expression, or in the individuality with which Mozart stamped his characters. In the *technique* of composition, and in his artistic conception and interpretation, he shows a certain affinity to Beethoven, more especially in his Masses. His greatest gift was perhaps the power of exciting emotion. His style had a breadth and vigour free from mannerism and national peculiarities. It was in his sacred music that he was most free to develope his individuality, because he could combine the best points in his operas with masterly counterpoint. When we consider the then deplorable state of church music, it is difficult to exaggerate the importance of the change he wrought.

The latest and most complete work on Cherubini is the biography of Mr. Edward Bellasis, 'Cherubini: Memorials illustrative of his Life,' London, 1874; the preface to which contains a list of the principal authorities, including Cherubini's own Catalogue, of which the title has been already given in full. For personal traits and anecdotes—and in the case of Cherubini these are more than usually interesting and characteristic—the reader should consult the article in Fétis's 'Biographie universelle' and Berlioz's 'Memoirs,' also an article by Hiller, which appeared in 'Macmillan's Magazine,' July 1875, and afterwards in his 'Musikalisches und Persönliches,' 1876. His portrait by Ingres is in the gallery of the Luxemberg, Paris. He left one son and two daughters, the younger of whom was married to Hippolyte Rossellini of Florence. [A. M.]

CHEST-VOICE. That no voice is 'produced' throughout its extent, in precisely the same manner, is certain. The results of the different manners of vocal 'production'—three in number—are sometimes spoken of in England as 'chest-voice,' 'head-voice,' and 'falsetto.' The classification and terminology adopted by the French, viz. 'first, second, and third registers,' are however much to be preferred, since the causes of the variety of *timbre* they indicate, of which little is known, are left by them unassumed. The average compass of each vocal register is perhaps naturally an octave; but the facility with which the mode of production natural to one register can be extended to the sounds of another renders this uncertain. By 'chest-voice' is commonly understood the lowest sounds of a voice, and any others that can be produced in the same manner; in other words, the 'first register.' [J. H.]

CHEVAL DE BRONZE, LE. A comic opera on a Chinese subject, in three acts; words by Scribe, music by Auber. Produced at the Opéra Comique March 23, 1835. On Sept. 21, 1857, it was reproduced with additions in four acts at the Académie (Grand Opera).

As 'The Bronze Horse' it has been often played on the London boards since Jan. 5, 1836, when it was produced at Drury Lane. [G.]

CHEVALIER, played the violin and the quint, a kind of viol, in the private band of Henri IV and Louis XIII, and composed in whole or in part between the years 1587 and 1617 no less than 34 court ballets, according to a list drawn up by Michel Henry, one of Louis XIII's 24 violins, and now in the Bibliothéque at Paris. [M.C.C.]

CHEZY, Wilhelmine (or Helmine) Christine von, a literary lady of very eccentric life, *née* von Klencke 1783, at Berlin, married at 16, and divorced the next year; married again at 22, in Paris, to Antoine L. de Chézy, a well-known Orientalist, and was divorced again in 1810. She spent the rest of her life between Heidelberg, Berlin, Dresden, Vienna (1823–28), Munich and Paris, and died at Geneva, 1856. Her claim to notice here is her having written the play of 'Rosamunde,' for which Schubert composed his music, and the libretto of 'Euryanthe' for Weber. In neither case was the genius of the musician sufficient to save the piece from failure. See Hellborn's 'Schubert,' chap. xi; Max M. von Weber's 'Carl Maria von Weber' (1864), ii. 371, 517, 522, &c.; and her own 'Unvergessenes . . . an meinem Leben,' 1858. [G.]

CHIABRAN, Francesco (alias Chabran, or Chiabrano), a violin-player, was born in Piedmont about 1723. He was a nephew and pupil of the celebrated Somis. In 1747 he entered the royal band at Turin, and about the year 1751 appears to have gone to Paris, where his brilliant and lively style of playing created a considerable sensation. His compositions show that his character as a musician was somewhat superficial, and wanting in true artistic earnestness. The three sets of sonatas which he pub-

lished in 1756 and the following years are flimsy in construction and devoid of ideas, and appear to be intended merely to give the player an opportunity of displaying his proficiency in the execution of double stops, staccato passages, harmonics, and other technical difficulties. He occasionally indulges in realistic traits of descriptive music.

If we consider that Chiabran, through Somis, was indirectly a pupil of Corelli, his deterioration from the noble style of that great master is really astonishing, though not without parallel in the present day, when the traditions of the great Paris school of Rode, Kreutzer, and Viotti appear almost equally forgotten in France. [P. D.]

CHICKERING. Messrs. Chickering and Sons, pianoforte-makers of Boston and New York, U.S. They claim to be the earliest existing American house, and the first to have obtained any prominence. According to information supplied by Messrs. Chickering, the first pianoforte made in America was upon an English model, probably one of Broadwood's. It was made by Benjamin Crehorne, of Milton, U.S., before the year 1803. From that year the construction of American pianofortes was persistently carried on, but without any material development until a Scotchman named James Stewart, afterwards known in London through his connection with Messrs. Collard and Collard, gave an impetus to the American home-manufacture. Stewart induced Jonas Chickering to join him, but two years after, Stewart returned to Europe, when Chickering was left upon his own account. The year given as that of the actual establishment of the Chickering firm is 1823. Two years subsequent to this, Alpheus Babcock, who had served his time with Crehorne, contrived an iron frame for a square pianoforte, with the intention to compensate for changes of temperature affecting the strings, for which he took out a patent. Whether this was suggested by an improvement with the same object patented in London in 1820 by James Thom and William Allen, or was an independent idea is not known, but Babcock's plan met with no immediate success. However, this attempt at compensation laid the foundation of the modern equipoise to the tension in America as Allen's did in England. Jonas Chickering produced a square pianoforte with an iron frame complete, except the wrest-pin block, in 1837. From 1840 this principle was fostered by Messrs. Chickering, and applied to grand pianofortes as well as square, and has since been adopted, by other makers in America and Europe. For further particulars of the American construction, see PIANOFORTE and STEINWAY. [A. J. H.]

CHILCOT, THOMAS, was organist of the Abbey Church, Bath, from 1733 until late in the last century, and the first master of Thomas Linley, the composer. He produced 'Twelve English Songs, the words by Shakspeare and other celebrated poets;' two sets of harpsichord concertos, and other works. [W. H. H.]

CHILD, WILLIAM, Mus. Doc., was born at Bristol in 1606, and received his musical education as a chorister of the cathedral there under Elway Bevin, the organist. In 1631 he took the degree of Bachelor of Music at Oxford, and in 1632 was appointed one of the organists of St. George's Chapel, Windsor, in the room of Dr. John Mundy, and shortly afterwards one of the organists of the Chapel Royal. About 1660 he was appointed chanter of the Chapel Royal and one of the king's private musicians. On July 8, 1663, he proceeded Doctor of Music at Oxford, his exercise being an anthem which was performed in St. Mary's church on the 13th of the same month. He died at Windsor, March 23, 1697, in the 91st year of his age, and was interred in St. George's Chapel, where a tablet to his memory is placed. Dr. Child published in 1639, in separate parts, engraven on small oblong copper plates, a work entitled 'The first set of Psalms of iii voyces, fitt for private chapels, or other private meetings with a continual basse, either for the Organ or Theorbo, newly composed after the Italian way,' and consisting of twenty short anthems for two trebles and a bass, the words selected from the Psalms. This work was reprinted, with the same title, in 1650, and was again reproduced, from the same plates, in 1656, but with the title changed to 'Choise Musick to the Psalmes of David for Three Voices, with a Continuall Base either for the Organ or Theorbo.' His other published works consist of 'Divine Anthems and vocal compositions to several pieces of Poetry'; Catches in Hilton's 'Catch that Catch can,' 1652, and Playford's 'Musical Companion,' 1672; and some compositions in 'Court Ayres.' Several of his Church Services and Anthems are printed in the collections of Boyce and Arnold, in Smith's 'Musica Antiqua,' and elsewhere, and many more are extant in manuscript in the choir books of various cathedrals and the collection made by Dr. Tudway for Lord Oxford. His Service in D is a fine specimen of writing in the imitative style, with much pleasing melody, a feature which distinguishes Child's music generally. Dr. Child did a munificent act which ought not to be left unnoticed. His salary at Windsor having fallen greatly into arrear, he told the Dean and Chapter that if they would pay him the amount due to him he would repave the body of the choir of the chapel. The bait took, the arrears were discharged, and the Doctor fulfilled his promise. His generosity likewise manifested itself on other occasions. He gave £20 towards building the Town Hall at Windsor, and bequeathed £50 to the corporation to be applied in charitable purposes. A portrait of Dr. Child, painted in 1663, shortly after taking his doctor's degree, was presented by him to the Music School at Oxford. [W. H. H]

CHIMENTI, MARGARITA, DETTA LA DROGHIERINA, a distinguished singer, the origin of whose sobriquet is unknown. She was engaged in London in 1737, singing the part of *secondo uomo* in Handel's 'Faramondo.' She had arrived at

the end of 1736, for the 'London Daily Post' of Nov. 18 announces that 'Sg^a. Merighi, Sg^a. Chimenti, and la Francesina, had the honour to sing before Her Majesty, the Duke, and the Princesses at Kensington on Monday night, and met with a most gracious reception.' 'Faramondo' was only played five times. In 1738 Chimenti appeared as Atalanta in 'Serse,' which had no better fortune than Faramondo. She played also Absirto in 'La Conquista del Velo d'Oro' by Pescetti in the same year, after which her name is not found again. [J. M.]

CHIMING. A bell is said to be chimed when she is swung through the smallest part of a circle possible so as to make the clapper strike; or when a separate hammer is fixed apart from her and she is struck by it. There are many different machines in use by which one man can chime any number of bells: of these the best, perhaps, is that invented by the Rev. H. T. Ellacombe of Clyst St. George, Devon, which is put up by Messrs. Warner and Sons, Cripplegate, London. There are also such machines patented by nearly all good bell-founders.

The plan adopted in many towers of fastening the rope of the bell to the clapper for this purpose is a most dangerous practice and ought never to be allowed, many fine bells having been cracked in this way. Even if no actual damage is done the gear of the bell is twisted and strained by the misapplication of the rope. It is called 'Clocking' the bell. [C. A. W. T.]

CHINESE PAVILION, CHINESE CRESCENT, OR CHAPEAU CHINOIS. This consists of a pole, with several transverse brass plates of some crescent or fantastic form, and generally terminating at top with a conical pavilion or hat, whence its several names. On all these parts a number of very small bells are hung, which the performer causes to jingle, by shaking the instrument, held vertically, up and down. It is only used in military bands, and more for show than use. [V. DE P.]

CHIPP, EDMUND THOMAS, Mus. Doc. Cantab., eldest son of the late T. P. Chipp (well known as the player of the 'Tower drums'), born Christmas Day, 1823, educated in her Majesty's Chapel Royal, St. James's. Studied the violin under Nadaud and Tolbecque, and entered the Queen's private band in 1844. Became known as an organist of some repute, and in 47 succeeded Dr. Gauntlett at St. Olave's, a position he resigned on being elected organist to St. Mary-at-Hill, Eastcheap. On Mr. Best's retirement from the Panopticon, Mr. Chipp was chosen to succeed him as organist, and retained the appointment until the close of that institution. He was invited to become organist to Holy Trinity, Paddington, where he remained until his appointment as organist of the Ulster Hall, Belfast, in 62. In 66 he was appointed organist to the Kinnaird Hall. Dundee, and also to St. Paul's Church, Edinburgh In the following year the position of organist and Magister Choristarum to Ely Cathedral was offered him, a position which he still (1877) occupies.

The works produced by this composer are the Oratorio of 'Job'; 'Naomi, a Sacred Idyl'; a book of 24 sketches for the organ, and various minor works, songs, etc.

CHIROPLAST. An apparatus designed to facilitate the acquirement of a correct position of the hands on the pianoforte. It was the invention of J. B. Logier, and was patented in 1814.

It consisted of a wooden framework which extended the whole length of the keyboard, and was firmly attached to the same by means of screws. At the front of the keyboard, and therefore nearest the player, were two parallel rails, between which the hands were placed. The wrists could thus be neither raised nor lowered, but could only move from side to side. At a suitable elevation above the keys, and about six inches behind the parallel rails, was a brass rod extending the whole length of the framework, and carrying the so-called 'Finger Guides.' These were two brass frames, which could be moved along the rod to any part of the keyboard, each having five divisions, through which the thumb and four fingers were introduced. The divisions were formed of thin plates of metal, which exactly corresponded to the divisions between the keys of the instrument. They hung in a vertical position from the brass frames above mentioned to very nearly the level of the keys, and of course prevented the fingers from moving in any but a vertical direction.

To the top of each finger-guide was attached a stout brass wire with regulating screw, which pressing against the outside of the wrist, kept the hand in its proper position with regard to the arm. In addition, there was a board ruled with bass and treble staves, called the gamut board, to be placed on the music-desk, on which each note throughout the entire compass of the instrument was found written precisely above its corresponding key. This was believed to be of great service in teaching the names of the notes.

The chiroplast was designed to assist Logier in the instruction of his little daughter, seven years of age. He was then living in Ireland, and the result so fully answered his expectations that he determined to repair to Dublin (about 1814) and devote himself entirely to the propagation of his system. Here his success was so considerable, that he soon took the highest position as a pianoforte teacher.

His method included two novelties—the use of the chiroplast, and the plan of making several pupils, to the number of twelve or more, play *at the same time* on as many pianofortes. To this end he wrote a number of studies, which were published in his 'First Companion to the Royal Chiroplast,' and other works, in which several studies, of various degrees of difficulty, were capable of being played simultaneously. About this part of the method great diversity of opinion existed. Many critics could perceive nothing but evil in it. Spohr, however, in a letter written from London to the 'Allgemeine musikalische

Zeitung,' in 1820, expresses himself favourably upon it. He was present at an examination of Logier's pupils, and writes—'when a new study was begun in quick tempo, the less advanced pupils were unable to get in more than a note or two in each bar, but by degrees they conquered more and more of the difficulties, and in a shorter time than one could have believed possible the study went well.'

By the terms of his patent, Logier exercised the right of granting permission to other professors to make use of the chiroplast and his system, for which they paid high terms. In 1816 he succeeded in persuading so many professors of the excellences of his method, that chiroplast academies were established in the provinces, and Samuel Webbe, at that time in great vogue, commenced teaching the system in London.

So much success was not allowed to pass unchallenged, and hostile criticisms found expression in a number of pamphlets, some respectable, some merely abusive. Of these the principal were an article in the 'Quarterly Musical Magazine and Review,' i. 3; 'General Observations,' etc. (Edinburgh, R. Burdie, 1817); and 'Strictures on Mr. Logier's System . . .,' by H. de Monti (Glasgow, W. Turnbull).

Feeling that these publications were likely to injure him Logier determined to invite the members of the Philharmonic Society, and other musicians, to attend an examination of Webbe's pupils in London on Nov. 17, 1817. The results of this examination were published by him in a pamphlet entitled 'An Authentic Account, etc., by J. B. Logier' (London, Hunter, 1818).

This was answered in a new pamphlet, 'An exposition of the New System . . ., published by a Committee of Professors in London' (London, Budd and Calkin, 1818). The committee was chosen from among those who had attended the examination on Nov. 17, and consisted of 29 of the most distinguished musicians of the day—Sir George Smart, Drs. Carnaby, Crotch, and Smith, Messrs. Attwood, Ayrton, Beale, Burrows, François Cramer, Dance, Ferrari, Greatorex, Griffin, Hawes, William Horsley, Hullmandel, Knyvett, C. Knyvett, jun., Latour, Mazzinghi, Neate, Vincent Novello, Potter, Ries, Sherrington, Scheener, Walmisley, T. Welch, Williams.

Logier rejoined in a not very temperate tract—'A Refutation of the Fallacies and Misrepresentations,' etc.

For some time after this, pamphlets in abundance made their appearance. One of the most bitter was an article written by Kollmann, organist to the German Chapel, St. James's, to the 'Allgemeine musikalische Zeitung' in Nov. 1821, and published at the same time in English, in which the writer is candid enough to say that he believes the principal secret of Logier's system is to rob all other professors of their pupils.

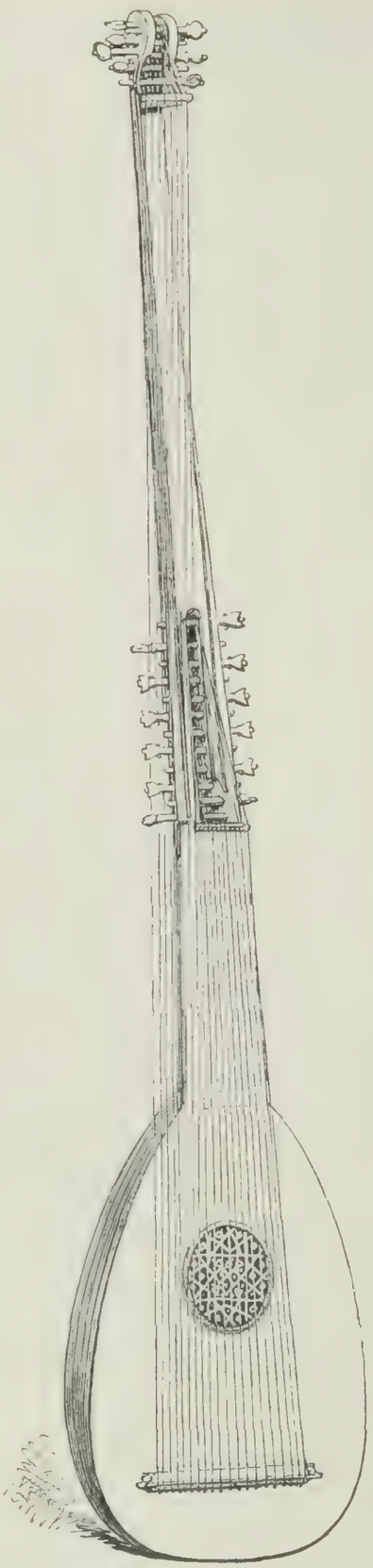
On the other side, Spohr, in the letter already quoted, says, 'There is no doubt that the chiroplast fulfils its purpose of inducing a good position of the hands and arms, and is of great service to Herr Logier, who has to look after thirty or forty children playing at once.' And in 1821 Franz Stoepel, who was sent to London by the Prussian government to examine into Logier's system, made so favourable a report that Logier was invited to Berlin, where in 1822 he established a chiroplast school, which was so successful that the King proposed to him to instruct twenty professors in his method, with the view of spreading it over the whole of Prussia. Logier accordingly remained three years in Berlin, visiting London at intervals. Meantime the chiroplast was introduced into many of the leading towns of Germany. In Paris, Zimmermann, professor of the pianoforte at the Conservatoire, had classes on the system, but in England it gradually died out, until it may be doubted if a single professor remains who employs the method, though the apparatus is still occasionally to be met with at sales of secondhand instruments.

The chief drawback to the chiroplast, apart from the risk of the hands falling into bad positions when the support was withdrawn, was the fact that the thumb could not be passed under the fingers, nor the fingers over the thumb, as in scale-playing. Kalkbrenner, who joined Logier in the establishment of a chiroplast class in 1818, perceived this, and in consequence adopted his so-called hand-guide, which consisted simply of the lower rail or wrist-support of the chiroplast, without the finger-guides, in which simplified form it is manufactured and sold at the present day (1877). By another modification the hand was placed in a sliding wooden mould, made to fit the palm, and secured by a small strap which passed over the back of the hand, thus allowing free movement of the hand along the keyboard, and of the thumb under the fingers.

That Logier's proceedings were not free from charlatanism may be inferred from the fact of the establishment in Dublin of a 'Chiroplast Club,' with a special button; and that his pretensions were extravagant may be gathered from his remark to Mazzinghi, that he 'considered himself an instrument, in the hands of Providence, for changing the whole system of musical instruction.' Still, the object in view was good, and the attention drawn to the subject cannot fail to have exercised a beneficial influence on pianoforte teaching. [F. T.]

CHITARRONE (Ital., augmentative of *Chitarra*). A theorbo, or double-necked lute of great length, with wire strings and two sets of tuning-pegs, the lower set having twelve, and the higher eight strings attached; the unusual extension in length affording greater development to the bass of the instrument. The Italian chitarra was not strung with catgut like the Spanish guitar, but with wire, like the German cither and the old English cithern. The chitarrone, as implied by the suffix, was a large chitarra. Like its cousin the archlute it was employed in Italy in the 16th century with the clavicembalo and other instruments to accompany the voice, forming a band, the nutty, slightly bitter *timbre* of which must

have been very sympathetic and agreeable. Lists of these earliest orchestras are extant, notably one that was got together for the performance of Monteverde's 'Orfeo' in 1607, in which appear two chitarroni. The very fine specimen of this interesting instrument here engraved is in the South Kensington Museum. The length of it is 5 feet 4 inches. It is inscribed inside 'Andrew Taus in Siena, 1621.' In the photographs published by the Liceo Comunale di Musica of Bologna, the applications of the names chitarrone and archlute — possibly by an oversight — are reversed. [ARCHLUTE, CITHER, LUTE, THEORBO.] [A.J.H.]



CHLADNI, ERNST FLORENS FRIEDRICH, who has been called the father of modern acoustics, was born at Wittemberg in 1756. His father was a stern educator, and his youth was consequently spent in close application to the study of a variety of subjects, of which geography seems to have been the chief, and music very subordinate, for he did not begin to study the latter consistently till he was 19. At the college of Grimma he studied law and medicine, apparently uncertain to which to apply himself. At Leipzig in 1782 he was made doctor of laws, but soon abandoned that position and the study of jurisprudence to apply himself exclusively to physical science. His attention was soon drawn to the imperfection of the knowledge of the laws of sound, and he determined to devote himself to their investigation. His first researches on the vibrations of round and square plates, bells, and rings, were published as early as 1787. It was in connection with these that he invented the beautiful and famous experiment for showing the modes of vibration of metal or glass plates, by scattering sand over the surface.

His researches extended over a considerable part of the domain of acoustics; embracing, besides those mentioned above, investigations on longitudinal vibrations, on the notes of pipes when filled with different gases; on the theory of consonance and dissonance; the acoustical properties of concert-rooms; and the distribution of musical instruments into classes. With short-sightedness characteristic at once of the greatest and least of mortals, he thought the noblest thing to do would be to invent some new instrument on a principle before unknown. To this object he himself said that he devoted more time, trouble and money, than to his great scientific researches. The result was first an instrument which he called Euphon, which consisted chiefly of small cylinders of glass of the thickness of a pen, which were set in vibration by the moistened finger. This he afterwards developed into an instrument which he called the Clavi-cylinder, and looked upon as the practical application of his discoveries, and the glory of his life. In form it was like a square pianoforte, and comprised four and a half octaves. The sound was produced by friction from a single glass cylinder connected with internal machinery, by which the differences of the notes were produced. Its advantages were said to be the power of prolonging sound and obtaining 'crescendo' and 'diminuendo' at pleasure. After 1802, when he published his 'Treatise on Acoustics,' he travelled in various parts of Europe taking his clavi-cylinder with him, and lecturing upon it and on acoustics. In Paris, in 1808, he was introduced to Napoleon by Laplace. The Emperor with characteristic appreciation of his importance gave him 6000 francs, and desired him to have his great work translated into French, for the benefit of the nation. This work he undertook himself, and in 1809 it was published with a short autobiography prefixed, and dedicated to Napoleon. After this he resumed his travels and lectures for some years. His labours in science, mostly but not exclusively devoted to acoustics, continued up to the year of his death, which happened suddenly of apoplexy in 1827.

The following is a list of his more important works in connection with acoustics, in the order of their appearance.

1. Entdeckungen über die Theorie des Klanges. 1787.
2. Ueber die Längentöne einer Saite. 1792.
3. Ueber die longitudinal Schwingungen der Saiten und Stücke. 1796.
4. Ueber drehende Schwingungen eines States.
5. Beiträge zur Beförderung eines bessern Vortrags des Klanglehre. 1797.
6. Ueber die Töne einer Pfeife in verschiedenen Gasarten.
7. Eine neue Art die Geschwindigkeit des Schwingungen bei einem jeden Töne durch den Angeschein zu bestimmen. 1800.
8. Ueber die Wahre Ursache des Consonirens und Dissonirens 1801 (?)
6. Nachricht von dem Clavicylinder. einen neugefundenen Instrumente. 1800 (?)
10. Zweite Nachricht von dem Clavicylinder, und einem neue Baue desselben. 1837 (?)
11. Die Akustik. Breitkopf und Härtel, 1802.
12. Neue Berträge zur Akustik. Ib. 1817.
13. Beiträge zur praktischen Akustik, etc. (with remarks on the construction of instruments). Ib. 1821.
14. Kurze Uebersicht der Schall- und Klang-gelehre, etc. Schott, 1827.

[C.H.H.P.]

CHOICE OF HERCULES, THE, a 'musical interlude' for solos and chorus; the words from Spenser's Polymetis; the music by Handel, partly adapted from his Alcestes. Autograph in Buckingham Palace—begun June 28, 1750, finished July 5, 1750; but last chorus added afterwards. Produced at Covent Garden, March 1, 1751. [G.]

CHOIR, often pronounced QUIRE. The part of the church east of the nave, in which the services are celebrated. The term is now almost restricted to cathedrals and abbey churches, 'chancel' being used for the same part of an ordinary church. 'Choir' is also used for the singers in churches of all kinds; and for the portions into which a chorus is divided when the composition is written for two, three, or any other number of 'choirs.' [G.]

CHOIR ORGAN. The name given to the small organ which, in cathedral and other churches, used to hang suspended in front and below the larger or Great Organ. It derived its name from its employment to accompany the vocal choir in the chief portions of the Choral Service except the parts marked 'Full,' and the 'Glorias,' which were usually supported by the 'Loud Organ' as it was sometimes called. The choir organ was generally of very sprightly tone however small it might be; one of three stops only not unfrequently consisting of the following combination—Stopped Diapason, Principal, Fifteenth.

Father Smith's choir organ at St. Paul's Cathedral (1694–7), the most complete he ever made, had the following eight stops:—Stopped Diapason (Wood), Principal, Flute (Metal), Gemshorn Twelfth, Fifteenth, Mixture III ranks, Cremona (through), Vox humana (through).

Since the development of the swell organ within the last 50 years, the choir organ has had to yield its position to its more attractive rival the 'second' manual, and now occupies the place of 'third.' It is nevertheless of so useful and convenient a nature, that it cannot be omitted without its absence being constantly felt. [CHAIR ORGAN.] [E. J. H.]

CHOPIN, FRANCOIS FREDERIC, was born March 1, 1809 (not 1810, as has been frequently stated and even inscribed on his tombstone), at Zela Zowa Wola, a village six miles from Warsaw, in Poland; died at Paris, Oct. 17, 1849, and was buried at the cemetery of the Père-la-Chaise, between the graves of Cherubini and Bellini. Robert Schumann, when reviewing Chopin's Preludes for the 'Neue Zeitschrift für musik,' in 1839, called him 'the boldest and proudest poetic spirit of the times!' (Ges. Schriften, iii. 122); he might have added with at least equal truth, and in the face of all contemporary opposition, that Chopin was a legitimately trained musician of quite exceptional attainments, a pianist of the very first order, and a writer for the pianoforte preeminent beyond comparison—a great master of style, a fascinating melodist, as well as a most original manipulator of puissant and refined rhythm and harmony. As he preferred forms in which some sort of rhythmic and melodic type is prescribed at the outset, — such as the Mazurka, Polonaise, Valse, Bolero, Tarantelle, &c., he virtually set himself the task of saying the same sort of thing again and again; yet he appears truly inexhaustible. Each Etude, Prelude, Impromptu, Scherzo, Ballade, presents an aspect of the subject not pointed out before; each has a *raison d'être* of its own. With few exceptions, all of which pertain to the pieces written in his teens, thought and form, matter and manner, shades of emotion and shades of style, blend perfectly. Like a magician he appears possessed of the secret to transmute and transfigure whatever he touches into some weird crystal, convincing in its conformation, transparent in its eccentricity, of which no duplicate is possible, no imitation desirable. He was a great inventor, not only as regards the technical treatment of the pianoforte, but as regards music *per se*, as regards composition. He spoke of new things well worth hearing, and found new ways of saying such things. The emotional materials he embodies are not of the very highest; his moral nature was not cast in a sublime mould, and his intellect was not of the profoundest; his bias was romantic and sentimental rather than heroic or *naïve*—but be his material ever so exotic, he invariably makes amends by the exquisite refinement of his diction. He is most careful to avoid melodic, rhythmic, or harmonic commonplaces; a vulgar melody or a halting rhythm seem to have been instinctively revolting to him; and as for refined harmony, he strove so hard to attain it, that in a few of his last pieces he may be said to have overshot the mark, and to have subtilised his progressions into obtuseness.

The list of his works extends only up to op. 74, and when bound up in a few thin volumes Chopin is certainly not formidable, yet his published pieces represent an immense amount of care and labour. With regard to rare musical value, originality and perfection of style, the solo pieces might be classed as follows: — Etudes and Preludes; Mazurkas and Polonaises; Ballades and Scherzi; Nocturnes and Valses; etc. The two concertos are highly interesting as far as the treatment of the solo part is concerned, but the orchestration is poor.

During Chopin's lifetime it seems to have been a fixed notion with the generality of musicians that he was a sort of inspired amateur, who could not be classed with professional academically trained musicians. Liszt's singular and clever essay, 'Frederic Chopin,' did not mend matters much—for Liszt too, though he of all men knew best how eminent a musician Chopin was, chose to accent the poetical, romantic side of his individuality. Liszt was, moreover, led into errors of fact by the paucity of authentic biographical materials. The truth about Chopin's birth, family, health, character,

friendships, early training, and the dawn of his career as a player and composer, was not known till the publication of Moritz Karasowski's recent and trustworthy biography (Dresden 1877, Ries). A Polish emigrant, 'Grzymala,' who was amongst Chopin's early acquaintances at Paris, seems answerable for the various misstatements in the contemporary Dictionaries, and in Liszt's essay. The assertion for instance that Prince Radziwill, the composer of tolerable music to Goethe's 'Faust,' had defrayed the expenses of Chopin's schooling, is as much without foundation as the sentimental talk about Chopin's extreme feebleness and continuous ill-health. Both Liszt, and George Sand (in her memoirs), chose to paint Chopin as a feeble youth continually at death's door, living in an atmosphere of moonshine and sentimentality. The truth was quite the reverse. He was not a robust person, but he did not know a moment's illness before the last ten years of his life, when the germs of bronchitis and consumption developed rapidly under the late hours and excitement of Parisian life.

As a young man he was fresh and lively, ready for all kinds of fun and frolic, a good mimic and caricaturist, and quite strong enough to stand long journeys in rough German stage-coaches. There are records of his visits to Berlin, Dresden, Dantzig, Leipzig, Vienna, &c., ere he was twenty. Nicolas Chopin, his father, a Frenchman by birth and extraction, a native of Nancy, came to Warsaw as a private tutor. He became professor at the Lycée of Warsaw, and kept a select private school of his own, where young men of good families were brought up, together with his son Frederic. The mother, Justine Kryzanowska, was of a pure Polish family, and seems to have transmitted to her son the peculiar sensitiveness of her Sclavonic temperament. In 1818, when barely nine, Frederic played a concerto by Gyrowetz, and improvised in public. His first, very early compositions, were dances: Polonaises, Mazurkas, and Valses. A native of Bohemia, Zwyny, and a learned German, Joseph Elsner, director of the school of music at Warsaw, composer of much mediocre church music, &c., a sound musician, and it is always said a devoted student of Bach (i.e. of what little was then and there known of Bach), were his masters and subsequently his friends. At nineteen, a finished virtuoso, equal if not superior to *all* contemporaries except Liszt, Chopin started with his two concertos and some minor pieces, viâ Vienna and Munich, where he gave concerts, for Paris, ostensibly on his way to England. But he settled in Paris, and rarely stirred from thence. He used to say that his life consisted of an episode, without a beginning and with a sad end. The episode was this: at Liszt's instigation, in 1836, he made the acquaintance of Madame George Sand, and was completely fascinated and absorbed. In the autumn of 38, when he had begun to suffer from bronchitis, Madame Sand took him to Majorca, where they spent the winter, and where she nursed and loved him, for which kindness he was profuse in expressions of gratitude to the end of his days. Soon after their return to Paris she put him into one of the least attractive of her novels, 'Lucrezia Floriani,' under the name of Prince Karol, whom she depicts as a highflown, consumptive, and exasperating nuisance, and left him after some eight years of sentimental amenities to his cough and his piano. Barring a couple of [1] short visits to England, and one to Scotland shortly before his death in 49, he lived a retired yet far from quiet life in Paris, giving lessons, practising, and at intervals composing—the spoiled child of a small circle of sympathising admirers. But it was no ignoble retirement, as the names of some of his Parisian friends, such as Liszt and Berlioz, Balzac and Bellini, Adolph Nourrit and Heine, Ernst, Delacroix, and Meyerbeer, sufficiently attest.

Chopin's works include 2 Concertos for Piano and Orchestra; 1 Trio for Piano and Strings; 2 Duos for Piano and Cello. For Piano Solo 3 Sonatas; 27 Etudes; 52 Mazurkas; 25 Preludes; 19 Nocturnes; 13 Waltzes; 12 Polonaises; 5 Rondos; 4 Scherzos; 4 Ballades; 4 Fantaisies; 3 Eccossaises; 4 Impromptus; 4 sets of Variations; a Barcarole; a Berceuse; a Krakoviak; a Bolero; a Tarantelle; a Funeral March; an Allegro de concert, also a Rondeau for 2 Pianos, and 16 Polish songs, in all 74 numbered and 7 unnumbered works. By far the best edition is Carl Klindworth's, published at Moscow. There is a Thematic Catalogue, published by Breitkopf & Härtel. [E. D.]

CHORAGUS. A titular functionary in the University of Oxford, who derives his name from the leader of the chorus in the ancient Greek drama (χοραγὸς). In the year 1626, Dr. William Heather, desirous to ensure the study and practice of music at Oxford in future ages, established the offices of Professor, Choragus, and Coryphæus, and endowed them with modest stipends. The Professor was to give instruction in the theory of music; the Choragus and the Coryphæus were to superintend its practice. 'Twice a week,' say the ordinances of Dr. Heather, 'is the Choragus to present himself in the Music School and conduct the practice, both vocal and instrumental, of all who may choose to attend.' The instruments to be used by the students at these performances were furnished out of Dr. Heather's benefactions; provision was made for obtaining treble voices, and everything requisite to the regular and practical cultivation of music as one of the academic studies appeared to have been devised. Yet Dr. Heather must have had certain misgivings as to the future of his institutions, for he enacts that 'if *no one* shall attend the meetings in the Music School, then the Choragus himself shall sing with two boys for at least an hour.' Little as Dr. Heather asked of posterity, he obtained still less. The

[1] One of these was during the Revolution of '48. He gave two concerts in London, at the houses of Mr. Sartoris and Lord Falmouth, and played at Guildhall at the Polish Ball in November.

practices ceased; the instruments were dispersed, and their remnant finally broken up by the authorities as old lumber; and no Choragus has either conducted or sung in the Music School within the memory of man. The history of this well-meant endowment may point either to the indifference and mismanagement of a University, or to the doubtful vitality of official attempts to foster a free art. Of late years the Choragus has been charged, along with the Professor, with the conduct of the examinations for musical degrees. The emoluments of the office, derived in part from the above-mentioned endowment, in part from fees paid on examination, amount in all to an insignificant total. [C. A. F.]

CHORALE (Ger. *Choral*, and *Corale*), a sacred choral song (cantus choralis) which may almost be said to belong exclusively to the reformed church of Germany, in which it originated. Luther introduced a popular element into worship by writing hymns in the vernacular and wedding them to rhythmic music, which should appeal to the people in a new and more lively sense than the old-fashioned unrhythmic church music. The effect was as great (with all due respect to the different quality of the lever) as the Marseillaise in France or Lillibullero in England, or Auber's Masaniello and the Brabançonne in Brussels; for it cannot be doubted that no insignificant share in the rapid spread of the new ideas was owing to these inspiriting and vigorous hymns, which seemed to burst from the hearts of the enthusiastic and earnest men of whom Luther was the chief. The movement passed rapidly over Germany, and produced in a short time a literature of sacred hymns and tunes which cannot be surpassed for dignity and simple devotional earnestness. Luther and his friend Walther brought out a collection at Erfurt in 1524, which was called the 'Enchiridion,' or hand-book. Though not absolutely the first, it was the most important early collection, and had a preface by Luther himself. A great number of collections appeared about the same time in various parts of Germany, and continued to appear till the latter part of the 17th century, when, from political as well as religious circumstances, the stream of production became sluggish, and then shortly stopped altogether.

The sources of the chorales were various; great numbers were original, but many were adapted from the old church tunes, and some were from altogether secular sources. For instance, the chorale 'Der Du bist drei' is from the ancient 'O beata lux Trinitatis'; and 'Allein Gott in der Höh sei Ehr,' which Mendelssohn uses in a modified form in 'St. Paul,' is also based upon a hymn of the Roman church. On the other hand 'Herr Christ der einig' Gott's Sohn' is taken from a secular tune 'Ich hört' ein Fräulein klagen'; and 'Herzlich thut mich verlangen,' which appears several times in Bach's 'Matthäus-Passion'—for instance to the words 'O Haupt voll Blut und Wunden'—is taken from a secular tune 'Mein Gemuth ist mir verwirret.' Of many of them it is difficult to fix the origin. That generally known in England as Luther's Hymn (Es ist gewisslich) cannot with probability be attributed to him; but there seems no doubt that the famous 'Ein' feste Burg,' which Meyerbeer took as the text of 'The Huguenots,' and Mendelssohn used in his Reformation Symphony, Wagner in his 'Kaiser Marsch,' and Bach in various ways in his Cantata to the same words, is really by the great reformer. The most prolific composer of chorales was Johann Crüger, who was born some time after Luther's death. One of his, 'Nun danket alle Gott,' is best known in England from its use by Mendelssohn in his 'Lobgesang.'

The chorale which Mendelssohn uses in 'St. Paul,' at the death of Stephen, is by Georg Neumark, who also wrote the original words to it. In the preface to Bennett and Goldschmidt's 'Chorale-book for England' this tune is said to have been so popular that in the course of a century after its first appearance no less than 400 hymns had been written to it.

A very famous collection of tunes was published in Paris in 1565 by Claude Goudimel. Most of these soon found their way into the German collections, and became naturalised. Among them was the tune known in England as the 'Old Hundredth.' Its first appearance seems to have been in a French translation of the Psalms with music by Marot and Beza, published at Lyons in 1563. Many of the tunes in Goudimel's collection were from secular sources.

The custom of accompanying chorales on the organ, and of playing and writing what were called figured chorales, caused great strides to be made in the development of harmony and counterpoint, and also in the art of playing the organ; so that by the latter part of the 17th century Germany possessed the finest school of organists in Europe, one also not likely to be surpassed in modern times. [C. H. H. P.]

CHORAL FANTASIA. A composition of Beethoven's (op. 80) in C minor, for piano solo, orchestra, solo quartet and chorus. It is in two sections—an 'Adagio' and a 'Finale, Allegro.' The Adagio is for piano solo in the style of an improvisation; indeed it was actually extemporised by Beethoven at the first performance, and not written down till long after. The Orchestra then joins, and the Finale is founded on the melody of an early song of Beethoven's—'Gegenliebe'—being the second part of 'Seufzer eines Ungeliebten' (1795)—first, variations for piano and orchestra, Allegro; then an Adagio; then a Marcia, assai vivace; and lastly, an Allegretto in which the solo voices and chorus sing the air to words by Kuffner in praise of music. The form of the piece appears to be entirely original, and it derives a special interest from its being a precursor of the Choral Symphony. In both the finales are variations; the themes of the two are strikingly alike; certain passages in the vocal part of the Fantasia predict those in the Symphony (compare 'und Kraft vermählen' with 'überm Sternenzelt'); and lastly, there is

the fact that Beethoven speaks of the finale of the Symphony as 'in the same style as the Fantasia but far more extended' (Letter to Probst, March 10, 1824). It was first performed by Beethoven himself, at the Theatre an der Wien, Dec. 22, 1808; published July 1811; dedicated to the King of Bavaria. Its first appearance in the Philharmonic programmes is May 8, 1843—repeated on 22nd—Mrs. Anderson pianist both times. Sketches for the Fantasia are said to exist as early as 1800, with those for the 6 Quartets (op. 18), and the C minor Symphony (Thayer, Chron. Verzeichniss, no. 142). [G.]

CHORAL HARMONIC SOCIETY. The members of this amateur society met at the Hanover Square Rooms for the practice of concerted vocal and instrumental music. In 1837 Mr. Dando was the leader, Mr. Holderness the conductor, and Mr. Bevington the organist. The programmes usually included a glee or madrigal with symphonies, overtures, and vocal solos. [C. M.]

CHORAL HARMONISTS' SOCIETY. An association of amateurs devoted to the performance of great choral works with orchestral accompaniments; held its first meeting at the New London Hotel, Bridge Street, Blackfriars, Jan. 2, 1833, and the subsequent ones at the London Tavern until the last Concert, April 4, 1851, twelve months after which the Society was dissolved. It had a full band (containing, in 1838, 14 violins, 6 violas, 3 cellos, 3 basses, with complete wind) and chorus. The solo singers were professionals—Clara Novello, Miss Birch, Miss Dolby, Mr. J. A. Novello, etc. Its conductors were Messrs. V. Novello, Lucas, Neate, and Westrop; leader Mr. Dando. The programmes were excellent. Among the works performed were Beethoven's Mass in D (April 1, 1839, and again April 1, 1844), Haydn's Seasons, Mendelssohn's Walpurgisnight, etc.

The Choral Harmonists were a secession from the CITY OF LONDON CLASSICAL HARMONISTS, who held their first meeting April 6, 1831, and met alternately at Farn's music shop, 72 Lombard Street, and the Horn Tavern, Doctors' Commons. Mr. T. H. Severn was conductor, and Mr. Dando leader, and the accompaniments were arranged for a septet string band. Among the principal works thus given were—Oberon, Spohr's Mass in C minor, and 'Letzten Dinge,' a selection from Mozart's Idomeneo, etc. The name 'City of London' was intended to distinguish it from the CLASSICAL HARMONISTS, a still older society, meeting at the Crown and Anchor Tavern, Strand, of which Mr. Griffin and Mr. V. Novello were conductors. [C.M.]

CHORAL SYMPHONY. The ordinary English title for Beethoven's 9th Symphony (op. 125) in D minor, the Finale of which is a chain of variations for solos and chorus. Fr. 'Symphonie avec Choeurs.' Beethoven's own title is 'Sinfonie mit Schluss-Chor über Schiller's Ode An die Freude.' The idea of composing Schiller's Ode to Joy 'verse by verse,' occurred to Beethoven as early as 1792 (see p. 166 *a*); but no traces remain of music to it at that date. In 1811 we find a sketch for an 'Ouverture Schiller,' with the opening words of the ode set to notes (Thayer, Chr. Verz. no. 238), but no further mention of it has been discovered till 1822. The first allusion to the Symphony in D minor is as the third of three which he projected while writing nos. 7 and 8 in 1812 (p. 186 *b*). The first practical beginning was made in 1817, when large portions of the first movement and the Scherzo are found in the sketch-books. The Finale was settled to be choral, but Schiller's Ode is not named till after the revival of Fidelio, in Nov. 1822. It then appears in the sketch-books. After inventing with infinite pains and repetitions the melody of the Finale, and apparently the variations, a mode had to be discovered of connecting them with the three preceding movements. The task was one of very great difficulty. The first solution of it was to make the bass voice sing a recitative, 'Let us sing the song of the immortal Schiller.' This was afterwards changed to 'O friends not these tones' (*i. e.* not the tremendous discords of the Presto 3–4—which follows the Adagio—and of the Allegro assai), 'Let us sing something pleasanter and fuller of joy,' and this is immediately followed by the Chorus 'Freude, Freude.' The whole of this process of hesitation and invention and final success is depicted in the most unmistakeable manner in the music which now intervenes between the Adagio and the choral portion of the work, to which the reader must be referred.

The Symphony was commissioned by the Philharmonic Society (Nov. 10, 1822), for £50, and they have a MS. with an autograph inscription, 'Grosse Sinfonie geschrieben für die Philharmonische Gesellschaft in London von Ludwig van Beethoven.' But it was performed in Vienna long before it reached the Society, and the printed score is dedicated (by Beethoven) to Frederic William III, King of Prussia. The autograph of the first 3 movements is at Berlin, with a copy of the whole carefully corrected by Beethoven.

The first performance took place at the Theater an der Wien, May 7, 1824. First performance in London, by the Philharmonic Society, March 21, 1825. At the Paris Conservatoire it was played twice, in 1832 and 34, half at the beginning and half at the end of a concert. At Leipzig, on March 6, 1826, it was played from the parts alone; the conductor having never seen the score! [G.]

CHORD is the simultaneous occurrence of several musical sounds, producing harmony, such as the 'common chord,' the chord of the sixth, of the dominant, of the diminished seventh, of the ninth, etc., etc. [C. H. H. P.]

CHORLEY, HENRY FOTHERGILL, journalist, author, and art critic, was born Dec. 15, 1808, at Blackley Hurst, in Lancashire. Sprung from an old Lancashire family, he had a self-willed,

eccentric character, and an erratic temperament, common to most of its members, which accorded ill with the rigid tenets of the Society of Friends, to which they belonged. At 8 years of age he lost his father, and he received afterwards a somewhat desultory education, first at the hands of private tutors, and then at a day-school at St. Helen's. School, however, was intolerable to him. At an early age he was removed, and placed in a merchant's office. This suited him as little. The only approach to systematic teaching in music which he ever received was from J. Z. Herrmann, afterwards conductor of the Liverpool Philharmonic Society. It soon became evident that nothing like executive proficiency was to be attained by him, and this he had the sense to perceive and acknowledge. Music, however, remained his leading passion. He frequented all the performances within reach; and his notes of these in his journal bear witness to the steady growth of his judgment. In September 1830 he made his first appearance in the columns of the 'Athenæum,' and shortly after was received upon its staff. He then settled in London, and continued to write for the Athenæum until within a few years of his death in 1872. The work entrusted to him was very varied, and shows how high an estimate of his ability must have been formed by its shrewd editor, before an untried youth could have been selected to criticise such authors as Moore, Landor, Southey, Crabbe, Mrs. Hemans, William and Mary Howitt, and Mrs. Jameson; or to write the obituary notice of Coleridge. In all this he acquitted himself admirably, but naturally made some enemies, partly through the criticisms of other writers being attributed to his pen. At the same time he attempted composition in other branches of literature — novels, dramas, biographies, and poems. Among these may be mentioned 'Sketches of a Seaport Town' (1834); 'Conti, the Discarded' (1835); 'Memorials of Mrs. Hemans' (1836); 'The Authors of England' (1838); 'The Lion, a Tale of the Coteries' (1839); 'Music and Manners in France and North Germany' (1841); 'Old Love and New Fortune' (1850), a five-act play in blank verse; 'Pomfret' (1845); 'The Lovelock' (1854); 'Duchess Eleanour' (1866). He dramatised G. Sand's 'L'Uscoque,' set to music by Benedict; for whom also he wrote the libretto of 'Red Beard.' Besides translating many foreign libretti, he wrote the original word-books of one version of the 'Amber Witch' (Wallace), of 'White Magic' (Biletta), of the 'May Queen' (Bennett), 'Judith' and 'Holyrood' (Leslie), 'St. Cecilia' (Benedict), 'Sapphire Necklace' and 'Kenilworth' (Sullivan), and words for many songs by Meyerbeer, Goldschmidt, Gounod, Sullivan, etc. He will be best remembered, however, as a musical critic. Within a year of his joining the staff of the 'Athenæum' he had that department entrusted entirely to him, which he did not give up till 1868. His two published works which will live the longest are those which contain the deliberate expression of his opinions on the subject of music, viz. 'Modern German Music' (1854) — a republication, with large additions, of his former work 'Music and Manners' — and 'Thirty Years' Musical Recollections' (1862). His musical ear and memory were remarkable, and his acquaintance with musical works was very extensive. He spared no pains to make up for the deficiency of his early training, and from first to last was conspicuous for honesty and integrity. Full of strong prejudices, yet with the highest sense of honour, he frequently criticised those whom he esteemed more severely than those whom he disliked. The natural bias of his mind was undoubtedly towards conservatism in art, but he was often ready to acknowledge dawning or unrecognised genius, whose claims he would with unwearied pertinacity urge upon the public, as in the cases of Hullah, Sullivan, and Gounod. Strangest of all was his insensibility to the music of Schumann. 'Perhaps genius alone fully comprehends genius,' says Schumann, and genius Chorley had not, and, in consequence, to the day of his death he remained an uncompromising opponent of a musician whose merits had already been amply recognised by the English musical public. He was still more strongly opposed to recent and more 'advanced' composers. Of Mendelssohn, on the other hand, he always wrote and spoke with the enthusiasm of an intimate friend. Beside his many notices in the Athenæum and in the musical works already mentioned, he contributed an article on Mendelssohn to the 'Edinburgh Review' (Jan. 1862), and a Preface to Lady Wallace's translation of the Reisebriefe. In the second volume of his letters Mendelssohn names him more than once. He had, indeed, won the esteem and friendship of most of the distinguished literary and artistic men and women of his day, and 'it was not a small nor an obscure number, either in England or on the continent, who felt, at the announcement of his death, Feb. 16, 1872, that an acute and courageous critic, a genuine if incomplete artist, and a warm-hearted honourable gentleman had gone to his rest' (See 'H. F. Chorley, Autobiography, Memoir, and Letters, by H. G. Hewlett.' London, 1873). [J. M.]

CHORON, Alexandre Etienne, born at Caen October 21, 1771, died at Paris June 29, 1834. He was a good scholar before becoming a musician. He began the study of music without assistance, but afterwards received lessons from Roze, Bonesi, and other Italian professors. Highly gifted by nature, he soon acquired great knowledge in mathematics, languages, and every branch of music, and published his 'Principes d'accompagnement des écoles d'Italie' (Paris, 1804). In 1808 he gave his 'Principes de composition des écoles d'Italie' (3 vols.), in which he introduced Sala's practical exercises on fugue and counterpoint, Marpurg's treatise on fugue, many exercises from Padre Martini's 'Esemplare,' and a new system of harmony of his own — a work which cost him much time and money. He next became a music publisher, and published many fine works of the best Italian and German

masters. In conjunction with Fayolle he then undertook the publication of his 'Dictionnaire des Musiciens' (2 vols, 8vo., Paris, 1810–11). Though devoted to his scientific studies and hampered with an unsuccessful business, Choron could not resist the temptation of trying his powers as a composer, and gave to the public 'La Sentinelle,' a song still popular, and introduced in many French plays. But his great scheme was his 'Introduction à l'étude générale et raisonnée de la Musique,' a capital book, which he left unfinished, because his necessities obliged him to devote his time to teaching music and to accept the situation of 'Directeur de la musique des fêtes publiques' from 1812 to the fall of Napoleon. He was appointed director of the Académie royale de Musique (Opera) in January 1816, but the appointment having been rudely revoked in 1817 he founded a school for the study of music, which was supported by the government from 1824 to 1830 under the title of 'Institution royale de Musique classique et religieuse,' but declined rapidly when deprived of external aid. Amongst the musicians educated by Choron in this famous school we shall mention only the composers Dietsch, Monpou, Boulanger-Kunzé, G. Duprez, Scudo, Jansenne, and Nicou-Choron; the lady singers Clara Novello, Rosine Stolz, and Hébert-Massy.

The premature death of Choron may be attributed to disappointments and difficulties after the fall of Charles X. This learned musician and very kind-hearted man composed a Mass for three voices, a Stabat for three voices, and a number of hymns, psalms, and vocal pieces for the church; but his best titles to fame, after the works already mentioned, are his translations and editions of Albrechtsberger's works, his 'Méthode concertante de Musique à plusieurs parties' (Paris, 1817), his 'Méthode de Plain-Chant,' his 'Manuel complet de Musique vocale et instrumentale ou Encyclopédie musicale,' which was published by his assistant Adrien de La Fage in 1836–38 (Paris, 6 vols. and 2 vols. of examples), and several other didactic treatises, which contributed greatly to improve the direction of musical studies in France. In fact, Choron may be considered as a pedagogue of genius, and he had the credit of opening a new field to French musicians, such as Fétis, Geo. Kastner, and Adrien de La Fage. A full list of his essays, titles, and prefaces of intended works, revised treatises of Italian, German, and French didactic writers would be too long for this dictionary; it is given by Fétis in a remarkable article on Choron in his 'Biographie Universelle.' For more detailed information the reader may be referred to that work and to the 'Eloges' of Gauthier (Caen, 1845) and A. de La Fage (Paris, 1843). Scudo, in his 'Critique et Littérature musicales' (Paris, 1852, p. 333), has given a vivid picture of Choron as director of his school of music. Choron's drawback appears to have been a want of perseverance, and a propensity to forsake his plans before he had carried them out. But he exercised a very useful influence on musical education in France, and will not soon be forgotten there. [G. C.]

CHORUS. 1. The body of singers at an opera, oratorio, or concert, by whom the choruses are sung.

2. Compositions intended to be sung by a considerable body of voices—not like glees, which are written for a single voice to each part, or like part-songs, which may be sung indifferently by single voices or larger numbers. Choruses may be written for any number of parts, from unison (Bach, No. 5, in 'Ein' feste Burg'; Mendelssohn, parts of No. 7 in 'Lauda Sion') and two parts (Haydn, Credo of Mass No. 3; Mendelssohn, No. 2 of 95th Psalm) to 40 or 50; but the common number is from 4 to 8. Handel mostly writes for 4, though occasionally, as in 'Acis and Galatea,' for 5, and, in 'Israel in Egypt,' for 8, divided into two choirs. In the latter days of the Italian school, Gabrielli, Pitoni, etc., wrote masses and motets for as many as 10 and 12 choirs of 4 voices each. Tallis left a chorus in 40 independent parts, called his '40-part song.' Choruses for 2 choirs are called double choruses; those in Handel's 'Israel in Egypt' and Bach's 'Matthew Passion' are the finest in the world. The two choirs answer one another, and the effect is quite different from that of 8 real parts, such as Palestrina's 'Confitebor,' 'Laudate,' or 'Domine in virtute' (see De Witt's ed. ii. 132, etc.), Gibbons's 'O clap your hands,' or Mendelssohn's 'When Israel out of Egypt came.' Handel often begins with massive chords and plain harmony, and then goes off into fugal treatment. In the 'Darkness' chorus in 'Israel,' he introduces choral recitative; and Mendelssohn does something similar in the chorus in 'St. Paul,' 'Far be it from thy path.' In his 'Kirchen Cantaten' Bach's choruses are often grounded on a chorale worked among all the parts, or sung by one of them, with independent imitative counterpoint in the rest. But for these varieties see the article FORM.

In the opera the chorus has existed from the first, as is natural from the fact that opera began by an attempt to imitate the form of Greek plays, in which the chorus filled an all-important part. Till Gluck's time the chorus was ranged in two rows, and however stirring the words or music they betrayed no emotion. It was he who made them mix in the action of the piece. In modern operas the choruses are absolutely realistic, and represent the peasants, prisoners, fishermen, etc., who form part of the *dramatis personæ* of the play. [G.]

CHOUQUET, GUSTAVE, born at Havre April 16, 1819, has written the verses of a great many choruses and songs. He contributed for a number of years to 'La France musicale,' and 'L'Art Musical' still giving occasional musical articles to 'Le Ménestrel' and the 'Gazette musicale'; but his chief works are 'Histoire de la Musique dramatique en France, depuis ses origines jusqu'à nos jours,' Paris, 1873, and 'Le Musée du Conservatoire national de Musique,' Paris, 1875, two works containing original views and much in-

formation. M. Chouquet has been keeper of the museum of the Conservatoire since 1871, and has made large additions to it. [G.]

CHRISMANN, Franz Xavier, secular priest, eminent organ-builder, date and place of birth unknown. He worked chiefly in Upper and Lower Austria and in Styria. His name first appears in connection with a monster organ at the monastery of St. Florian, near Linz, begun in 1770, but left unfinished in consequence of a quarrel with the provost. The fame of this organ spread far and wide, though it was not completed till 1837. He also built organs at the abbey Spital-am-Pyhrn, and in the Benedictine monastery at Admont, both organs destroyed by fire. The latter he considered his best work. Mozart and Albrechtsberger were present in 1790 at the opening of an organ built by Chrismann in the church of Schottenfeld, one of the suburbs of Vienna, and both pronounced it the best organ in Vienna. Though little known it is still in existence, and in spite of its small dimensions the workmanship is admirable, particularly the arrangement and voicing of the stops. Chrismann died in his 70th year, May 20, 1795, when engaged upon an organ for the church of the small town of Rottenmann in Styria, where there is a monument to his memory. The date and place of his death have only recently been ascertained. [C. F. P.]

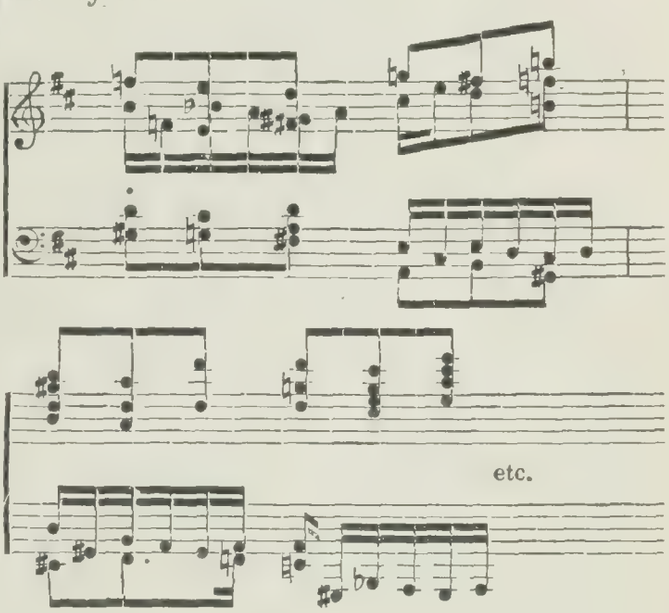
CHRISTMANN, Johann Friedrich, born at Ludwigsburg 1752, died there 1817; Lutheran clergyman, composer, pianist, flutist, and writer on the theory of music. He was educated at Tübingen, and in 1783 was appointed minister in his native town. His great work 'Elementarbuch der Tonkunst' is in two parts (Spire, 1782 and 1790) with a book of examples. He was joint editor of the Spire 'Musikalische Zeitung'; in which among other articles of interest he detailed a plan (Feb. 1789) for a general Dictionary of music. This scheme was never carried out. He was also a contributor to the Musikalische Zeitung of Leipsic. Christmann composed for piano, violin, and flute, and with Knecht arranged and edited a valuable collection for the Duchy of Würtemberg, entitled 'Vollständige Sammlung .... Choral-melodien.' Many of the 318 hymns were his own composition. He was a friend of the Abbé Vogler. [M. C. C.]

CHRISTUS, an oratorio projected by Mendelssohn to form the third of a trilogy with 'St. Paul' and 'Elijah.' The book of words was sketched by Chevalier Bunsen, and given to Mendelssohn at Easter 1844, before he had begun 'Elijah.' He made great alterations in it, and in 1847, his last year, after 'Elijah' was off his hands, during his visit to Switzerland, made so much progress with the work that 8 numbers of recitatives and choruses—3 from the first part, 'the birth of Christ,' and 5 from the second part, 'the sufferings of Christ,'—were sufficiently completed to be published soon after his death (op. 97; No. 27 of the posthumous works). The fragments were first performed at the Birmingham Musical Festival, September 8, 1852. [G.]

CHRISTUS AM OELBERGE. The original title of Beethoven's Mount of Olives.

CHROMATIC is a word derived from the Greek *χρωματίκος*, the name of one of the ancient tetrachords, the notes of which were formerly supposed to be similar to the scale known as 'chromatic' in modern times. It is applied to notes marked with accidentals, beyond those normal to the key in which the passage occurs, but not causing modulation. A scale of semitones does not cause modulation, and is called a chromatic scale, as in the following from the Andante of Mozart's symphony in D—

which remains in the key of G throughout; and various chords, such as that of the augmented sixth, and the seventh on the tonic, are chromatic in the same manner. The following example, from Beethoven's sonata in B♭ (op. 106), is in the key of D:—



With regard to the writing of the chromatic scale, the most consistent practice is obviously to write such accidentals as can occur in chromatic chords without changing the key in which the passage occurs. Thus taking the key of C as a type the first accidental will be D♭, as the upper note of the minor 9th on the tonic; the next will be E♭, the minor 3rd of the key, the next will be F♯, the major 3rd of the supertonic—all which can occur without causing modulation—and the remaining two will be A♭ and B♭, the minor 6th and 7th of the key. In other words the twelve notes of the chromatic scale in all keys will be the tonic, the minor 2nd, the major 2nd, the minor 3rd, the major 3rd, the perfect 4th, the augmented 4th, the perfect 5th, minor 6th, major 6th, the minor 7th and the major 7th.

Thus in Mozart's Fantasia in D minor, the chromatic scale in that key, beginning on the dominant, is written as follows—

in Beethoven's Violin Sonata in G (op. 96), the chromatic scale of that key is written thus, beginning on the minor 7th of the key—

and as a more modern instance, the chromatic scale of A which occurs in Chopin's Impromptu in F major, is written by him thus—

beginning on the minor 3rd of the key.

The practice of composers in this respect is however extremely irregular, and rapid passages are frequently written as much by Mozart and Beethoven as by more modern composers in the manner which seemed most convenient for the player to read. Beethoven is occasionally very irregular. For instance, in the last movement of the Concerto in G major he writes the following—

in which the same note which is written A♭ in one octave is written G♯ in the other, and that which is written E♭ in one is written D♯ in the other. But even here principle is observable, for the first octave is correct in the scale of G according to the system given above, but having started it so far according to rule he probably thought that sufficient, and wrote the rest for convenience. In another place, viz. the slow movement of the Sonata in G (op. 31, No. 1), he affords some justification for the modern happy-go-lucky practice of writing sharps ascending and flats descending; but as some basis of principle seems desirable, even in the lesser details of art, the above explanation of what seems the more theoretically correct system has been given. [C.H.H.P.]

CHRYSANDER, Friedrich, born July 8, 1826, at Lübthee, in Mecklenburg, studied at the university of Rostock, lived for some time in England, and now resides on his own estate at Bergedorf, near Hamburg. Chrysander is known to the musical world chiefly through his profound and exhaustive researches on Handel, to which he has devoted his life. His biography of Handel, standing evidence of these studies, is not yet completed.[1] In detail and historical research this work is all that can be wished, but its view of Handel's abstract importance as a musician must be accepted with reservation, and has indeed roused considerable opposition. It cannot be denied that Chrysander's bias for Handel in some measure prejudices his judgment. He represents him not only as the culminating point of a previous development, and the master who perfected the oratorio, but as the absolute culminating point of all music, beyond whom further progress is impossible. While holding these views Chrysander is naturally a declared opponent of all modern music; he is also partial, if not unjust, in his criticisms on the older masters, such as J. S. Bach. Besides these biographical studies Chrysander is occupied in editing the complete works of Handel for the German 'Händel-Gesellschaft.' [Handel.] His laborious collations of the original MSS. and editions, his astounding familiarity with the most minute details, and his indefatigable industry, combine to make this edition a work of the highest importance, at once worthy of the genius of Handel and honourable to the author. Amongst other writings of Chrysander may be mentioned two admirable treatises, 'Über die Moll-tonart in Volksgesängen,' and 'Über das Oratorium' (1853); also 'Die Jahrbücher für Musikalische Wissenschaft' of which 2 vols., 1863–67, have been published (Breitkopf & Härtel); and finally a number of articles in the Allgemeine Musikalische Zeitung of Leipsic (which he edited from 1868 to 71), violently criticising the productions of the modern school. He has also published some excellent editions of Bach's Klavierwerke (4 vols., with preface; Wolfenbüttel, 1856), and Carissimi's oratorios Jephte, Judicium Salomonis, Jonas, and Baltazar, which appeared in his collection 'Denkmäler der Tonkunst' (Weissenborn, Bergedorf). Upon the whole it would not be unfair to say that Chrysander is more a learned professor than a musician. For his research and industry every one is grateful to him; but his opinions as a conservative critic have provoked much vehement, not to say personal, opposition. [A. M.]

CHURCH, John, born at Windsor in 1675, received his early musical education as a chorister of St. John's College, Oxford. On Jan. 31, 1697, he was admitted a gentleman of the Chapel Royal, and on Aug. 1 following was advanced to a full place, vacant by the death of James Cobb. He obtained also the appointments of lay vicar and master of the choristers of Westminster Abbey. Church composed some anthems and also many songs, which appeared in the collections of the period, and he was the author of an 'Introduction to Psalmody,' published in 1723. The compilation of a book of words of Anthems published in 1712 under the direction of the Sub-dean of the Chapel Royal (Dr. Dolben) has been ascribed to Church, although it is more generally attributed to Dr. Croft, and perhaps with greater reason, considering the intimacy between the sub-dean and the organist. Church died Jan. 5, 1741, and was buried in the south cloister of Westminster Abbey. [W. H. H.]

[1] Breitkopf & Härtel, Leipsic: vol. 1, 1858; vol. 2, 1860; vol. 3, part i, 1867.

CIAJA, Azzolino Bernadino Della, born at Siena 1671, composer, organist, and amateur organ-builder. Besides his published works—'Salmi concertati' (Bologna 1700), 'Cantate da camera' (Lucca 1701, and Bologna 1702), 'Sonate per cembalo' (Rome 1727), he left in MS. 3 masses, 18 preludes and organ-sonatas. In 1733 Ciaja, as a Knight of St. Stephen, presented a magnificent organ to the church of that order in Pisa, still one of the finest in Italy, containing 4 manuals and 100 stops. He not only superintended its construction but personally assisted the workmen. [M. C. C.]

CIAMPI, Legrenzio Vincenzo, born at Piacenza 1719, dramatic composer; came to London in 1748 with a company of Italian singers, and between that year and 62 produced 'Gli tre cicisbei ridicoli,' 'Adriano in Siria,' 'Il trionfo di Camilla,' 'Bertoldo,' previously performed in Italy, 'Didone,' and some songs in the Pasticcio 'Tolomeo.' Burney says that 'he had fire and abilities' but no genius. His comic operas were the most successful, but 'Didone' is said to contain beautiful music. He also composed 6 trios for strings, 5 oboe concertos, Italian songs, overtures, and a mass (1758), now in the Royal Library at Berlin. [M. C. C.]

CIANCHETTINI, Veronica, sister of J. L. Dussek, born at Czaslau in Bohemia 1779, pianist and composer, studied the pianoforte under her father from infancy. In 1797 she joined her brother in London, where she married Francesco Cianchettini. She was a successful teacher, and composed two concertos and several sonatas for the pianoforte.

Her son, Pio, born in London 1799, was a composer and pianist. At five years old he appeared at the Opera House as an infant prodigy. A year later he travelled with his father through Holland, Germany, and France, where he was hailed as the English Mozart. By the age of eight he had mastered the English, French, German, and Italian languages. In 1809 he performed a concerto of his own composition in London. Catalani appointed him her composer and director of her concerts, and frequently sang Italian airs which he wrote to suit her voice. He published a cantata for two voices and chorus, to words from 'Paradise Lost'—said to be a fine work; music to Pope's 'Ode on Solitude'; 'Sixty Italian Notturnos' for two, three, and four voices, and other vocal pieces. He was also editor and publisher of an edition in score of symphonies and overtures of Mozart and Beethoven, and died in 1849. [M. C. C.]

CIBBER, Susanna Maria, sister of Dr. Thomas Augustine Arne, the celebrated composer, was born Febr. 1714. She made her first public appearance in 1732, at the Haymarket Theatre, as the heroine of Lampe's opera 'Amelia,' with considerable success. In April 1734 she became the second wife of Theophilus Cibber. On Jan. 12, 1736, Mrs. Cibber made 'her first attempt as an actress' at Drury Lane Theatre in Aaron Hill's tragedy of 'Zara,' and was soon accepted as the first tragedian of her time, a position which she maintained for thirty years. Her success as an actress, did not, however, lead her to abandon her position as a vocalist; in the theatre she continued to represent Polly in 'The Beggar's Opera,' and other like parts, but it was in the orchestra, and more especially in the oratorio orchestra, that her greatest renown as a singer was achieved. The contralto songs in the 'Messiah,' and the part of Micah in 'Samson,' were composed by Handel expressly for her, and when we consider that the great composer must have regarded singing as an intellectual art, and not merely as the means of displaying fine natural gifts of voice, unaided by mental cultivation or musical skill, we may judge why he selected Mrs. Cibber as the exponent of his ideas. Her voice, according to all contemporary testimony, although small, was indescribably plaintive, and her powers of expression enabled her to impress most forcibly upon the mind of the hearer the meaning of the language to which she gave utterance. Passing by the songs in 'Messiah,' which call for the highest powers of declamation and pathetic narration, we have only to examine the part of Micah in 'Samson,' comprising songs requiring not only the expression of pathetic or devout feelings, but also brilliancy and facility of execution, to judge of Mrs. Cibber's ability. And what sterling advantages must have been derived from the combination of the powers of a great actress with those of a vocalist in the delivery of recitative! Mrs. Cibber died Jan. 30, 1766, and was buried in the cloisters of Westminster Abbey. It is said that Garrick, on hearing of her death, exclaimed, 'Then Tragedy expired with her.' [W. H. H.]

CIFRA, Antonio, was born at Rome during the latter part of the 16th century, and was one of the few pupils actually taught by Palestrina during the short time that the great master associated himself with the school of Bernardino Nanini. In 1610 he was Maestro at Loreto, but in 1620 removed to San Giovanni in Laterano. Two years later he entered the service of the Archduke Charles, and in 1629 returned to Loreto, where he died. That he was an erudite and elegant musician is shown by the fact that the Padre Martini inserted an Agnus Dei of his, as a specimen of good work, in his essay on counterpoint. He himself published a large quantity of his Sacred Motets, Madrigals, and Psalms, at Rome and at Venice, of which a specific catalogue need hardly be given here. After his death Antonio Poggioli of Rome published a volume containing no less than 200 of his Motets for 2, 3, 4, 6, and 8 voices. The title-page of this book contains a portrait of him taken in the 45th year of his age. Underneath the engraving are the following exceedingly poor verses—

'Qui poteras numeris sylvas lapidesque movere,
Siccine præruptus funere, Cifra, siles?
Fallimur; extincto vivis lætissimus ævo,
Et caneris propriis clarus ubique modis.'

Cifra is among the 'masters flourishing about that time in Italy,' of whose works Milton sent home 'a chest or two of choice music books.' (Phillips's Memoir.) [E. H. P.]

CIMADOR, Giambattista, of a noble family in Venice 1761, died in London about 1808; composer, and player on the violin, cello, and pianoforte. In 1788 he produced in Venice 'Pigmalione,' an interlude, with which, notwithstanding its success, he was so dissatisfied as to burn the score and renounce composition for the future. Cherubini used the words of several scenes from this interlude for his opera of 'Pimmalione.' About 1791 Cimador settled in London as a teacher of singing. Hearing that the orchestra of the King's Theatre, in the Haymarket, had refused to play Mozart's symphonies on account of their difficulty, he arranged six of them as sestets for strings and flute. The work was well done, and the symphonies first made known in this form speedily took their proper place with the public. He composed duos for two violins and violin and alto, and a few vocal pieces. [M.C.C.]

CIMAROSA, Domenico, one of the most celebrated Italian dramatic composers, the son of poor working people, born at Aversa, Naples, Dec. 17, 1749. Cimarosa received his musical training at the Conservatorio Santa Maria di Loreto. He attended that celebrated school for eleven years (1761–1772), and acquired a thorough knowledge of the old Italian masters under Sacchini, Fenaroli, and Piccinni. In 1772 he produced his first opera, 'Le Stravaganze del Conte,' which was so successful as to give him at once a place among composers. From that date till 1780 he lived alternately at Rome and Naples, and composed for the two cities some twenty operas, 'L'Italiana in Londra' among the number. Between 1780 and 1787 he was busy writing as the acknowledged rival of Paisiello, who, up to that time, had been undisputed chief of Italian operatic composers. His operas were also performed abroad, not only in London, Paris, Vienna, and Dresden, where an Italian opera existed, but elsewhere, through translations. To this period belong 'Il convito di pietra,' 'La ballerina amante' (Venice, 1783), 'Il pittore Parigino,' 'Il Sacrifizio d'Abramo,' and 'L'Olimpiade' (1787). In 1787 Cimarosa was invited to St. Petersburg as chamber composer to Catherine II, and there developed an amazing fertility in every species of composition. Among his operas of this time should be mentioned 'Il fanatico burlato' (1788). Some years later, on the invitation of Leopold II, he succeeded Salieri as court chapel-master, and it was there that he composed his most celebrated work 'Il matrimonio segreto' (1792), a masterpiece of its kind, which at the time roused an extraordinary enthusiasm, and is the only work by which Cimarosa is at present known. So great was the effect of its first performance, that at the end the emperor had supper served to all concerned, and then commanded a repetition of the whole. His engagement at Vienna terminated by the emperor's death (1792). Salieri was again appointed chapel-master, and in 1793 Cimarosa returned to Naples, where he was received with every kind of homage and distinction; the Matrimonio segreto was performed 57 times running, and he was appointed chapel-master to the king and teacher to the princesses. From his inexhaustible pen flowed another splendid series of operas, among which may be specified 'Le astuzie feminile,' 'L'Impresario in angustie,' 'Il matrimonio per raggiro,' and the serious operas 'Gli Orazii e Curiazii,' 'Artaserse,' and 'Semiramide.' His last years were troubled by a melancholy change of fortune. The outbreak of revolutionary ideas carried Cimarosa with it, and when the French republican army marched victoriously into Naples (1799) he expressed his enthusiasm in the most open manner. Cimarosa was imprisoned and condemned to death. Ferdinand was indeed prevailed upon to spare his life and restore him to liberty on condition of his leaving Naples, but the imprisonment had broken his spirit. He set out for St. Petersburg, but died at Venice Jan. 11, 1801, leaving half finished an opera, 'Artemisia,' which he was writing for the approaching carnival. It was universally reported that he had been poisoned, and in consequence the government compelled the physician who had attended him to make a formal attestation of the cause of his death.

Besides his operas (76 in all, according to Fétis) Cimarosa composed several oratorios, cantatas, and masses, etc., which were much admired in their day. His real talent lay in comedy—in his sparkling wit and unfailing good humour. His invention was inexhaustible in the representation of that overflowing and yet naïf liveliness, that merry teasing loquacity which is the distinguishing feature of genuine Italian 'buffo'; his chief strength lies in the vocal parts, but the orchestra is delicately and effectively handled, and his *ensembles* are masterpieces, with a vein of humour which is undeniably akin to that of Mozart. It is only in the fervour and depth which animate Mozart's melodies, and perhaps in the construction of the musical scene, that Cimarosa shows himself inferior to the great master. This is more the case with his serious operas, which, in spite of their charming melodies, are too conventional in form to rank with his comic operas, since taste has been so elevated by the works of Mozart. Cimarosa was the culminating point of genuine Italian opera. His invention is simple, but always natural; and in spite of his Italian love for melody he is never monotonous; but both in form and harmony is always in keeping with the situation. In this respect Italian opera has manifestly retrograded since his time. A bust of Cimarosa, by Canova, was placed in the Pantheon at Rome. The most complete list of his works is given by Fétis in his 2nd edition. [A. M.]

CINQUES. The name given by change-ringers to changes on eleven bells, probably from the fact that *five* pairs of bells change places in order of ringing in each successive change. [C.A.W.T.]

CINTI. See DAMOREAU.

CIPRANDI, ERCOLE, an excellent tenor, who sang in London from 1754 to 65. He was born about 1738. He played Danao in 'Ipermestra' by Hasse and Lampugnani, produced at the King's Theatre Nov. 9, 1754. In 65 he was still singing at the same theatre, and appeared as Antigone in 'Eumene.' Burney found him at Milan in 1770, as fine a singer as before. He was living in 1790. [J. M.]

CIPRIANI, LORENZO, a capital *buffo* singer at the Pantheon in London, about 1790. He performed in the same company with Pacchierotti, Mara, and Morelli. In 91 he played Valerio in 'La Locanda' of Paisiello. There is a capital sketch-portrait of him 'in the character of Don Alfonso Scoglio, in La Bella Pescatrice, performed at the King's Theatre, Pantheon, Dec. 24, 1791; drawn by P. Violet, and engraved by C. Guisan, pupil to F. Bartolozzi, R.A.' [J. M.]

CIRCASSIENNE, LA, opéra-comique in 3 acts; words by Scribe, music by Auber; produced at the Opéra Comique Feb. 2, 1861, and in London. [G.]

CIS, CES. The German terms for C♯ and C♭. None of the books explain the origin of this form, which runs through the German scale—Dis, Es, As, etc., except B and H; and in the double flats and sharps, Deses, Gisis, etc. [G.]

CITHER, CITHERN, CITHORN, or CITTERN (Fr. *Cistre, Sistre,* or *Courante*; Ital. *Cetera*; Ger. *Cither, Zither*). An instrument shaped like a lute, but unlike a lute strung with wire strings, generally adjusted in pairs of unisons, and played with a plectrum of quill. The cither during the 16th and 17th centuries appears to have enjoyed great favour on the Continent and in England. The English citherns had usually four pairs of wire strings, but according to Mr. Engel ('Musical Instruments,' etc., 1874) it was not limited to this number. He quotes a curious title-page: 'New Citharen Lessons with perfect Tunings of the same from four course of strings to four-teene course, &c.' adorned with an engraving of a Bijuga (two-necked) cither, the counterpart of a theorbo or two-necked lute, strung with seven pairs of strings over the fingerboard, and seven single strings at the side. The date of this is 1609. John Playford published a book entitled 'Musick's Delight, containing new and pleasant lessons on the Cithern, London, 1666.' The Cetera or Italian cither was used by improvisatori, and extant specimens are often tastefully adorned with ornament Finally, keyed cithers with hammers were patented by English and German makers. The German Streichzither, as the name indicates, was played with a bow. This was horizontal, like the Schlagzither and its prototype the Scheidholt, all of which variants will be more conveniently described under the accepted modern appellation of Zither, an instrument to place upon a table, well known in South Germany. The difference between a cither and a lute is that the cither has wire strings and is played with a plectrum, while the lute has catgut strings to be touched with the fingers. The guitar also has catgut strings but has a flat back, not pear-shaped like the lute, and has incurvations at the sides, evidence of its derivation from a bow instrument. The name cither is derived from the Greek *κιθάρα*, which, however, was another kind of stringed instrument. (See LYRE; also CHITARRONE, LUTE, and ZITHER.) [A. J. H]

CITOLE. This word, used by poets in the 13th, 14th, and 15th centuries, has been derived from *cistella* (Lat.) a small box, and is supposed to mean the small box-shaped psaltery, sometimes depicted in MSS. of the period in representations of musicians. Dr. Rimbault ('The Pianoforte,' 1860, p. 25) has collected several poetic references to the citole, including quotations from the 'Roman de la Rose,' Gavin Douglas, Gower, and Chaucer ('Knight's Tale,' 'a citole in hire right hand hadde she'). According to the same authority (p. 22) the name was used as late as 1543. [See PSALTERY.] A modern instance of the use of the name is in D. G. Rosetti's 'Blessed Damozelle,'

'And angels meeting us shall sing
To their citherns and citoles.' [A. J. H.]

CIVIL SERVICE MUSICAL SOCIETY, instituted in 1864 for the practice of vocal and instrumental music among the civil servants and excise servants of the crown. The Prince of Wales is patron, and all the members of the royal family are life members. Sir W. H. Stephenson, of the Board of Inland Revenue, was its first president, and Mr. Frederick Clay its first vice-president. The first conductor of the orchestra was Mr. Arthur Sullivan, and the first conductor of the choir Mr. John Foster; but upon the resignation of Mr. Sullivan Mr. Foster became sole conductor. The society meets for practice at King's College, Strand, where it has an exceptionally good library of vocal and instrumental music. Its concerts, of which upwards of fifty have been given, take place at St. James's Hall, admission being confined to members and their friends. The programmes include symphonies, overtures, and other orchestral works; the special feature in the vocal music is the singing of the male voice choir, the society's original plan of practising exclusively music written for male voices having been rigidly adhered to. The present officers (1877) are—President, Lord Hampton; Vice-president, Sir F. J. Halliday; Conductor, Mr. John Foster; Treasurer, Mr. F. L. Robinson; and Hon. Sec., Mr. S. McCaul. [C. M.]

CLAGGET, CHARLES, a violinist, and about 1766 leader of the band at the theatre in Smock Alley, Dublin. He was noted for his skill in accompanying the voice. He was also a composer of songs (one of which, 'I've rifled Flora's painted bowers,' gained much popularity), and of duets for violins, violin and cello, and flutes. Coming to London and being of an inventive turn of mind, he devoted his attention to the improvement of various musical instruments. In

Dec. 1776 he took out a patent for 'Improvements on the violin and other instruments played on finger boards,' which he asserted rendered it 'almost impossible to stop or play out of tune.' In August, 1788, he took out another patent for 'Methods of constructing and tuning musical instruments which will be perfect in their kind and much easier to be performed on than any hitherto discovered.' Among these were the following:—'A new instrument called the Teliochordon, in form like a pianoforte, but capable of being put much better in tune, for the grand pianoforte or harpsichord divide every octave only into thirteen parts or semitones, whereas on this instrument every octave can be divided into thirty-nine parts or gradations of sound; for any finger-key will, at the pleasure of the performer, produce three different degrees of intonation.' He represented that by this instrument all thirds and fifths could be highly improved, and what is called the 'woulfe' entirely done away with.—A method of uniting two trumpets or horns, one in D, and the other in E flat, so that the mouthpiece might be applied to either instantaneously, thereby getting the advantage of a complete chromatic scale.—Tuning forks with balls or weights for the more easy tuning of musical instruments.—A new instrument composed of a proper number of these tuning forks or of single prongs or rods of metal fixed on a standing board or box and put in vibration by finger keys. Or a celestina stop made by an endless fillet might be applied, producing the sounds on these forks or prongs as it does on the strings.—Tuning keys of a form which rendered them steadier and easier to use than others.—And lastly, a better method of fitting the sounding post of a violin to its place. Clagget was also the inventor of the 'Aiuton, or, Ever-tuned Organ, an instrument without pipes, strings, glasses, or bells, which will never require to be retuned in any climate.' Of this instrument and others he published a descriptive account under the title of 'Musical Phenomena.' He kept his collection of instruments at his house in Greek Street, Soho, which he called 'The Musical Museum.' About 1791 he exhibited them publicly at the Hanover Square Rooms. On Oct. 31, 1793, Clagget gave what he termed an 'Attic Concert,' at the King's Arms Tavern, Cornhill, several of the pieces being played on or accompanied by the various instruments invented or improved by him. The performance was interspersed with 'A Discourse on Musick,' the object of which was professedly to prove the absolute necessity of refining the harmony of keyed instruments, and of course to insist that Clagget's inventions had effected that object. In the course of this address a letter from Haydn to Clagget, dated 1792, was read, in which the great composer expressed his full approbation of Clagget's improvements on the pianoforte and harpsichord. The discourse was published with the word-book of the concert, and to it was prefixed a well-engraved portrait of Clagget, who is described beneath it as 'Harmonizer of Musical Instruments,' etc., etc. He is represented with a violin bow in his right hand, and in the left a tuning fork of very large dimensions, each prong of which is bifurcated, so that there are three forks in one. [W. H. H.]

CLAPISSON, Antoine Louis, born at Naples Sept. 15, 1808, died at Paris March 19, 1866, was a good violin-player before becoming a composer, and published a great many romances and songs, which exhibit an easy vein of melody. His operas are 'La Figurante' (5 acts, 1838); 'La Symphonie' (1839); 'La Perruche' (1840); 'Frère et Mari' (1841); 'Le Code noir' (3 acts, 1842); 'Les Bergers-Trumeau' (1845); 'Gibby la Cornemuse' (3 acts, 1846); 'Jeanne la Folle' (5 acts, 1848); 'La Statue équestre' (1850); 'Les Mystères d'Udolphe' (3 acts, 1852); 'La Promise' (3 acts, 1854); 'La Fanchonnette' (3 acts, March 1, 1856); 'Le Sylphe' (2 acts, Nov. 1856); 'Margot' (3 acts, 1857); 'Les trois Nicolas' (3 acts, 1858); and 'Madame Grégoire' (3 acts, 1861). These plays are generally poor, and many of them were unsuccessful. In fact, 'La Promise' and 'La Fanchonnette' are the only two of his operas which gained public favour. There is however much good music in 'Gibby,' 'Le Code noir,' and several others. His style is somewhat bombastic and deficient in genuine inspiration; but, in almost every one of his operas there are to be found graceful and fluent tunes, fine harmonies, pathetic passages, and characteristic effects of orchestration.

Clapisson was made Chevalier de la Légion d'Honneur in 1847, and member of the 'Institut' in 1854. He collected ancient instruments of music, and sold his collection to the French government in 1861; it is now included in the museum of the Conservatoire. Annibale dei Rossi's splendid spinet, ornamented with precious stones and exhibited at the South Kensington Museum, was bought from Clapisson. [G. C.]

CLARI, Giovanni Carlo Maria, was born at Pisa in 1669 where he became Maestro di Cappella. He studied music at Bologna, under the well-known Colonna, of whom he has always been considered to have been one of the best pupils. For the theatre of the last-named town he wrote an opera intituled 'Il Savio delirante,' which had considerable success. But his renown chiefly comes from a collection of vocal duets and trios written with a basso continuo, which he published in 1720. A later edition of these is extant, published by Carli of Paris in 1823, and arranged with a modern accompaniment for the piano by a Polish composer named Mirecki. In these his novel treatment of fugue, and his approach towards the modulation of later times, help to mark an epoch in composition, and stamp him as a progressive and profound musician.

There is a Stabat Mater by Clari in C minor in the Royal Library at Copenhagen; and Landsberg of Rome had the following works of his: a Mass for 5 voices, strings and organ; a Credo for 4 voices; Psalms for 4 voices in 2 dialogued choruses; a De Profundis for 4 voices and the

organ; a Requiem for nine voices, strings and organ; a Mass di Cappella for 4 voices; some Psalms for Complins arranged for two choruses. Novello's 'Fitzwilliam music' contains no less than 23 compositions of Clari's from Masses and the Stabat Mater, which for science, dignity, and sweetness, fully bear out his reputation.

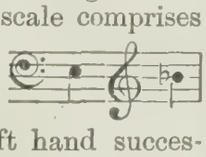
The exact date of his death is unknown, but it was probably about 1745. [E. H. P.]

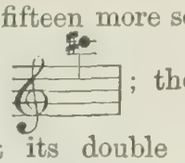
CLARINET OR CLARIONET (Fr. *Clarinette*, Ger. *Klarinette*, Ital. *Clarinetto*). An instrument of 4-foot tone, with a single reed and smooth quality, commonly said to have been invented about the year 1690, by Johann Christopher Denner, at Nuremberg. Mr. W. Chappell is however of opinion that he can trace the instrument back to mediæval times as the shawm, schalm, or schalmuse (Hist. of Music, i. 264).

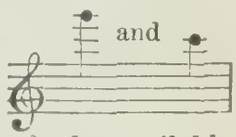
The present name, in both forms, is evidently a diminutive of *Clarino*, the Italian for trumpet, and *Clarion* the English equivalent, to which its tone has some similarity.

Since its first invention it has been successively improved by Stadler of Vienna, Iwan Muller, Klosé, and others. The last-named musician (1843) completely reorganised the fingering of the instrument, on the system commonly called after Boehm, which is also applied to the flute, oboe, and bassoon. A general description of the older and more usual form will be given. It may however be remarked here, that Boehm or Klosé's fingering is hardly so well adapted to this as to the octave-scaled instruments. It certainly removes some difficulties, but at the expense of greatly increased complication of mechanism, and liability to get out of order.

The clarinet consists essentially of a mouthpiece furnished with a single beating reed, a cylindrical tube, terminating in a bell, and eighteen openings in the side, half closed by the fingers, and half by keys. The fundamental scale comprises nineteen semitones, from E in the bass stave. These are produced by removal of the eight fingers and the thumb of the left hand successively from nine open holes, and by the lifting of nine closed keys. The lowest note is emitted through the bell; the treble G through a hole at the back of the tube, peculiar to this instrument. This register[1] is termed Chalumeau, and is of a somewhat different quality from the higher notes. The latter are obtained by a contrivance which forms the chief initial difficulty in learning the instrument, but has the advantage of giving it a very extended compass. The lever of the B♭ key named above ends close to the back thumb-hole, and answers a double purpose. In conjunction with the A♮ key it produces its own open note, but when raised by the point of the left thumb, while the ball of the same closes the back hole, it serves to determine a node within the tube, and raises the pitch by an interval of a twelfth. If all the side holes be now closed by the fingers, the note issuing by the bell is B♮,



in the treble stave, and by successive removal of fingers or opening of keys fifteen more semitones are obtained, reaching to  ; the thumb being constantly kept at its double duty of closing the G hole and opening the B♭ key. With the high C♯, what may be termed the natural scale of the instrument ends, although a whole octave more of notes may be got by cross-fingerings, depending considerably on the individual skill of the player. It is usually understood that the extreme note obtainable is C♮ or C♯ in altissimo, an 8ve above that just given. But it is most undesirable to write for the instrument above the intermediate G, and in piano passages above C. We thus have in all three octaves and a sixth, of which the lower three octaves are perfectly available for legitimate use, and which it will be presently shown are considerably extended by the employment of several instruments in different keys.



The mouthpiece is a conical stopper, flattened on one side to form the table for the reed, and thinned to a chisel edge on the other for convenience to the lips. The cylindrical bore passes about two-thirds up the inside, and there terminates in a hemispherical end. From this bore a lateral orifice is cut into the table, about an inch long and half as wide, which is closed in playing by the thin end of the reed. The table on which the reed lies, instead of being flat, is purposely curved backwards towards the point, so as to leave a gap or slit about the thickness of a sixpence between the end of the mouthpiece and the point of the reed. It is on the vibration of the reed against this curved table that the sound of the instrument depends. The curve of the table is of considerable importance. [See MOUTHPIECE.] The reed itself is a thin flat slip cut from a kind of tall grass (*arundo sativa*), commonly, though incorrectly, termed 'cane.' [See REED.] It is flattened on one side, and thinned on the other to a feather-edge. The older players secured this to the table of the mouthpiece by a waxed cord, but a double metallic band with two small screws, termed a ligature, is now employed. The reed was originally turned upwards, so as to rest against the upper lip; but this necessitated the holding of the instrument at a large ungraceful angle from the body, and caused it to bear against a weaker mass of muscles than is the case when it is directed downwards. In England, France, and Belgium it is always held in the latter position.

The compass given above is that of an instrument in C, which sounds corresponding notes to the violin, descending three semitones below 'fiddle G.' But the C clarinet is not very extensively used in the orchestra or military bands. The latter employ an instrument in B♭, sounding two semitones below its written position, and consequently standing in the key of two flats. For the acuter notes they use a smaller clarinet

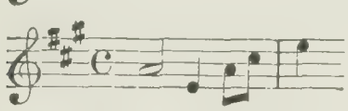
[1] Berlioz rather unnecessarily makes four registers, treating Chalumeau as the second.

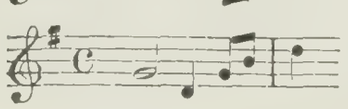
in E♭, which sounds a minor third above its written scale, and stands in three flats. In the orchestra an instrument in A, sounding a minor third below the corresponding note of a C instrument, is much used, and stands in three sharps. It will be seen that the B♭ and A clarinets respectively lower the range of the lowest note to D♮ and C♯, thus augmenting the whole compass of the instrument. They also have the advantage of lessening the number of flats and sharps in the signature. Although the clarinet has been much improved it still presents great difficulties in extreme keys, and these are to some extent avoided by the B♭ instruments lessening the flats by two in flat keys, and the A instrument the sharps by three in sharp signatures. A melody in C would thus have to be played in G by the F, in A by the E♭, in D by the B♭, and in E♭ by the A clarinets. The following table shows how the notes will be written for each instrument, so as to sound like those of the C clarinet :—

1. C clarinet

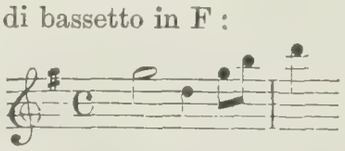
2. B♭ „

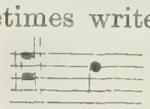
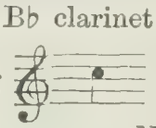
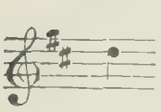
3. A „

4. E♭ „ 

5. F „ 

6. For Corno di bassetto in F :



7. The Italians—as Cavallini and Canongia—sometimes write for the B♭ clarinet in the *tenor* clef;  sounding  as if written  in the ordinary way (No. 2 above). The two intrinsic flats of the instrument have of course to be supplied by the player.

Besides the four instruments already named others are occasionally used. A small clarinet in F, above the C instrument, has been mercifully given up, except in an occasional piece of German dance music. The D, between these two, is also considered by some composers to blend better with the violins than the graver-pitched clarinets. The D♭ is convenient for taking the part of the military flute, which stands in that key. A clarinet in H would puzzle most English players, although it appears in Mozart's score of 'Idomeneo'—being the German for B♮. Below the A clarinet we also have several others. One in A♭ is useful in military music. In F we have the tenor clarinet, and the corno di bassetto or bassethorn, perhaps the most beautiful of the whole family. The tenor in E♭ stands in the same relation to this as the B♭ does to the C, and is consequently used in military bands. [Corno di Bassetto.] Proceeding still lower in the scale we arrive at the bass clarinets. The commonest of these is in B♭, the octave of the ordinary instrument, but the writer has a C basso of Italian make, and Wagner has written for an A basso. They are none of them very satisfactory instruments; the characteristic tone of the clarinet seeming to end with the corno di bassetto. [See Bass Clarinet.]

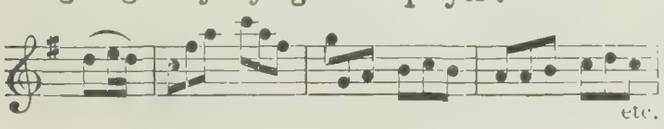
Helmholtz has analysed the tone and musical character of the clarinet among the other wind-instruments, and shows that the sounds proper to the reed itself are hardly ever employed, being very sharp and of harsh quality; those actually produced being lower in pitch, dependent on the length of the column of air, and corresponding to the sounds proper to a stopped organ-pipe. With a cylindrical tube these are the third, fifth, seventh, and eighth partial sounds of the fundamental tone. The upper register rising a twelfth from the lower or chalumeau, seems to carry out the same law in another form. On the other hand, the conical tubes of the oboe and bassoon correspond to open pipes of the same length, in which the octave, the twelfth, and the double octave form the first three terms of the series. See his paper in the 'Journal für reine und angewandte Mathematik,' vol. lvii.

The lowest note of the register is clearly an arbitrary matter. It has probably been dictated by the fact that nine of the ten available digits are fully occupied. But M. Sax, whose improvements in wind-instruments have surpassed those which explicitly bear his name, has extended the scale another semitone by adding a second key for the right little finger. Even the octave C can be touched by employing the right thumb, which at present merely supports the instrument. It is always so employed in the bassethorn, and a B♭ instrument thus extended must have been known to Mozart, who writes the beautiful obbligato to 'Parto,' in his 'Clemenza di Tito,' down to bass B♭, a major third below the instrument as now made.

To whatever period we may ascribe the invention of the clarinet, it is certain that it does not figure in the scores of the earlier composers. Bach and Handel never use it. An instrument entitled Chalumeau appears in the writings of Gluck, to which Berlioz appends the note that it is now unknown and obsolete. This may have been a clarinet in some form. Haydn uses it very sparingly. Most of his symphonies are without the part, and the same remark applies to his church music. There is, however, a fine trio for two clarinets and bassoon in the 'Et Incarnatus' of the First Mass, and there are one or two prominent passages in the 'Creation,' especially obbligatos to the air 'With verdure clad,' and 'On mighty pens,' and a quartet of reeds accompanying the trio 'On Thee each living

soul awaits.' But it is with Mozart that the instrument first becomes a leading orchestral voice. 'Ah, if we had but clarinets too!' says he: 'you cannot imagine the splendid effect of a symphony with flutes, oboes, and clarinets.' (Letter 119.) Nothing can be more beautiful, or more admirably adapted to its tone than the parts provided for it in his vocal and instrumental works. The symphony in Eb is sometimes called the Clarinet Symphony from this reason, the oboes being omitted as if to ensure its prominence. There is a concerto for clarinet with full orchestra (Köchel, No. 622) which is in his best style. For the tenor clarinet or basset-horn, the opera of 'Clemenza di Tito' is freely scored, and an elaborate obbligato is allotted to it in the song 'Non più di fiori.' His 'Requiem' contains two corni di bassetto, to the exclusion of all other reed-instruments, except bassoons. His chamber and concerted music is more full for clarinets than that of any other writer, except perhaps Weber. It is somewhat remarkable that many of his great works, especially the 'Jupiter' Symphony, should be without parts for the instrument, notwithstanding his obvious knowledge of its value and beauty. The ordinary explanation is probably the true one; namely, that being attached to a small court, he seldom had at his disposal a full band of instrumentalists.

Beethoven, on the other hand, hardly writes a single work without clarinets. Indeed there is a distinct development of this part to be observed in the course of his symphonies. The trio of the First contains a passage of importance, but of such simplicity that it might be allotted to the trumpet. The Larghetto (in A) of his Second Symphony is full of melodious and easy passages for two clarinets. It is not until we reach the 'Pastoral' Symphony that difficulties occur; the passage near the close of the first movement being singularly trying to the player:—

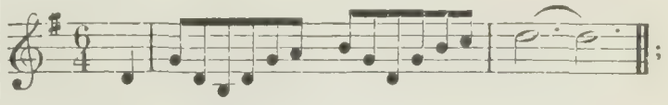


But the Eighth Symphony contains a passage in the Trio, combined with the horns, which few performers can execute with absolute correctness.

Beethoven does not seem to have appreciated the lower register of this instrument. All his writings lie in the upper part of its scale, and, except an occasional bit of pure accompaniment, there is nothing out of the compass of the violin.

Mendelssohn, on the other hand, seems to revel in the chalumeau notes. He leads off the Scotch Symphony, the introductory notes of 'Elijah,' and the grand chords of his overture to 'Ruy Blas' with these, and appears fully aware of the singular power and resonance which enables them to balance even the trombones. Throughout his works the parts for clarinet are fascinating, and generally not difficult. The lovely second subject in the overture to the 'Hebrides' (after the reprise)—

the imitative passage for two clarinets, which recurs several times in the Overture to 'Melusina'—



and the rolling wavelike passages in his 'Meeresstille,' deserve special mention. On the other hand, there are occasional phrases of great complexity in his works. The scherzo of the Scotch Symphony, the saltarello of the Italian, are cases in point; but even these are exceeded by a few notes in the scherzo of the 'Midsummer Night's Dream,' which are all but unplayable.

Weber appears to have had a peculiar love for the clarinet. Not only has he written several great works especially for it, but his orchestral compositions abound in figures of extreme beauty and novelty. The weird effect of the low notes in the overture to 'Der Freischütz,' followed by the passionate recitative which comes later in the same work—both of which recur in the opera itself—will suggest themselves to all; as will the cantabile phrase in the overture to 'Oberon,' the doubling of the low notes with the violoncellos, and the difficult arpeggios for flutes and clarinets commonly known as the 'drops of water.' His Mass in G is marked throughout by a very unusual employment of the clarinets on their lower notes, forming minor chords with the bassoons. This work is also singular in being written for Bb clarinets, although in a sharp key. The 'Credo,' however, has a characteristic melody in a congenial key, where a bold leap of two octaves exhibits to advantage the large compass at the composer's disposal.

Meyerbeer and Spohr both employ the clarinets extensively. The former, however, owing to his friendship with Sax, was led to substitute the

bass clarinets in some places. [BASS CLARINET.] Spohr has written two concertos for the instrument, both—especially the second—of extreme difficulty. But he has utilised its great powers in concerted music, and as an obbligato accompaniment to the voice, both in his operatic works and his oratorios, and in the six songs of which the 'Bird and the Maiden' is the best known.

An account of this instrument would be incomplete without mention of Rossini's writings. In the 'Stabat Mater' he has given it some exquisite and appropriate passages, but in other works the difficulties assigned to it are all but insuperable. The overtures to 'Semiramide,' 'Otello,' and 'Gazza Ladra,' are all exceedingly open to this objection, and exhibit the carelessness of scoring which mars his incomparable gifts of melody.

No instrument has a greater scope in the form of solo or concerted music specially written for it. Much of this is not so well known in this country as it ought to be. The writer has therefore compiled, with the assistance of Mr. Leonard Beddome, whose collection of clarinet music is all but complete, a list of the principal compositions by great writers, in which it takes a prominent part. This is appended to the present notice.

A few words are required in concluding, as to the weak points of the instrument. It is singularly susceptible to atmospheric changes, and rises in pitch very considerably, indeed more than any other instrument, with warmth. It is therefore essential, after playing some time, to flatten the instrument; a caution often neglected. On the other hand it does not bear large alterations of pitch without becoming out of tune. In this respect it is the most difficult of all the orchestral instruments, and for this reason it ought undoubtedly to exercise the privilege now granted by ancient usage to the oboe; that, namely, of giving the pitch to the band. In the band of the Crystal Palace, and some others, this is now done; it deserves general imitation. Moreover, the use of three, or at least two different-pitched instruments in the orchestra, is a source of discord, which it requires large experience to counteract. Many performers meet the difficulty to some extent by dispensing with the C clarinet, the weakest of the three. Composers would do well to write as little for it as may be practicable. Mendelssohn, in his Symphonies, prefers to write for the A clarinet in three flats rather than for the C in its natural key, thus gaining a lower compass and more fulness of tone. Lastly, the whole beauty of the instrument depends on the management of the reed. A player, however able, is very much at the mercy of this part of the mechanism. A bad reed not only takes all quality away, but exposes its possessor to the utterance of the horrible shriek termed *couac* (i.e. 'quack') by the French, and 'a goose' in the vernacular. There is no instrument in which failure of lip or deranged keys produce so unmusical a result, or one so impossible to conceal; and proportionate care should be exercised in its prevention.

List of the principal solo and concerted music for the clarinet; original works, not arrangements.

MOZART.—Trio for clarinet, viola, and piano, op. 14; Two Serenades for two oboes, two clarinets, two horns, and two bassoons, op. 24 and 27; Quintet for oboe, clarinet, horn, bassoon, and piano, op. 29; Concerto for clarinet and orchestra, op. 107; Quintet for clarinet and strings, op. 101; Grand Serenade for two oboes, two clarinets, two bassethorns, two French horns, two bassoons and double bassoon.

BEETHOVEN.—Three duets for clarinet and bassoon; Trio for clarinet, violoncello, and piano, op. 11; Quintet for oboe, clarinet, horn, bassoon, and piano, op. 16; Grand Septet for violin, viola, cello, contra-basso, clarinet, horn, and bassoon, op. 20; the same arranged by composer as trio for clarinet, cello, and piano; Sestet for two clarinets, two horns, and two bassoons, op. 71; Ottet for two oboes, two clarinets, two horns, and two bassoons, op. 103; Rondino for two oboes, two clarinets, two horns, and two bassoons.

WEBER.—Concertino, op. 26; Air and Variation, op. 33; Quintet for clarinet and string quartet, op. 34; Concertante duet, clarinet and piano, op. 48; Concerto 1, with orchestra, op. 73; Concerto 2, with orchestra, op. 74.

SPOHR.—Concerto 1, for clarinet and orchestra, op. 26; Concerto 2, for clarinet and orchestra, op. 57; Nonet for strings, flute, oboe, clarinet, horn, and bassoon, op. 31; Ottet for violin, two violas, cello, basso, clarinet, and two horns, op. 32; Quintet for flute, clarinet, horn, bassoon, and piano, op. 52; Septet for piano, violin, cello, and same wind, op. 147; Six songs, with clarinet obbligato, op. 103.

SCHUMANN.—Fantasiestücke for clarinet and piano, op. 73; Mährchenerzählungen, for clarinet, viola, and piano, op. 132.

ONSLOW.—Septet for flute, oboe, clarinet, horn, bassoon, double bass, and piano, op. 79; Nonet, for strings, flute, oboe, clarinet, horn, and bassoon, op. 77; Sestet for piano, flute, clarinet, horn, bassoon, and double bass, op. 30.

KALLIWODA.—Variations with orchestra, op. 128.

A. ROMBERG.—Quintet for clarinet and strings, op. 57.

HUMMEL.—Military Septet, op. 114.

C. KREUTZER.—Trio for piano, clarinet, and bassoon, op. 43; Septet, for violin, viola, cello, contra-basso, clarinet, horn, and bassoon, op. 62.

S. NEUKOMM.—Quintet for clarinet and strings, op. 8.

A. REICHA.—Quintet for clarinet and strings; Twenty-four quintets for flute, oboe, clarinet, horn and bassoon, ops. 88–91, 99, 100.

E. PAUER.—Quintet for piano, oboe, clarinet, horn, and bassoon, op. 44.

REISSIGER.—Concertos, ops. 63*a*, 14*b*, 180.

[W. H. S.]

CLARINO. The Italian name for the TRUMPET.

CLARK, JEREMIAH, was a chorister in the Chapel Royal under Dr. Blow. After leaving the choir he became, for a short time, organist of Winchester College. In 1693 his master, Dr. Blow, resigned in his favour the appointments of almoner and master of the children of St. Paul's Cathedral. About 1695 he was appointed organist and one of the vicars choral of St. Paul's. On July 7, 1700, Clark, and his fellow-pupil, William Croft, were sworn in as gentlemen extraordinary of the Chapel Royal, with the joint reversion of an organist's place, whenever one should fall vacant, a contingency which happened on May 15, 1704, by the death of Francis Piggott, on which Clark and Croft were on May 25 sworn in as joint organists. Clark, having the misfortune to become enamoured of a lady whose position in life rendered his union with her hopeless, fell into a state of despondency, under the influence of which he shot himself. The precise date of his death has not been ascertained, but it was, doubtless, shortly before Nov. 5, 1707, when Croft was sworn into the full place of organist of the Chapel Royal. Clark composed several anthems, chiefly of a pathetic kind, but not deficient either in force or dignity. He was the original composer of Dryden's famous ode, 'Alexander's Feast,' which was performed at Stationers' Hall on the occasion for which it was written, the feast on St. Cecilia's day, Nov. 22, 1697, and at two or three concerts shortly afterwards; but the music was not printed, and seems now irretrievably lost. In the same year Clark (in conjunction with Daniel Purcell and Richard Leveridge) composed the music for the opera 'The Island Princess,' and (jointly with Daniel Purcell) for the opera 'The World in the Moon.' He also furnished music for 'The Fond Husband' (1676), Sedley's 'Antony and Cleopatra' (1677), 'Titus Andronicus' (1687), and 'A Wife for any Man,' besides composing an ode in praise of the Island of Barbados, a cantata called 'The Assumption,' some lessons for the harpsichord, and numerous songs published in the collections of the day. [W. H. H.]

CLARK, RICHARD, was born at Datchet, Bucks, April 5, 1780. At an early age he became a chorister at St. George's Chapel, Windsor, under Dr. Aylward, and of Eton College under Stephen Heather. In 1802 he succeeded his grandfather, John Sale, the elder, as lay clerk at St. George's and Eton College; these appointments he held until 1811. In 1805 he officiated as deputy in the metropolitan choirs, and in the same year was appointed secretary to the Glee Club. He subsequently obtained the places of lay vicar of Westminster Abbey, and vicar-choral of St. Paul's, and in 1820 succeeded Joseph Corfe as a gentleman of the Chapel Royal. In 1814 Clark published a volume of the poetry of the most favourite glees, madrigals, rounds, and catches, with a preface containing an account of the song 'God save the King,' the composition of which he there attributed to Henry Carey. A second edition of this work appeared in 1824, but the subject of the popular tune was omitted, Clark having in 1822 published a separate volume assigning its composition to Dr. John Bull. [See GOD SAVE THE KING.] Clark distinguished himself by his assiduity in endeavouring to procure for the various cathedral and collegiate choirs a restitution of their statutory rights and privileges. He was the composer of a few anthems, chants, and glees, and the author of several pamphlets on 'Handel and the Harmonious Blacksmith, etc.'; Handel's 'Messiah'; the derivation of the word 'Madrigale,' Musical pitch, etc. He died Oct. 5, 1856. [W. H. H.]

CLARKE, JOHN, Mus. Doc., afterwards known as CLARKE-WHITFELD, was born at Gloucester Dec. 13, 1770, and received his musical education at Oxford under Dr. Philip Hayes. In 1789 he was appointed organist of the parish church of Ludlow; in 1793 he took the degree of Bachelor of Music at Oxford; in 1795 he was appointed organist of Armagh Cathedral, which he quitted in the same year for the places of organist and master of the choristers of St. Patrick's Cathedral and Christ Church, Dublin. In 1798 the Irish rebellion led him to resign his appointments and return to England, where he soon afterwards became organist and master of the choristers of Trinity and St. John's Colleges, Cambridge. In the following year he took the degree of Doctor of Music at Cambridge, and in 1810 was admitted *ad eundem* at Oxford. He assumed the name of Whitfeld, in addition to his paternal name of Clarke, on the death of his maternal uncle, Henry Fotherley Whitfeld. In 1820 he resigned his appointments at Cambridge for those of organist and master of the choristers of Hereford Cathedral, and on the death of Dr. Hague, in 1821, he was elected Professor of Music in the University of Cambridge. In 1833, in consequence of an attack of paralysis, he resigned his appointments at Hereford. He died at Holmer, near Hereford, Feb. 22, 1836, and was buried in the cloisters of Hereford Cathedral, where a mural tablet is erected to his memory. Dr. Clarke-Whitfeld's compositions consist of Cathedral Services and Anthems (published in four vols. in 1805 and subsequently), 'The Crucifixion and the Resurrection,' an oratorio, and numerous glees, songs, etc. He edited a collection containing thirty anthems from the works of various composers. Amongst the many works arranged by him for voices and pianoforte his edition of several of Handel's oratorios and other pieces must not be forgotten, as being the first of that author's works so treated. [W. H. H.]

CLASSICAL is a term which in music has much the same signification as it has in literature. It is used of works which have held their place in general estimation for a considerable time, and of new works which are generally considered to be of the same type and style. Hence the name has come to be especially applied to works in the forms which were adopted by the great masters of the latter part of the last century, as instrumental works in the sonata form, and operas constructed after the received

traditions; and in this sense the term was used as the opposite of 'romantic,' in the controversy between the musicians who wished to retain absolutely the old forms, and those, like Schumann, who wished music to be developed in forms which should be more the free inspiration of the composer, and less restricted in their systematic development. [See ROMANTIC.] [C. H. H. P.]

CLASSICAL HARMONISTS. See CHORAL HARMONISTS.

CLAUDINE VON VILLABELLA. Drama by Goethe, music by Schubert; composed in 1815 but not performed. The first Act alone survives, and is now in the library of the Gesellschaft der Musikfreunde at Vienna; the other Acts were burnt by accident, with those of the 'Teufels Lustschloss.' It is dated at beginning and end July 26 and Aug. 5. On Nov. 18 Schubert was at work on another opera. [G.]

CLAUS, WILHELMINE, one of the eminent pianists of our time, daughter of a merchant, born at Prague Dec. 13, 1834. She received her musical education at the Proksch Institute at Prague, and in 1849 made her first concert tour, exciting great attention both at Dresden and Leipsic (1850). Nevertheless, she lived almost unnoticed in Paris for nearly a year, although Berlioz interested himself much in her favour. She announced a concert, but it was postponed on account of her mother's death. Being now a total orphan, she was kindly received by the singer Mme. Ungher-Sabatier, and in the following year her claims were acknowledged in Paris. From thence her fame spread through Europe; she gave concerts in Paris, London, and Germany, receiving everywhere tributes of the warmest admiration. She was in London in 1852, and again in 1871. She married (1857) the author Friedrich Szarvady, and now lives in Paris, seldom appearing in public. Her répertoire mainly consists of the works of Scarlatti, Bach, and Beethoven, and it is upon her execution of these that her great reputation is founded. Her chief gift is the power of penetrating into the spirit of the work she executes; her conscientiousness is great, and she rejects all arbitrary interpretations, no matter how ingenious they may be. In this respect she worthily ranks with Madame Schumann. Still Madame Szarvady has a strong and romantic individuality, which used to be very charming. [A. M.]

CLAVECIN. The French name for a harpsichord, derived from clavicymbalum. According to M. Viollet Le-Duc (Dictionnaire du Mobilier Français, 1872) the clavecin superseded the psaltery in France some time in the 16th century. [See HARPSICHORD and PSALTERY.] [A. J. H.]

CLAVICEMBALO. One of the Italian names for a harpsichord, and the most used. It is derived from *clavis*, a key, and *cembalo*, a dulcimer or psaltery. Other Italian names for this instrument are *gravicembalo* (a phonetic variation caused by the interchange of *r* with *l*) and *harpicordo*, from which comes our 'harpsichord.' [See CEMBALO, and HARPSICHORD.] [A. J. H.]

CLAVICHORD (Ger. *Clavichord* or *Clavier*, It. *Clavicordo*), a stringed instrument with keys. In German the name has been limited to that keyed stringed instrument, the tones of which were produced by 'tangents'; while the once synonymous term *Clavier* became transferred to the successor of the clavichord, the square pianoforte. In Italian, *clavicordo* may formerly have meant any keyed instrument with strings, whether the tones were produced by tangents or 'jacks.' Existing specimens of Italian make have jack actions, and would be correctly designated in English as virginals. The French have done without this appellation altogether, and perhaps without the tangent instrument itself, unless it was included with the manichord or monochord. The Clavecin (It. *Clavicembalo*, Eng. *Harpsichord*) had a jack action, differing from the clavichord in the means by which it produced the sound, and in its musical effect. The French translation of the 'Wohltemperirte Clavier' or well-tuned clavichord, of J. S. Bach, by 'le Clavecin bien temperé,' is therefore inaccurate, inasmuch as it conveys rather the idea of the rigid harpsichord or spinet than that of the gentle and intimate clavichord. In England and Scotland during the Tudor period, frequent mention is found in contemporary records of the clavichord, clarichord, and monochord (see Rimbault's 'Pianoforte,' 1860); all three names seeming to be shared by one instrument, and that most probably the true clavichord—for the virginal also appears at that time. Writers on this subject have followed each other in assuming a gradual progress, and stating that either the clavichord or the clavicytherium was the first, in order of time, of a series of keyed instruments that included the virginal and spinet, and culminated in the clavicembalo or wing-shaped harpsichord. But on this we are quite in the dark, for the earliest dependable mention of the clavichord (Eberhard Cersne's 'Rules of the Minnesingers,' A.D. 1404) includes with it the monochord and the clavicembalo. No English clavichord, as distinct from a virginal, being in existence, unless in the lumber-room of some old country-house, we will confine our attention to the German clavichord, to avoid an endless confusion, from different names having been frequently given to one instrument, while one name has been as often attached to different instruments; even musical authorities having failed to observe the desirability of accurate definition.

In shape the clavichord has been followed by the square pianoforte, of which it was the prototype (Fig. 1). The case was oblong and was placed upon a stand or legs. The length, according to the compass and period of construction, was from four to five feet; the breadth less than two feet; the depth of case five to seven inches. The keys were in front, and extended beneath the sound-board to the back of the case, each being balanced upon a wire pin, and prevented from rattling against its neighbour by a small piece of whalebone projecting from the key and sheathed in a groove behind (Fig. 2). The lower

or natural keys were usually black, and the upper or chromatic, white. In Italy and the Netherlands the practice was the reverse. The strings, of finely-drawn brass wire, were stretched nearly in the direction of the length of the case, but with a bias towards the back. On the right of the player were inserted in the sound-board, strengthened on the under side by a slip of oak to receive them, the wrest or tuning-pins round which the strings were fastened, while at the back and partly along the left-hand side of the case, they were attached by small eyes to hitch-pins of thicker wire. On the right hand the strings rested upon a curved bridge, pinned to fix their direction, and conducting their sound-waves to the sound-board, a flat surface of wood beneath, extending partly over the instrument and frequently adorned with a sound-hole cut as a rose or some other ornamental device—often the initials of the maker's name. Nearly at the back of each key, in an upright position, was placed a small brass wedge or 'tangent' (*t*) about an inch high and an eighth of an inch broad at the top (Fig. 3). The tangent, when the key was put down, rose to the string and pressing it upwards set it in vibration. With a good touch the player could feel the elasticity of the string, and the more this was felt the better the instrument was considered to be. By the pressure of the tangent the string was divided into two unequal lengths, each of which would have vibrated, but the shorter was instantly damped by a narrow band of cloth interlaced with the strings, which also damped the longer section directly the player allowed the key to rise and the tangent to fall. The tangents thus not only produced the tones

Fig. 1.

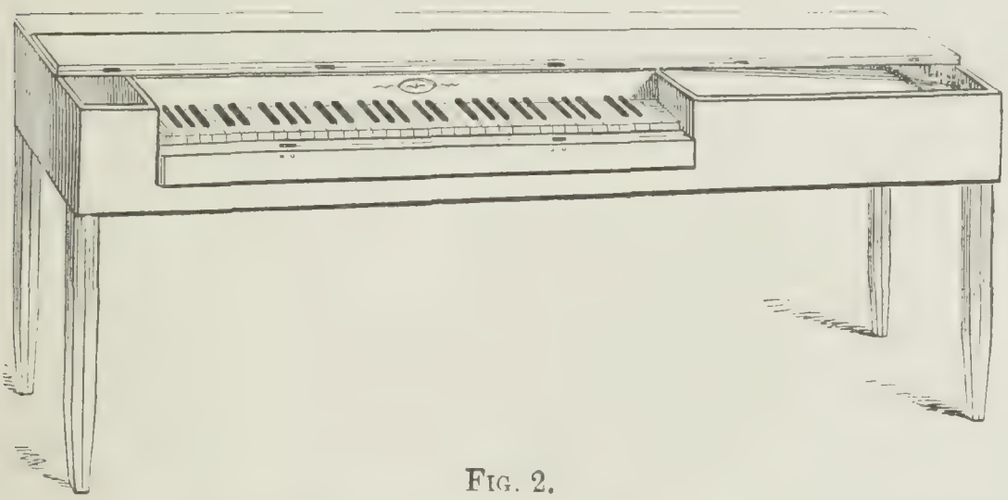
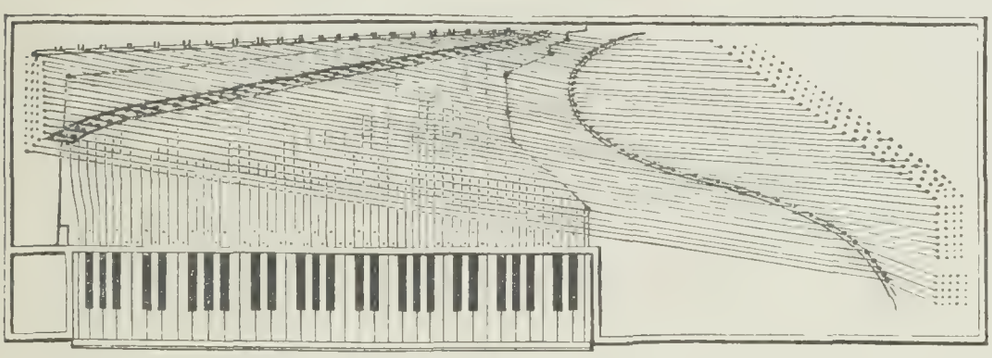


Fig. 2.



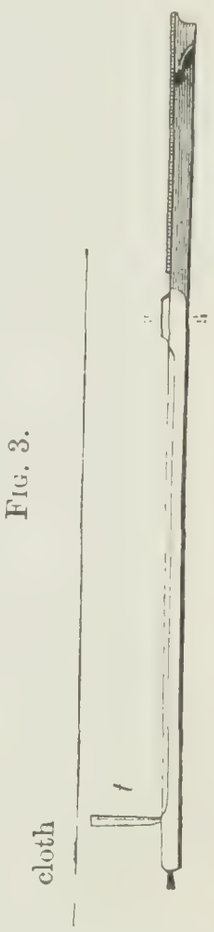


Fig. 3.

but served as a second bridge to measure off the vibrating lengths required for the pitch of the notes. Thus a delicate tone was obtained that had something in it charmingly hesitating or tremulous; a tone although very weak, yet capable, unlike the harpsichord or spinet, of increase and decrease, reflecting the finest and most tender gradations of the touch of the player, and in this power of expression without a rival until the pianoforte was invented. To ears accustomed to the pianoforte, the 'blocking' sound inseparable from the clavichord tone would seem a disadvantage. A pianoforte, out of order through the hammers failing to rebound from the strings, would however give a very exaggerated and disagreeable notion of this inherent peculiarity of the clavichord. Koch, in his Musical Lexicon, describes the clavichord as 'Labsal des Dulders, und des Frohsinns theilnehmenden Freund' (the comfort of the sufferer and the sympathising friend of cheerfulness).

Up to the beginning of the present century the use of the clavichord in Germany was general, and we are told by Mr. Carl Engel ('Musical Instruments,' etc., 1874) that it is frequently to be met with there to this day in country places. It was a favourite instrument with J. S. Bach, who preferred it to the pianoforte; and with his son Emmanuel, who wrote the 'Versuch über die wahre Art das Klavier zu spielen,' an essay on the true method of playing the clavichord, and the basis of all succeeding text-books of keyed stringed instruments. Mattheson lauded the clavichord above the clavicymbel or harpsichord.

Mozart used the clavichord now in the Mozarteum at Salzburg in composing his 'Zauberflöte' and other masterpieces, although in playing he leant to the harpsichord style. Beethoven is reported to have said 'among all keyed instruments the clavichord was that on which one could best control tone and expressive interpretation' (*Vortrag*).

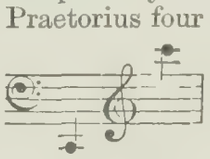
Clavichords made prior to the last century had strings for the lower or natural keys only; the semitones on the upper keys being produced by tangents directed towards the strings of the lower. Thus C♯ was obtained by striking the C string at a shorter length; D♯ in like manner from the D string. We are told that in old instruments three and four keys were often sharers in one string. At last, about the year 1725, Daniel Faber of Crailsheim, gave each semitone its own string, and instruments so made were distinguished as 'bundfrei' from the older 'gebunden.' In the clavichords last made there were two strings to each tangent and note, tuned in unison. An admired effect of the clavichord was a change of intonation, caused by a stronger pressure on the key, which displacing a little the point of contact of the tangent, shortened the vibrating part of the string and made the note very slightly sharper in pitch. Another special grace was that of repeating a note several times in succession with varying power of touch, a dynamic effect (German *Bebung*) which could not be done on the harpsichord, although Beethoven sought to imitate it on the pianoforte with the touch, aided by the double shifting of the soft pedal, which in his day was usual (Sonatas, Op. 106 and 110, Bülow's edition, 1871; pp. 53-108). [Bebung.]

The early history of the clavichord previous to the 15th century, together with that of the chromatic keyboard—a formal division at the very foundation of modern music—rest in profound obscurity. We are still free to regard our keyboard as an invention sprung complete from the brain of some one mediæval musician, or as the result of gradual contrivances due to the increasing requirements of many. The small evidence that can be adduced favours the latter notion.

However, the keyboard with its familiar division into seven long and five short notes, was not designed to bring within the limits of the octave the theoretical circle of fifths; the short notes or semitones were long used 'per fictam musicam,' and not, like the seven naturals, as practical starting-points for scales. It was not until the epoch of J. S. Bach that the semitones gained equal privileges with the naturals. Again, our chromatic keyboard was not suggested by the 'chromatic' genus of the Greeks, a totally different idea. The problem really solved by it was that of the transposition of the church tones, a series of scales on the natural keys employing each in succession as a starting-point. The first and seventh were consequently nearly an octave apart. Bearing in mind that some of the Latin hymns embraced a compass of twelve or thirteen notes, it is evident that ordinary voices could not sing them or even those of less extent, without concession in pitch. Arnold Schlick ('Spiegel der Orgelmacher und Organisten,' Mainz, 1511) gives several instances of necessary transposition, which were only possible by the insertion of the semitones between the naturals, as even then it was a law that the interval of an octave should be grasped by the hand, the broader keys of the older organs having been abolished. By this insertion of the semitones they became the willing guides to the cadences; the G♯ alone being doubtful on account of the 'wolf' in tuning. Schlick in his chapter on tuning,—in which he includes the clavichord and clavizymmel (clavicembalo), the symphonia, a smaller keyed instrument, lute, and harp—says that the semitones could not be rightly tuned or brought into concord. But he names all the semitones we now use, and speaks of double semitones having been tried in the organ twelve years before (1499), which failed through the difficulty of playing.

Virdung, a priest at Basel, who published his 'Musica getuscht und ausgezogen' also in 1511, (afterwards translated into Latin as 'Musurgia, seu Praxis-Musicae,' Strasburg, 1536) is the oldest authority we can specially refer to about the clavichord. The next in order of time, but a hundred years later, is Praetorius ('Syntagma Musicum,' 1614–18). We are told by him that the earliest clavichords had only twenty keys, in *genere diatonico*, with two black keys (B♭), so there were not more than three semitones in an octave; like the scale attributed to Guido d'Arezzo, the full extent of which would have embraced 21 keys in all—

but Praetorius gives no nearer indication of the compass, and of course none of the pitch. [Hexachord.] But in Virdung's time there were thirty-five keys or more, starting from the F below the bass stave and embracing the complete system of half-tones; and in that of Praetorius four octaves, which was still the usual



compass when J. S. Bach wrote the 'Wohltemperirte Clavier.' By the end of the 18th century five octaves were attained. Welcker von Gontershausen ('Der Clavierbau,' Frankfort, 1870) endeavours to find a solution to the keyboard problem by starting from the B♭ added to the B♮ of the earliest clavichords, and assumed the gradual introduction to the keyboard of other semitones, until the twelve in the octave were complete, an achievement he attributed to Zarlino (1548). Welcker describes the oldest clavichord he had met with as bearing, in the sound-hole, the date 1520; and through the four octaves of this instrument the notes D♯ and G♯ were wanting! But, after the evidence of Virdung, either Herr Welcker had misread the date or the instrument had been made after an obsolete pattern; yet this solitary instance recorded

of an incomplete chromatic compass may be as the last word preserved of a forgotten language, or the last peak above the water-line of a submerged island. The statement of the completion of the chromatic scale by Zarlino falls to the ground, and moreover, according to Praetorius, the organ at Halberstadt, built about 1360, had in twenty-two notes a complete chromatic scale. Dr. Rimbault (History of the Organ, 1870) regards this as the earliest authentic account of a keyboard with half tones.

There is great probability that the Greek monochord, a string stretched over a sound-board, and measured off into vibrating lengths by bridges, was a stepping-stone to the invention of the clavichord. Used for centuries in the Church to initiate the singers into the mysteries of the eight tones, it must at last have seemed more convenient to dispense with shifting bridges, and at the points of division to adjust fixed bridges raised by an apparatus imitated from the keys of the organ, to press the strings and produce the notes required. This would be an elementary clavichord action, and may account for clavichords, and harpsichords too, being styled monochords in the 15th and 16th centuries, and even as late as the 18th (D. Scorpione, 'Riflessione armoniche'; Naples, 1701). The earliest notice of a monochord among musical instruments is to be found in Wace's 'Brut d'Angleterre' (circa A.D. 1115), 'Symphonies, psaltérions, monachordes.' Herr Ambros ('Geschichte,' 1864, vol. ii., p. 199), from the silence of Jean de Muris as to the clavichord, though repeatedly enumerating the stringed instruments in use ('Musica Speculativa', 1323), infers that it did not then exist, and from this and other negative evidence would place the epoch of invention between 1350–1400. De Muris refers to the monochord with a single string, but recommends the use of one with four strings, to prove intervals not previously known. These four strings were the indices to the eight church tones. Dr. Rimbault ('The Pianoforte,' p. 36) has been deceived in quoting from Bohn's edition of Sismondi the well-known advice to a jongleur by Guiraut de Calanson (died A.D. 1211). It is there stated that the jongleur should play on the citole and mandore, and handle the *clarichord* and guitar. Reference to the original (Paris MS. La Vallière, No 14, formerly 2701), confirms the citole and mandore, but instead of 'Clarichord' we find 'Manicorda una corda,' doubtless a simple monochord, for in the 'Roman de Flamenca' we find 'l'autr' accorda lo sauteri ab manicorda' (the other tune the psaltery to the monochord). In the 'Dictionnaire étymologique,' Paris, 1750, 'manicordion' is rendered by monochord. Citole and mandore are also there, but not clavichord.

As to the etymology of clavichord: the word *clavis*, key, in the solmisation system of Guido d'Arezzo, was used for note or tone, and thus the *clavis* was the 'key' to the musical sound to be produced. The *claves* were described by alphabetical letters, and those occupying coloured lines, as F on the red and C on the yellow, were *claves signatae*, the origin of our modern clefs. When the simple monochord gave place to an instrument with several strings and keys, how easy the transference of this figurative notion of *claves* from the notes to the levers producing them! Thus the name Clavichord, from *clavis*, key, and *chorda*, string, would come very naturally into use. (Herr Ambros, 'Geschichte der Musik,' vol. ii., Breslau, 1864).

According to Fischhof (Versuch einer Geschichte, etc., 1853), Lemme of Brunswick, Wilhelmi of Cassel, Vensky, Horn and Mack of Dresden, and Krämer of Göttingen, were reputed in the last century good clavichord makers. Mr. Engel quotes the prices of Lemme's as having been from three to twelve louis d'or each; Krämer's from four to fourteen, according to size and finish. Wilhelmi charged from twenty to fifty thalers (£3 to £7 10*s.*). [A.J.H.]

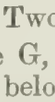
CLAVICYTHERIUM. An upright instrument allied to the horizontal harpsichord and spinet, but concerning which of all that tribe we have the least evidence. Mr. Carl Engel (Descriptive Catalogue, 1874), surmises that 'a pair of new long virginalls made harp fashion of cipres with keys of ivory,' mentioned in the inventory of King Henry VIII's musical instruments, was a clavicytherium. He goes on to say that this instrument had a stop or register to cause the strings to be twanged by small brass hooks, whereby a quality of tone like that of the harp was produced, and hence the name 'Arpichord,' by which Prætorius (Syntagma Musicum; Wolfenbüttel, 1619) describes a clavicytherium. [See HARPSICHORD.] [A.J.H.]

CLAVIER. In French, a keyboard or set of keys of an organ or pianoforte; Italian *Tastatura*; in German expressed by *Claviatur* or *Tastatur*. Clavier in German is a pianoforte, specially a square pianoforte, the prototype of which is the clavichord, having borne the same name. [CLAVICHORD, KEYBOARD, PIANOFORTE.] [A.J.H.]

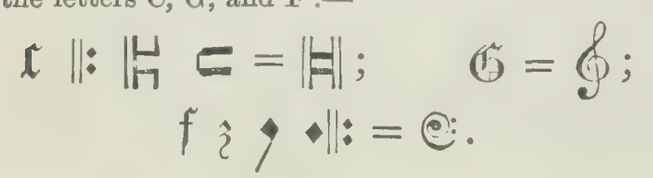
CLAY, FREDERIC, son of James Clay, M.P. for Hull. Born Aug. 3, 1840, in the Rue Chaillot, Paris; educated in music entirely by Molique, with the exception of a short period of instruction at Leipzig under Hauptmann. Mr. Clay's compositions have been almost wholly for the stage. After two small pieces for amateurs, 'The Pirate's Isle' (1859) and 'Out of sight' (1860), he made his public début in 1862 at Covent Garden with 'Court and Cottage,' libretto by Tom Taylor. This was followed by 'Constance' (1865), by 'Ages ago' (1869), 'The Gentleman in Black' (1870), 'Happy Arcadia' (1872), 'Cattarina' (1874), 'Princess Toto,' and 'Don Quixote' (both 1875). In addition to these Mr. Clay wrote part of the music for 'Babil and Bijou' and the 'Black Crook' (both 1872), and incidental music to 'Twelfth Night' and to Albery's 'Oriana.' He has also composed two cantatas, 'The Knights of the Cross' (1866) and 'Lalla Rookh,' produced with great success at the Brighton Festival in February 1877; and not a few separate songs.

In all his works Mr. Clay shows a natural gift of graceful melody and a feeling for rich harmonic colouring. Although highly successful in the treatment of dramatic music, it is probable that his songs will give him the most lasting fame. 'She wandered down the mountain side,' 'Long ago,' and 'The sands of Dee,' among others, are poems of great tenderness and beauty, and not likely to be soon forgotten. [S.]

CLAYTON, Thomas, was one of the king's band in the reign of William and Mary. He went to Italy for improvement. On his return he associated himself with Nicola Francesco Haym and Charles Dieupart, both excellent musicians, in a speculation for the performance of musical pieces at Drury Lane Theatre. Clayton had brought with him from Italy a number of Italian songs, which he altered and adapted to the words of an English piece written by Peter Motteux, called 'Arsinoe, Queen of Cyprus,' and brought it out in 1705 as an opera of his own composition. Elated by his success he proceeded to set to music Addison's opera, 'Rosamond,' which was performed in 1707 and completely exposed his incapacity. The speculation however continued to be carried on until 1711, when the Italian opera being firmly established in the Haymarket, the managers of Drury Lane Theatre determined to discontinue the production of musical pieces. Clayton and his colleagues then gave concerts at the Music Room in York Buildings, and John Hughes, the poet, having at the request of Sir Richard Steele, altered Dryden's 'Alexander's Feast,' it was set to music by Clayton and performed there on May 24, 1711, in conjunction with 'The Passion of Sappho,' a poem by Harrison, also set by Clayton. Both failed from the worthlessness of the music, and have long since sunk into oblivion; but copies of some of his operas which were printed testify to Clayton's utter want of merit as a composer. [W.H.H.]

CLEF (Ital. *Chiave*, from the Lat. *Clavis*; Ger. *Schlüssel*), i. e. key, the only musical character by which the pitch of a sound can be *absolutely* represented. The clefs now in use are three only— , , and : These severally represent the sounds known as middle C (of the pianoforte), the G a fifth above it, and the F a fifth below it. Two other clefs, severally representing the D, a fifth above , and the G, a seventh below  , have been long obsolete. From the last of these, Γ, the Greek gamma, which represents the lowest sound of the musical system, is derived the word *gamut*, still in use.

The following tables (from Koch's Musikalisches Lexicon) will show that the three clefs now in use are but corruptions of old forms of the letters C, G, and F :—



One or other of these characters, placed on one or other of the lines of a stave, indicated, and still indicates, the name and pitch of the notes standing on that line, and by inference those of other notes on lines and spaces above and below it.

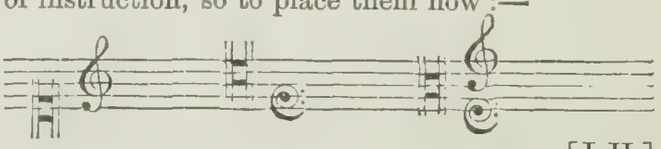
The stave which, at various times and for various purposes, has consisted of various numbers of lines, consists now commonly of five. [Stave.] On any one of these each of the three clefs might be (almost every one has been) placed. In the following examples they occupy the positions in which they are now most commonly found :—

Only however in its relation to the stave of five lines can a clef be said with truth to change its place. On the Great Stave of Eleven Lines [Stave] the clefs never change their places; but any consecutive set of five lines can be selected from it, the clef really retaining, though apparently changing, its place :—

From the above it will be seen that when notes are written 'in the tenor clef' (more properly 'on the tenor stave') they are written on the 3rd, 4th, 5th, and 6th lines of the 'great stave' of eleven; that when written 'in the alto clef' they are written on the 4th, 5th, 6th, 7th, and 8th lines of this great stave; and when 'in the soprano clef' on the 6th, 7th, 8th, and 9th.

The more familiar 'bass and treble staves' consist severally of the lowest and the highest five lines of the great stave :—

In early musical MSS. two, and even three, clefs are sometimes found on the same stave. It would be in no way inconsistent with modern theory, and indeed might be convenient in books of instruction, so to place them now :—



[J.H]

CLEGG, John, a distinguished violinist, was born in 1714, probably in Ireland. He appears to have been a pupil of Dubourg at Dublin, and afterwards of Bononcini. When only nine years of age he performed in London in public a concerto of Vivaldi, and afterwards gained an eminent position in the musical profession, surpassing, according to contemporary

writers, every other player in England in tone and execution. In 1742 however, owing probably to excessive practice, he became insane, and was confined in Bedlam Hospital, where, as Burney relates, 'it was long a fashionable, though inhuman amusement, to visit him there, among other lunatics, in hopes of being entertained by his fiddle or his folly.' Clegg appears also to have been a composer for his instrument, but no work of his has come down to us. [P. D.]

CLEMENS NON PAPA, the sobriquet of Jacques Clement, one of the most renowned musicians of the 16th century. He was born in Flanders, and succeeded Gombert as chief Chapel-master to Charles V. Of the time and place of his birth or death, or of any event of his life, nothing is known. It is probable that he spent several years in Italy; and it is certain that he died before 1558, since a motet on his death, by Jacob Vaët, is contained in a work published in that year ('Novum et insigne opus . . .' tom. I. Noribergae, 1558). Clement was one of the most prolific composers of his day. This man, whose very name is now known only to a few curious students, was the universal favourite of cultivated Europe, and his works, both sacred and secular, were printed and reprinted in every shape, from costly folios to cheap pocket editions. They formed the gems of the various collections published in Italy, Germany, Belgium, and France. The sobriquet itself is a proof of the reputation of the man, since it was intended to distinguish him from Pope Clement VI, and in one of the chief collections of the time he is styled 'Nobilis Clemens non Papa.' Some of his works appeared in 1543 (Fétis), others in 1556–1560. Fétis enumerates 11 masses and 92 motets. Also four books of Flemish psalms (Souter Liedekens) and one of French chansons. Separate pieces will be found in the 'Liber primus Cantionum sacrarum' (Louvain, 1555); the 'Motetti del Labirinto' (Venice, 1554); and the 'Recueil des fleurs,' etc. (Louvain, 1569). Commer has published 43 of his motets and chansons, as well as the Flemish psalms (Collectio op. mus. batavorum). Proske has included three motets in his 'Musica Divina,' and winds up a notice of his life by the following remarks:—'He seems to have attempted all the styles then known. He was no slave to counterpoint, but for his time possessed an extraordinary amount of melodies and clear harmony. No one in his day surpassed him for tunefulness and elegance, his melodies are far more fresh and pleasing than those of his contemporaries, and his style is easy, simple, and clear. That he often pushed imitation too far and neglected the due accentuation of the text is only to say that he belonged to the 16th century.' [G.]

CLÉMENT, Felix, born at Paris Jan. 13, 1822, composer, and writer on musical history and archæology. His most important published compositions are choruses for Racine's 'Athalie' and 'Esther.' For several years he contributed largely to Didron's 'Annales archéologiques,' thus preparing himself for his 'Histoire générale de la Musique religieuse' (Paris, 1861), in which are included translations from Cardinal Bona's treatise 'De divinâ Psalmodiâ' and Formby's 'Gregorian chant compared to modern music.' He has edited several books of religious music for the Roman church, such as 'Eucologe en musique selon le rit parisien' (Paris, 1843 and 1851); 'Le Paroissien romain' (Paris, 1854); and 'Chants de la Sainte Chapelle.' His 'Méthode complète de Plain-Chant' does not contain anything new, but is clear and orderly. His 'Méthode d'orgue' exhibits a moderate knowledge of thorough bass and fugue. M. Clément's most useful compilation is his 'Dictionnaire lyrique,' a convenient list of operas on the plan of Allacci's 'Drammaturgia,' compiled from Babault's 'Dictionnaire général des Théâtres' and similar works, not without occasional errors and omissions. Two supplementary parts have been issued, bringing the work down to 1873. He has also published 'Les Musiciens célèbres depuis le 16ème siècle' (Paris, 1868, 42 portraits). [G.C.]

CLEMENT, Franz, an eminent violin-player, was born in 1780 at Vienna, where his father was butler in a nobleman's establishment, and at the same time, after the fashion of the period, a member of his master's private band. His father and Kurzweil, the leader of another nobleman's band, were his teachers. Clement began to play the violin when he was only four, and at the age of seven made his first successful appearance in public at a concert in the Imperial Opera-house. He soon began to travel with his father, and in 1790 came to London, were he gave very successful concerts, some of which were conducted by Haydn and Salomon. He also played at Oxford at the second concert given in celebration of Haydn's installation as Doctor of Music. Having returned to Vienna he was appointed Solo-player to the Emperor, and in 1802 conductor of the newly established theatre 'an der Wien,' which post he retained till 1811. From 1812 to 1818 he travelled in Russia and Germany, and then again for three years conducted the Opera in Vienna. In 1821 he began to travel with the celebrated singer Catalani, conducting her concerts, and also was for a short time conductor of the Opera at Prague. He died in poor circumstances at Vienna in 1842.

Clement was not only a remarkable violin-player, but an unusually gifted musician. Some curious facts are reported, bearing testimony to his general musical ability and especially to his prodigious memory. Spohr, in his Autobiography, relates that Clement after having heard two rehearsals and one performance of the oratorio 'The Last Judgment,' remembered it so well, that he was able on the day after the performance to play several long pieces from it on the piano without leaving out a note, and with all the harmonies (no small item in a composition of Spohr's) and accompanying passages; and all this without ever having seen the score.

Similarly he was said to have made a piano-score of the 'Creation' from memory, after having heard the oratorio a few times, merely with the help of the book of words. and that his arrangement was so good that Haydn adopted it for publication. If Weber, in one of his published letters, does not speak highly of Clement as a conductor, it must be remembered that Weber's criticism was seldom unbiassed. and that he probably felt some satisfaction at Clement's want of success at Prague, where he was Weber's successor.

Clement's style was not vigorous, nor his tone very powerful: gracefulness and tenderness of expression were its main characteristics. His technical skill appears to have been extraordinary. His intonation was perfect in the most hazardous passages, and his bowing of the greatest dexterity. Beethoven himself has borne the highest testimony to his powers by writing especially for him his great Violin-concerto. The original manuscript of this greatest of all violin-concertos, which is preserved in the imperial library at Vienna, bears this inscription in Beethoven's own handwriting:—'Concerto par Clemenza pour Clement, primo violino e Direttore al Theatro à Vienne dal L. v. Bthvn., 1806.' Clement was the first who played it in public, on Dec. 23rd. 1806.

If we hear that in later years Clement's style deteriorated considerably, and that he yielded to a lamentable degree to the temptation of showing off his technical skill by the performance of mere *tours de force* unworthy of an earnest musician, we may ascribe it to his unsteady habits of life, which brought him into difficulties, from which he had to extricate himself at any price. But the tendency showed itself early. It is difficult to believe, if we had not the programme still to refer to, that at the concert at which he played Beethoven's Concerto for the first time, he also performed a set of variations 'mit umgekehrter Violine'—with the violin upside down.

He published for the violin 25 concertinos, 6 concertos, 12 studies, a great number of airs variés and smaller pieces. For the piano, a concerto. For orchestra, three overtures. For the stage, an opera and the music for a melodrame. All these works are however entirely forgotten. [P.D.]

CLEMENT, Johann Georg, whom Gerber calls Clementi; born at Breslau about 1710, Knight of the Golden Spur, and Chapel-master for over fifty years at the church of St. Johann in Breslau. His numerous compositions for the church comprise masses, offertories, Te Deums, etc., and a requiem performed at the funeral of the Emperor Charles VI (1742). None of them have been published. For list see Fétis. He left two sons, one at Vienna; the other first violin at Stuttgart, 1790, at Cassel 1792, and afterwards Chapel-master at Carlsruhe. [M. C. C.]

CLEMENTI, Muzio, born at Rome 1752, died at Evesham March 9, 1832. Clementi's father, an accomplished workman in silver, himself of a musical turn, observed the child's uncommon musical gifts at an early period, and induced a relation of the family, Buroni, choirmaster at one of the churches at Rome, to teach him the rudiments. In 1759 Buroni procured him lessons in thorough bass from an organist, Condicelli, and after a couple of years' application he was thought sufficiently advanced to compete for an appointment as organist, which he obtained. Meanwhile his musical studies were continued assiduously; Carpani taught him counterpoint and Sartarelli singing. When barely 14 Clementi had composed several contrapuntal works of considerable size, one of which, a mass, was publicly performed, and appears to have created a sensation at Rome. An English gentleman, Mr. Bedford, or Beckford, with some difficulty induced Clementi's father to give his consent to the youth's going to England, when Beckford offered to defray the expenses of his further education and introduce him to the musical world of London. Until 1770 Clementi quietly pursued his studies, living at the house of his protector in Dorsetshire. Then, fully equipped with musical knowledge, and with an unparalleled command of the instrument, he came upon the town as a pianist and composer. His attainments were so phenomenal that he carried everything before him, and met with a most brilliant, hardly precedented, success. From 1777 to 80 he acted as cembalist, i. e. conductor, at the Italian Opera in London. In 1781 Clementi started on his travels, beginning with a series of concerts at Paris; from thence he passed, viâ Strasburg and Munich, to Vienna, where he made the acquaintance of Haydn, and where, at the instigation of the Emperor Joseph II, he engaged in a sort of musical combat at the pianoforte with Mozart. Clementi, after a short prelude, played his Sonata in B♭—the opening of the first movement of which was long afterwards made use of by Mozart in the subject of the Zauberflöte overture—and followed it up with a Toccata, in which great stress is laid upon the rapid execution of diatonic thirds and other double stops for the right hand, esteemed very difficult at that time. Mozart then began to preludise, and played some variations; then both alternately read at sight some MS. sonatas of Paisiello's, Mozart playing the allegros and Clementi the andantes and rondos; and finally they were asked by the Emperor to take a theme from Paisiello's sonatas and accompany one another in their improvisations upon it on two pianofortes. The victory, it appears, was left undecided. Clementi ever afterwards spoke with great admiration of Mozart's 'singing' touch and exquisite taste, and dated from this meeting a considerable change in his method of playing: striving to put more music and less mechanical show into his productions. Mozart's harsh verdict in his letters (Jan. 12, 1782; June 7, 1783) was probably just for the moment, but cannot fairly be applied to the bulk of Clementi's work. He disliked Italians; the popular prejudice was in their favour, and they were continu-

ally in his way. He depicts Clementi as 'a mere mechanician, strong in runs of thirds, but without a pennyworth of feeling or taste.' But L. Berger, one of Clementi's best pupils, gives the following explanation of Mozart's hard sentence:—'I asked Clementi whether in 1781 he had begun to treat the instrument in his present (1806) style. He answered *no*, and added that in those early days he had cultivated a more brilliant execution, especially in double stops, hardly known then, and in extemporised cadenzas, and that he had subsequently achieved a more melodic and noble style of performance after listening attentively to famous singers, and also by means of the perfected mechanism of English pianos, the construction of which formerly stood in the way of a cantabile and legato style of playing.'

With the exception of a concert tour to Paris in 1785 Clementi spent all his time up to 1802 in England, busy as conductor, virtuoso, and teacher, and amassing a considerable fortune. He had also an interest in the firm of Longman & Broderip, 'manufacturers of musical instruments, and music-sellers to their majesties.' The failure of that house, by which he sustained heavy losses, induced him to try his hand alone at publishing and pianoforte making; and the ultimate success of his undertaking (still carried on under the name of his associate Mr. Collard) shows him to have possessed commercial talents rare among great artists. In March 1807 property belonging to Clementi's new firm, to the amount of £40,000, was destroyed by fire.

Amongst his numerous pupils, both amateur and professional, he had hitherto trained John B. Cramer and John Field, both of whom soon took rank amongst the first pianists of Europe. In 1802 Clementi took Field, viâ Paris and Vienna, to St. Petersburg, where both master and pupil were received with unbounded enthusiasm, and where the latter remained in affluent circumstances. On his return to Germany Clementi counted Zeuner, Alex. Klengel, Ludwig Berger, and Meyerbeer amongst his pupils. With Klengel and Berger he afterwards went again to Russia. In 1810 he returned to London for good, gave up playing in public, devoted his leisure to composition and his time to business. He wrote symphonies for the Philharmonic Society, which succumbed before those of Haydn, many pianoforte works, and above all completed that superb series of 100 studies, *Gradus ad Parnassum* (1817), upon which to this day the art of solid pianoforte playing rests. In 1820 and 21 he was again on the continent, spending an entire winter at Leipzig, much praised and honoured. He lived to be 80, and the 12 final years of his life were spent in London. He retained his characteristic energy and freshness of mind to the last. He was married three times, had children in his old age, and shortly before his death was still able to rouse a company of pupils and admirers—amongst whom were J. B. Cramer and Moscheles—to enthusiasm with his playing and improvisation.

Clementi has left upwards of 100 sonatas, of which about 60 are written for the piano without accompaniment, and the remainder as duets or trios—sonatas with violin or flute, or violin or flute and violoncello; moreover, a duo for two pianos, 6 duets for four hands, caprices, preludes, and 'point d'orgues composés dans le gout de Haydn, Mozart, Kozeluch, Sterkel, Wanhal et Clementi,' op. 19; Introduction à l'art de toucher le piano, avec 50 leçons; sundry fugues, toccatas, variations, valses etc., preludes and exercises remarkable for several masterly canons, and lastly, as his indelible monument, the 'Gradus ad Parnassum' already mentioned.

As Viotti has been called the father of violin-playing, so may Clementi be regarded as the originator of the proper treatment of the modern pianoforte, as distinguished from the obsolete harpsichord. His example as a player and teacher, together with his compositions, have left a deep and indelible mark upon everything that pertains to the piano, both mechanically and spiritually. His works fill a large space in the records of piano-playing; they are indispensable to pianists to this day, and must remain so.

In a smaller way Clementi, like Cherubini in a larger, foreshadowed Beethoven. In Beethoven's scanty library a large number of Clementi's sonatas were conspicuous; Beethoven had a marked predilection for them, and placed them in the front rank of works fit to engender an artistic treatment of the pianoforte; he liked them for their freshness of spirit and for their concise and precise form, and chose them above all others, and in spite of the opposition of so experienced a driller of pianoforte players as Carl Czerny, for the daily study of his nephew.

The greater portion of Clementi's Gradus, and several of his sonatas—for instance the Sonata in B minor, op. 40; the three Sonatas, op. 50, dedicated to Cherubini; the Sonata in F minor, etc.—have all the qualities of lasting work: clear outlines of form, just proportions, concise and consistent diction, pure and severe style; their very acerbity, and the conspicuous absence of verbiage, must render them the more enduring.

Like his Italian predecessor D. Scarlatti, Clementi shows a fiery temperament, and like Scarlatti, with true instinct for the nature of the instrument as it was in his time, he is fond of quick movements—quick succession of ideas as well as of notes; and eschews every sentimental aberration, though he can be pathetic enough if the fit takes him. His nervous organisation must have been very highly strung. Indeed the degree of nervous power and muscular endurance required for the proper execution of some of his long passages of diatonic octaves (as in the Sonata in A, No. 26 of Knorr's edition), even in so moderate a tempo as to leave them just acceptable and no more, from a musical point of view (bearing in mind Mozart's sneer that he writes prestissimo and plays moderato, and recollecting the difference in touch between his piano and ours), is prodigious, and remains a task of almost

insuperable difficulty to a virtuoso of to-day, in spite of the preposterous amount of time and labour we now devote to such things.

He is the first completely equipped writer of sonatas. Even as early as his op. 2 the form sketched by Scarlatti, and amplified by Emanuel Bach, is completely systematised, and has not changed in any essential point since. Clementi represents the sonata proper from beginning to end. He played and imitated Scarlatti's harpsichord sonatas in his youth; he knew Haydn's and Mozart's in his manhood, and he was aware of Beethoven's in his old age; yet he preserved his artistic physiognomy—the physiognomy not of a man of genius, but of a man of the rarest talents—from first to last. He lived through the most memorable period in the history of music. At his birth Handel was alive, at his death Beethoven, Schubert, and Weber were buried.

There is an annoying confusion in the various editions of his works: arrangements are printed as originals, the same piece appears under various titles, etc. etc. The so-called complete editions of his solo sonatas—the best, that published by Holle at Wolfenbüttel, and edited by Schumann's friend Julius Knorr, and the original edition of Breitkopf & Härtel, since reprinted by that firm—are both incomplete; the sonatas with accompaniment etc. are out of print, and his orchestral works have not been printed at all. A judicious selection from his entire works, carefully considered with a view to the requirements and probable powers of consumption of living pianists, would be a boon. [E.D.]

CLEMENZA DI TITO, LA. Mozart's 23rd and last opera; in 2 acts; words adapted from Metastasio by Mazzola. Finished Sept. 5, 1791, and first performed the following day at Prague. At the King's Theatre, Haymarket, March 27, 1806. The autograph is entirely in Mozart's hand, and contains no recitatives. They were probably supplied by Süssmayer. The German title of the opera is 'Titus.' [G.]

CLERINI, a Frenchwoman, who had altered her name from Le Clerc, and had an engagement at the Opera in London in 1823 at £150. She sang the part of Servilia in 'La Clemenza di Tito' that year; but, beside her face, she had no attraction. She appeared again as Albina in 'La Donna del Lago' in the same season. [J.M.]

CLICQUOT, François Henri, eminent organ-builder, born in Paris 1728, died there 1791. In 1760 he built the organ of St. Gervais. In 1765 he entered into partnership with Pierre Dallery, and the firm constructed the organs of Notre Dame, St. Nicolas-des-Champs, the Sainte Chapelle, and the Chapelle du Roi at Versailles. Clicquot's finest organ was that of St. Sulpice, built after his partnership with Dallery had been dissolved, and containing 5 manuals and 66 stops, including a pedal-stop of 32 feet. For the organ in the Cathedral at Poitiers, his last work, he received 92,000 francs. His instruments were over-loaded with reeds—a common defect in French organs. [M.C.C.]

CLIFFORD, Rev. James, the son of Edward Clifford, a cook, was born in the parish of St. Mary Magdalen, Oxford, in 1622. In 1632 he was admitted a chorister of Magdalen College, Oxford, and so remained until 1642. On July 1, 1661, he was appointed tenth minor canon of St. Paul's Cathedral, and in 1675 was advanced to the sixth minor canonry. In 1682 he became senior cardinal. He was also for many years curate of the parish church of St. Gregory by St. Paul's, and chaplain to the Society of Serjeant's Inn, Fleet Street. He died about the year 1700. In 1663 Clifford published, under the title of 'The Divine Services and Anthems usually sung in the Cathedrals and Collegiate Choirs of the Church of England,' a collection of the words of anthems; the first of its kind which appeared in the metropolis. (It had been preceded by a collection compiled and printed by Stephen Bulkley at York in 1662.) So great was the success of the work that a second edition, with large additions, appeared in 1664. To the first edition are prefixed 'Briefe Directions for the understanding of that part of the Divine Service performed with the Organ in St. Paul's Cathedral on Sundayes and Holydayes'; and to the second chants for Venite and the Psalms and for the Athanasian Creed. The work is curious and interesting as showing what remained of the cathedral music produced before the parliamentary suppression of choral service in 1644, and what were the earliest additions made after the re-establishment of that service in 1660. Clifford's only other publications were 'The Catechism, containing the Principles of Christian Religion,' and 'A Preparation Sermon before the receiving of the Holy Sacrament of the Lord's Supper, preached at Serjeants' Inn Chapel, in Fleet Street,' which appeared together in 1694. Clifford had a younger brother, Thomas, born in Oct. 1633, who was admitted chorister of Magdalen College in 1642 and resigned in 1645. [W.H.H.]

CLIVE, Catherine, daughter of William Raftor, an Irish gentleman, was born in London in 1711. Displaying a natural aptitude for the stage she was engaged by Colley Cibber for Drury Lane Theatre, and made her first appearance there in November 1728, as the page Ismenes, in Nat. Lee's tragedy 'Mithridates.' In 1729 she attracted great attention by her performance of Phillida in Colley Cibber's ballad opera, 'Love in a riddle.' Her personation of Nell in Coffey's ballad opera, 'The Devil to pay,' in 1731, established her reputation, and caused her salary to be doubled. On Oct. 4, 1734, she married George Clive, a barrister, but the pair soon agreed to separate. She continued to delight the public in a variety of characters in comedy and comic opera until April 24, 1769, when, having acquired a handsome competence, she took leave of the stage, and retired to Twickenham, where she occupied a house in the immediate vicinity of Horace Walpole's famous villa at Strawberry Hill, until her death, which occurred on Dec. 6, 1785. One of the most prominent events in

Mrs. Clive's career as a singer was Handel's selection of her as the representative of Dalila in his oratorio 'Samson,' on its production in 1742. [W.H.H.]

CLOCKING. See CHIMING.

CLOSE is a word very frequently used in the same sense as CADENCE, which see. In ordinary conversation it may very naturally have a little more expansion of meaning than its synonym. It serves to express the ending of a phrase or a theme, or of a whole movement or a section of one, as a fact, and not as denoting the particular succession of chords which are recognised as forming a cadence. Hence the term 'half-close' is very apt, since it expresses not only the most common form of imperfect cadence which ends on the dominant instead of the tonic, but also the position in which that form of close is usually found, viz. not at the end of a phrase or melody, but marking the most usual symmetrical division into two parts in such a manner that the flow of the complete passage is not interrupted.

The word is also used as a verb, where again it has the advantage of the word cadence, since one can say 'Such a passage closes in such a key,' but one cannot say 'Such a passage cadences so'; and if one could, it would hardly express the sense so plainly. [C.H.H.P.]

CLUER, J., an engraver and publisher of music, who carried on business in Bow Churchyard, London, in the middle of the first half of the 18th century. He issued his publications in connection with 'B. Creake, at y^e^ Bible, in Jermyn Street, St. James's.' Cluer engraved and published in 1720 Handel's Suites de Pièces pour le clavecin, and between 1723 and 1729 nine of the same composer's Italian operas, viz. 'Giulio Cesare,' 'Tamerlane,' 'Rodelinda,' 'Alessandro,' 'Scipione,' 'Ricciardo Primo,' 'Siroe,' and 'Lotario.' The titles of these operas are contained in a label upon an engraved emblematic design, very fairly executed. Cluer also published 'A Pocket Companion for Gentlemen and Ladies, being a collection of Opera Songs in 8vo. size, never before attempted,' 2 vols. He was mistaken in supposing that music had never before been published in octavo size. Half a century earlier Henry Brome, the bookseller, had adopted it for Banister and Low's 'New Ayres and Dialogues,' 1678, and the contemporary French printers had for some years frequently used it. Among other works engraved and published by Cluer were a periodical called 'The Monthly Apollo, a collection of New Songs and Airs in English and Italian,' and two packs of 'Musical Playing Cards.' [W.H.H.]

COBBOLD, WILLIAM, a composer of the latter part of the sixteenth, and early part of the following century, was one of the ten musicians who harmonised the tunes for 'The Whole Booke of Psalmes with their wonted Tunes as they are song in Churches, composed into foure partes,' published by Thomas Este in 1592. He contributed a madrigal, 'With wreaths of rose and laurel,' to 'The Triumphes of Oriana,' 1601. The only other known compositions by him are another madrigal, 'New Fashions,' and an anthem, 'In Bethlehem towne,' of which some separate parts are preserved in the library of the Sacred Harmonic Society. Nothing is known of his life. [W.H.H.]

COCCHETTA. See GABRIELLI, C.

COCCHI, GIOACCHINO, born at Padua 1720, died in Venice 1804; dramatic composer; produced his first operas, 'Adelaide' and 'Bajasette,' in Rome (1743 and 1746). In 1750 he was at Naples, and in 1753 was appointed Chapel-master of the Conservatorio degli Incurabili at Venice. Here he wrote 'Il Pazzo glorioso.' In 1757 he came to London as composer to the Opera. During a sixteen years' residence in this country he composed 11 operas, as well as taking part in several pasticcios. For list see Fétis. In 1773 he returned to Venice. His reputation was considerable for a time both in Italy and in this country. Burney praises 'his good taste and knowledge in counterpoint,' but says he 'lacked invention, and hardly produced a new passage after his first year in England.' He realised a large sum by teaching. [M.C.C.]

COCCIA, CARLO, born at Naples 1789, date and place of death uncertain; son of a violinist, studied under Fenaroli and Paisiello. His early compositions were remarkable for his years. Paisiello was extremely fond of him, procured him the post of accompanist at King Joseph Bonaparte's private concerts, and encouraged him after the failure of his first opera, 'Il Matrimonio per cambiale' (Rome, 1808). Between the years 1808 and 19 he composed 22 operas for various towns in Italy, and two cantatas, one for the birth of the King of Rome (Treviso, 1811), the other (by a curious irony, in which Cherubini also shared) for the entry of the allied armies into Paris (Padua, 1814). In 1820 he went to Lisbon, where he composed four operas and a cantata, and thence to London (August, 23), where he became conductor at the Opera. He discharged his duties with credit, and profited by hearing more solid works than were performed in Italy, as he showed in the single opera he wrote here, 'Maria Stuarda' (1827). He was also professor of composition at the Royal Academy on its first institution. In 28 he returned to Italy. In 33 he paid a second visit to England, and then settled finally in Italy. In 36 he succeeded Mercadante at Novara, and was appointed Inspector of Singing at the Philharmonic Academy of Turin. His last opera, 'Il Lago delle Fate' (Turin, 1814), was unsuccessful. Coccia wrote with extreme rapidity, the entire opera of 'Donna Caritea' (Turin, 1818), being completed in six days. 'Clotilde' (Venice, 1816), was the most esteemed of all his works in Italy. He was highly thought of in his day, but his science was not sufficient to give durability to his compositions. (For list see Fétis). [M.C.C.]

COCKS & CO., ROBERT, one of the principal London music-publishing firms. The business

was established in 1827 by the present senior partner, Robert Cocks, and was carried on at No. 20 Princes Street, Hanover Square, for about 21 years, when it was removed to No. 6 New Burlington Street, where it is still conducted. In 1868 Robert Cocks took into partnership with him his two sons, Arthur Lincoln Cocks and Stroud Lincoln Cocks. The present firm consists of Robert and Stroud Lincoln Cocks. During the half century of its existence upwards of 16,000 publications have issued from the house, including many works of solid and permanent worth, such as Czerny's Schools of Practical Composition and of the Pianoforte; Spohr's and Campagnoli's Violin Schools; Albrechtsberger's and Cherubini's Treatises on Counterpoint; Bertini's Method; J. S. Bach's Pianoforte Works, etc., etc. A periodical, the Monthly Miscellany, contains original notices of Beethoven by Czerny. [W.H.H.]

CODA. *Coda* is the Italian for a tail, and that which goes by the name in music is very fairly expressed by it. For it is that part which comes at the end of a movement or piece of any kind, and has to a certain extent an independent existence and object, and though not always absolutely necessary cannot often be easily dispensed with. The earliest idea of a musical coda was probably a few simple chords with a cadence which served to give a decent finish to the mechanical puzzles over which so much ingenuity was wont to be expended in old days. For instance when a number of parts or voices were made to imitate or follow one another according to rigorous rules it would often occur that as long as the rules were observed a musical conclusion could not be arrived at. Indeed sometimes such things were constructed in a manner which enabled the piece to go on for ever if the singers were so minded, each following the other in a circle. In order to come to a conclusion a few chords would be constructed apart from these rigorous rules, and so the coda was arrived at. Applied to modern instrumental music this came to be a passage of optional dimensions which was introduced after the regular set order of a movement was concluded. For instance, in a series of variations, each several variation would only offer the same kind of conclusion as that in the first theme, though in a different form; and in the very nature of things it would not be æsthetically advisable for such conclusion to be very strongly marked, because in that case each several variation would have too much the character of a complete set piece to admit of their together forming a satisfactorily continuous piece of music. Therefore it is reasonable when all the variations are over to add a passage of sufficient importance to represent the conclusion of the whole set instead of one of the separate component parts. So it is common to find a fugue, or a finale or other passage at the end which, though generally having some connection in materials with what goes before, is not of such rigorous dependence on the theme as the variations themselves.

Similarly in the other forms of instrumental composition there is a certain set order of subjects which must be gone through for the movement to be complete, and after that is over it is at the option of the composer to enlarge the conclusion independently into a coda. When the sections of a complete movement are very strongly marked by double bars the word is frequently written, as in the case of Minuet and Trio, and the corresponding form of Scherzos, which are mostly constructed of a part which may be called A, followed by a part which may be called B, which in its turn is followed by a repetition of the part A; and this is all that is absolutely necessary. But beyond this it is common to add an independent part which is called the coda, which serves to make the whole more complete. In instrumental forms which are less obviously definite in their construction, the coda is not distinguished by name, though easy to be distinguished in fact. For instance, in a rondo, which is constructed of the frequent repetition of a theme interspersed with episodes, when the theme has been reproduced the number of times the composer desires, the coda naturally follows and completes the whole. The form of a first movement is more involved, but here again the necessary end according to rule may be distinguished when the materials of the first part have been repeated in the latter part of the second, generally coming to a close; and here again the coda follows according to the option of the composer.

In modern music the coda has been developed into a matter of very considerable interest and importance. Till Beethoven's time it was generally rather unmeaning and frivolous. Mozart occasionally refers to his subjects, and does sometimes write a great coda, as in the last movement of his Symphony in C, known as the 'Jupiter,' but most often merely runs about with no other ostensible object than to make the conclusion effectively brilliant. The independent and original mind of Beethoven seems to have seized upon this last part of a movement as most suitable to display the marvellous fertility of his fancy, and not unfrequently the coda became in his hands one of the most important and interesting parts of the whole movement, as in the first movement of the 'Adieux' Sonata, op. 81, the last movement of the quartet in E♭, op. 127, and the first movement of the Eroica Symphony. Occasionally he goes so far as to introduce a new feature into the coda, as in the last movement of the violin and pianoforte sonata in F major, but it is especially noticeable in him that the coda ceases to be merely 'business' and becomes part of the æsthetical plan and intention of the whole movement, with a definite purpose and a relevancy to all that has gone before. Modern composers have followed in his steps, and it is rare now to hear a movement in which the coda does not introduce some points of independent interest, variety of modulation and new treatment of the themes of the movement being alike resorted to to keep up the interest till the last. [C.H.H.P.]

CODETTA is the diminutive of Coda, from which it offers no material differences except in dimensions. It is a passage which occurs independently after the set order of a piece is concluded, as for instance in the combination of the minuet and trio, or march and trio; after the minuet or march has been repeated a short passage is frequently added to give the end more completness. [See CODA.] [C.H.H.P.]

COL ARCO, Ital. 'with the bow.' See ARCO.

COLBRAN, ISABELLA ANGELA, born at Madrid Feb. 2, 1785. Her father was Gianni Colbran, court-musician to the King of Spain. At the age of six she received her first lessons in music from F. Pareja, of Madrid. Three years later, she passed under the care of Marinelli, by whom she was taught until Crescentini undertook to form her voice and style. From 1806 to 15 she enjoyed the reputation of being one of the best singers in Europe. In 1809 she was *prima donna seria* at Milan, and sang the year after at the Fenice at Venice. Thence she went to Rome, and so on to Naples, where she sang at the San Carlo till 1821. Her voice remained true and pure as late as 1815, but after that time she began to sing excruciatingly out of tune, sometimes flat and sometimes sharp. The poor Neapolitans who knew her influence with Barbaja, the manager, were forced to bear this in silence. She was a great favourite with the King of Naples; her name became a party-word, and the royalists showed their loyalty by applauding the singer. An Englishman asked a friend one night at the San Carlo how he liked Mlle. Colbran: 'Like her? I am a royalist!' he replied. On March 15, 1822, at Castenaso near Bologna, she was married to Rossini, with whom she went to Vienna. In 24 she came with her husband to London, and sang the principal part in his 'Zelmira.' She was then entirely *passée*, and unable to produce any effect on the stage; but her taste was excellent, and she was much admired in private concerts. On leaving England, she quitted the stage, and resided at Paris and Bologna. She was herself a composer, and has left a few collections of songs. She died at Bologna Oct. 7, 1845. [J.M.]

COLLA PARTE OR COLLA VOCE, 'with the part,' denoting that the tempo of the accompaniment is to be accommodated to that of the solo instrument or voice.

COLLARD. This firm of pianoforte-makers in Grosvenor Street and Cheapside, London, is in direct succession, through Muzio Clementi, to Longman and Broderip, music publishers located at No. 26 Cheapside, as the parish books of St. Vedast show, as long ago as 1767. Becoming afterwards pianoforte-makers, their instruments were in good repute here and abroad, and it is a tradition that Gieb's invention of the square hopper or grasshopper was first applied by them. Their business operations were facilitated by money advances from Clementi, whose position as a composer and pianist was the highest in England. The fortunes of Longman and Broderip do not appear to have been commensurate with their enterprise: Clementi, about 1798–1800, had to assume and remodel the business, and the Haymarket branch passing into other hands we find him in the early years of this century associated with F. W. Collard and others, presumably out of the old Longman and Broderip concern, pianoforte makers in Cheapside. There can be no doubt that the genius of this eminent musician applied in a new direction bore good fruit, but it was F. W. Collard, whose name appears in the Patent Office in connection with improvements in pianofortes as early as 1811, who impressed the stamp upon that make of pianofortes which has successively borne the names of 'Clementi' and of 'Collard and Collard.' The description of the improvements from time to time introduced by the house will be found under PIANOFORTE. The present head of the firm (1877) is Mr. Charles Lukey Collard. [A.J.H.]

COLLEGE YOUTHS, ANCIENT SOCIETY OF. This is the chief of the change-ringing societies of England. It dates back to the early part of the 17th century, and derives its name from the fact that the students at the college founded by the renowned Sir Richard Whittington about that date, having six bells in their college chapel, used to amuse themselves by ringing them; and the annals of the society show that, being joined by various gentlemen in the neighbourhood, the society was definitely started under the name 'College Youths' by the then Lord Salisbury, Lord Brereton, Lord Dacre, Sir Cliff Clifton, and many other noblemen and gentlemen connected with the city of London, on Nov. 5, 1637. There are books in possession of the society (which has gone through many vicissitudes) in which are recorded the performances of its members for the last 150 years. Of late years the society has been in a most flourishing condition; its books contain the names of many noblemen and gentlemen, not only as patrons but as actual performers, and there are few counties in England in which it has not members. It flourishes also in the ringing line, for there is no society of ringers in England who can equal some of its later performances, amongst the most important of which should be mentioned a peal of 15,840 changes of Treble Bob Major rung by eight of its members in 1868 at St. Matthew's, Bethnal Green, and which lasted without any pause for nine hours and twelve minutes. [C.A.W.T.]

COL LEGNO, 'with the wood,' a term indicating that a passage is to be played by striking the strings of the violin with the stick of the bow instead of with the hair—the effect produced being something like that of guitar and castanets combined. Amongst others Spohr has employed it in the Finale all' Espagnola of his sixth violin-concerto, and Auber in Carlo Broschi's air in 'La part du diable.' [P.D.]

COLMAN, CHARLES, Mus. Doc., was chamber musician to Charles I. After the breaking out of the civil war he betook himself to the teaching of music in London, and was one of those who

taught the viol lyra-way. Some of his songs are contained in the several editions of 'Select Musicall Ayres and Dialogues,' 1652, 1653 and 1659, and some of his instrumental compositions are to be found in 'Courtly Masquing Ayres,' 1662. He was associated with Henry Lawes, Capt. Cooke, and George Hudson in the composition of the music for Sir William Davenant's 'First Day's Entertainment at Rutland House by Declamations and Musick,' 1657. He died in Fetter Lane in 1664. [W.H.H.]

COLMAN, EDWARD, son of Dr. Charles Colman, was a singing master and teacher of the lute and viol. In 1656 he and his wife took part in the performance of the first part of Sir William Davenant's 'Siege of Rhodes,' at Rutland House, she playing Ianthe, and the little they had to say being spoken in recitative. Upon the re-establishment of the Chapel Royal in 1660 Colman was appointed one of the gentlemen. Of Mrs. Colman, who was one of the first females who appeared on the English stage, Pepys, who was well acquainted with both her and her husband, writes, under date of Oct. 31, 1665, 'She sung very finely, though her voice is decayed as to strength, but mighty sweet, though soft.' Colman died at Greenwich on Sunday, Aug. 19, 1669. Some of his songs are printed in 'Select Musicall Ayres and Dialogues,' 1653, and other of his compositions in Playford's 'Musical Companion,' 1672. [W.H.H.]

COLOGNE CHORAL UNION, the English title of a singing society of men's voices only, who visited London in 1853 and 54. [See MÄNNER-GESANG-VEREIN.]

COLOMBANI or COLUMBANI, ORAZIO, born at Verona in the 16th century, eminent contrapuntist, Cordelier monk, and Chapelmaster to the convent of San Francesco at Milan. Besides five collections of Psalms for 5, 6, and 9 voices, and two of madrigals, published in Italy (1576-1587), there is a Te Deum of his in Lindner's 'Corollario cantionum sacrarum,' and two Magnificats and some madrigals in the King of Portugal's Library at Lisbon. One of the Magnificats is in 14 parts. Colombani united with other musicians in dedicating a collection of Psalms to Palestrina (1592). [M.C.C.]

COLOMBE LA. A comic opera in two acts, words by Barbier and Carré, music by Gounod; produced at the Opéra Comique, June 7, 1866. The libretto was translated by Farnie as 'The Pet Dove,' and produced at the Crystal Palace on Sept. 20, 1870. [G.]

COLOMBI, VINCENZO, an Italian, built the magnificent organ in the church of St. John Lateran at Rome, in 1549. [V.de P.]

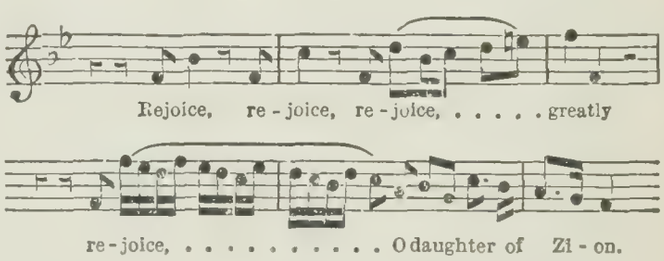
COLONNA, GIOVANNI PAOLO, was born about 1640, at Brescia according to Cozzando, but at Bologna according to other authorities. He was the son of Antonio Colonna, a maker of organs, who must not be confounded with the Fabio Colonna who constructed the 'Penteconta chordon.' The subject of this notice studied music at Rome under Carissimi, Abbatini, and Benevoli. In 1672 we find him established at Bologna, where he was four times elected Principal of the Musical Academy. Among many pupils of note he numbered the famous and unfortunate Buononcini. Nearly all his compositions were for the church, but he condescended to write one opera, 'Amilcare,' which was performed at Bologna in 1693. He is certainly entitled to take rank among the most distinguished Italians of his century. At all events his music is far above the level of his epitaph, which has been unfortunately preserved:—

'Joannes Paulus cantûs basis atque Columna,
Hic situs est; omnis vox pia juxtà canat.'

He died on Nov. 28, 1695. Fétis, in his 'Biographie universelle des Musiciens' gives a list of his works extending to no less than 44 items. A Magnificat and Nunc Dimittis of his for two choirs are printed in the collection of the Motet Society, and four other pieces in the Fitzwilliam music. [E.H.P.]

COLOPHONIUM, the German term for the rosin used for fiddle bows, from *κολοφωνία*, so called because the best rosin came from Colophon, in Asia Minor, the same place which gave its name to the imprints of early books, and has thus left a double mark on modern times. In French, *Colophane* is the term used. [G.]

COLORATUR. Vocal music *coloured*, that is, ornamented, by runs and rapid passages or divisions, where each syllable of the words has two or more notes to it. It is what the old school called 'figurato'—figured. Coloratur may be employed in slow or fast airs, plaintive or passionate. Almost all the great airs contain examples of it. The following example from the Messiah:—



contains both plain and coloratur passages. On the other hand, 'How beautiful are the feet' (Messiah), or 'Hear ye, Israel' (Elijah), are not coloratur songs. Nor are passages in which each note has its syllable, as in Schumann's 'Die Rose, die Lilie,' or Mozart's 'La piccina' (Madamina), however rapid they may be. [G.]

COLPORTEUR, LE, OU L'ENFANT DU BÛCHERON, lyric drama in 3 acts; words by Planard, music by Onslow; produced in Paris Nov. 22, 1827. Given at Drury Lane as 'The Emissary; or, the Revolt of Moscow,' May 13, 1831. The overture was formerly a favourite at classical concerts. [G.]

COLTELLINI, CELESTE, born at Leghorn 1764, death uncertain; daughter of a poet and a celebrated singer, made her first appearance at Naples in 1781. The Emperor Joseph II engaged her for the Opera at Vienna in 1783, and

she did not return to Naples till 1790. She married a French merchant named Méricofre, and retired from the stage in 1795. Her voice was a mezzo-soprano, and she excelled in the expression of sentiment. Paisiello wrote his 'Nina' for her, and on one occasion as she was singing the air 'Il mio ben quando verrà?' a lady among the audience burst into tears, crying aloud 'Si, si, lo rivedrai il tuo Lindoro.' [M.C.C.]

COMBINATION PEDALS (*Pédales de combinaison*) are an ingenious modern French invention originating with the eminent firm of Cavaillé-Col. Instead of operating upon the draw-stops they act upon the wind-supply, and in the following manner. A great organ contains, say, twelve stops. The first four (1–4) will be placed on one sound-board; the next four (5–8) on a second; and the remaining four (9–12) on a third sound-board. Each sound-board receives its wind-supply through its own separate wind-trunk, and in that wind-trunk is a ventil which when open allows the wind to reach the sound-board, and when closed intercepts it; which ventil the organist controls by means of a pedal. The advantages of the ventil system are, first, that instead of the stops coming into use in certain fixed and invariable groups, any special combination can be first prepared on the three sound-boards, and then be brought into use or silenced at the right moment by simply the admission or exclusion of the wind. Moreover their action is absolutely noiseless, as it consists in merely opening or closing a valve, instead of shifting a number of long wooden sliders to and fro. The objection has been raised, that in the ventil system the stops no longer 'register' what is about to be heard; and the extreme case is cited that every stop in the organ may be drawn, and yet no sound respond to the touch if the ventils be closed. [E.J.H.]

COME SOPRA, 'as above'; when a passage or section is repeated, to save the trouble of recomposing, reprinting, or recopying.

COMES, Juan Baptista, born in the province of Valencia about 1560; Chapel-master of the Cathedral and of the Church del Patriarca at Valencia. His compositions, said to be excellent, are to be found mainly at Valencia and in the Escurial. Eslava in his 'Lira sacra' publishes a set of Christmas Day responses for three choirs in twelve parts, which amply justify Comes' reputation in Spain. [M.C.C.]

COMETTANT, Oscar, born at Bordeaux, April 18, 1819, entered the Paris Conservatoire in Nov. 1839, where he studied under Elwart and Carafa till the end of 43. He first became known as a pianist, and as the author of a number of pieces for that instrument, duets for piano and violin, as well as songs and choruses. He also came forward as a writer, and soon obtained reputation as the musical critic of the 'Siècle,' with which he is still connected (1877). Comettant has an easy, humorous, brilliant style; he is a great traveller, and has published a large number of books on various subjects which are both instructive and pleasant reading. Of his musical works, the following are among the most important: — Trois ans aux Etats-unis (Paris 1858); La Propriété intellectuelle, etc. (Paris 1858); Histoire d'un inventeur au 19ème Siècle (Paris 1860)—a life of Adolphe Sax, and defence of his claims; Musique et Musiciens (Paris 1862)—a collection of articles originally published in the 'Siècle'; Le Danemark tel qu'il est (Paris 1865); La Musique, les Musiciens, et les Instruments de musique chez les differents peuples du monde (Paris 1869)—an important work, written on the occasion of the Exhibition of 1867; Les Musiciens, les Philosophes, et les Gaietés de la Musique en chiffres (Paris 1870)—a polemical treatise. [G.C.]

COMIC OPERA. Opera has in recent times been cultivated more or less successfully by every people having any claim to be called musical. The particular branch of it which is the subject of this article, as it originated, so it has attained its highest development, among the French. In the dramas with music of the Trouvères of the 13th century we find at least the germ of 'opera comique'; and in one of them, 'Li Gieus de Robin et de Marion,' of Adam de la Hale, which has reached us intact, an example of its class of great interest, whether regarded from a literary or a musical point of view. The renascence of 'opera comique' in France dates from the latter part of the 17th century, and is attributable in great part to the decline in popularity of the style of Lully and his imitators. In his 'Parallèle des Italiens et des Français, en ce qui regarde la musique et les opera,'—the result of a visit to Naples, the school of which under Alessandro Scarlatti had already given earnest of its future supremacy—the Abbé François Raguenet first gave utterance to the extent of this decline in the year 1702. Some years prior to this publication d'Allard and Vanderberg, proprietors of 'marionette' or puppet theatres, had introduced music into their performances at the 'Foire St. Germain' with such success as to excite the jealousy of Lully, who obtained an order forbidding the performance of vocal music in the marionette theatre, and reducing the orchestra to four stringed instruments and an oboe. Moreover the entrepreneurs of the 'Comédie Française,' on whose domain the marionettes would seem considerably to have encroached, obtained another order forbidding even speech in their representations. At the instigation of two ingenious playwrights, Chaillot and Remy, the difficulty created by these orders was in some sort met by furnishing each performer with a placard on which were inscribed the words he would or should have uttered under other circumstances. These placards, of necessity large, being found to impede the action and even sight of the performers, their 'parts' were subsequently appended to the scene. The utterance, musical or other, of the songs of which these were largely made up, though forbidden to the actors were not unallowable for the audience, who, perfectly familiar with the airs to which

(vaudeville-wise) they had been written, took on themselves this portion of the dumb actors' duties—doubtless with sufficient spirit and intensity. The popularity of these performances, which, in spite or because of the restrictions upon them, increased day by day, eventually brought about a treaty of peace between the would-be monopolists of speech and song and the 'marionettes.' In 1716 Catherine Vanderberg, then directress, obtained a licence for the presentation of dramatic pieces interspersed with singing and dancing, and accompanied by instruments, to which the [1] name 'opéra comique' was given, and has since in France always been applied.

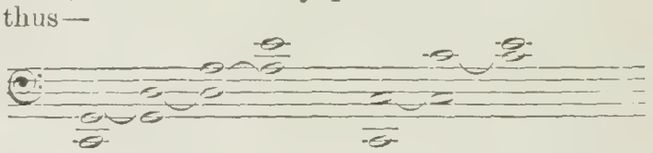
Meanwhile the numerous alumni of the Neapolitan school, of whose existence the Abbé Raguenet had first made his countrymen aware, had been continuing the important work, initiated by the Florentine Academy a century earlier, of cultivating and refining musical expression—the widest sphere for whose exercise is unquestionably the musical drama. As among the French 'opera *comique*,' so among the Italians 'opera *buffa*,' took root and flourished, though restricted for a long time to short pieces of one act only, which were given (as 'divertissements' continued to be till our own time) between the acts of 'opere serie.' One of the most successful of these (it still keeps the stage), the 'Serva Padrona' of Pergolesi, was produced in Paris by French performers in 1746—ten years after the untimely death of its composer—with favour, but without any perceptible effect on the French taste. But its second production, in 1752, resulted in bringing the new Italian and the old French tastes into direct and fierce antagonism. Among the leaders in this war, of which that of the Gluckists and Piccinnists was but a continuation, one of the most distinguished was Jean Jacques Rousseau, who indulged his love of paradox to the extent of endeavouring to prove that, the French language being incapable of association with music, French music was and always must be non-existent. Rousseau's practical commentary on this thesis was the subsequent and very successful production of 'Le Devin du Village.'

Since the beginning of the 18th century comic opera has everywhere divided with serious the attention and affection alike of composers and audiences. Among every people cultivating musical drama it has had its creators and admirers. The conditions of comic opera in Italy and France, where it has as yet taken the deepest root and branched out most luxuriantly, have remained unchanged since its first growth in either country. In the former the dialogue of opera is still uttered musically; in the latter it is for the most part spoken. A class of comedian has consequently been formed, and indeed brought to perfection, in France, which has no existence in Italy—a class formed of actors, and therefore on the French stage speakers, who are also not unfrequently singers of considerable, and indeed very considerable, skill. On the Italian stage the singing actor never speaks. The progress therefore of comic opera in the direction it has taken in France has in Italy been impossible; and whether from this or some other cause productiveness in this delightful form of art on the part of Italian composers may be said to have come to an end. More than sixty years have elapsed since the production of 'Il Barbiere,' thirty since that of 'Don Pasquale.' Moreover some of the best modern works of this class, whether by Italian or other composers, have been formed on the French model and first produced on the French stage. 'Le Comte Ory' of Rossini, and 'La Fille du Régiment' of Donizetti, are to all intents and purposes French operas. The present undisputed representative of Italian musical drama, Verdi, made some experiments in opera buffa at the outset of his career; but with such small success as to have discouraged him from renewing them. [J.H.]

[1] Comic opera is the opera of comedy, not 'comic' in the vulgar English sense.

COMMA. A comma is a very minute interval of sound, the difference resulting from the process of tuning up by several steps from one note to another in two different ways. There are two commas.

1. The common comma is found by tuning up four perfect fifths from a fixed note, on the one hand, and two octaves and a major third on the other, which ostensibly produce the same note, thus—



or by multiplying the number of the vibrations of the lowest note by $\frac{3}{2}$ for each fifth, by 2 for each octave, and by $\frac{5}{4}$ for the perfect third. The result in each case will be found to be different, and the vibrations of the two sounds are found by the latter process to be in the ratio of 80 : 81. The difference between the two is a comma.

2. The comma maxima, or Pythagorean comma, is the difference resulting from the process of tuning up twelve perfect fifths on the one hand, and the corresponding number of octaves on the other; or, by multiplying the number of vibrations of the lowest note by $\frac{3}{2}$ for every fifth, and by 2 for every octave. The difference will appear in the vibration of the two notes thus obtained in the ratio of 524,288 : 551,441, or nearly 80 : 81·0915.

Other commas may be found by analogous processes, but the above two are the only ones usually taken account of. [C.H.H.P.]

COMMANO, Giovanni Giuseppe, an Italian basso, engaged at the King's Theatre in Handel's company in 1731. He sang the part of the Mago, originally intended for a tenor, in the revival of 'Rinaldo' in that year; and that of Timagene in 'Poro.' His name does not occur again. [J.M.]

COMMER, Franz, born Jan. 23, 1813, at Cologne, a pupil of Joseph Klein, Leibl, Rungenhagen, A. W. Bach, and A. B. Marx; librarian to

the 'Königliche Musik-Institut,' choir-master at the Catholic church of St. Hedwig in Berlin (1846), member of the 'Akademie der Künste,' and joint-founder with Theodor Kullak of the Berlin 'Ton-Künstler-Verein.' He is best known as the editor of the following important works:—'Collectio operum musicorum Batavorum saeculi XVI,' 12 vols.; 'Musica sacra XVI, XVII, saeculorum,' 13 vols., containing organ-pieces, masses and motets for men's voices and full choir; 'Collection de compositions pour l'orgue des XVI, XVII, XVIII siècles,' 6 parts. 'Cantica sacra . . . aus den XVI–XVIII Jahrh.' 2 vols. Commer has also composed some church music, Lieder and dances for pianoforte. [A. M.]

COMMON TIME. The rhythm of two or four beats in a bar, also called Equal time. According to the method of teaching usually observed in England, common time is divided into two kinds, Simple and Compound, Simple common time including all rhythms of two or four in a bar, except those in which the 'measure note,' or equivalent of a beat, is dotted; while a rhythm of two or four beats, each of which is dotted and therefore divisible into three, is called Compound common time. Thus 4–4 time or four crochets in a bar, and 2–4 or two crochets, are simple common times; while 6–4 or six crochets, 6–8 or six quavers, and 12–8 or twelve quavers, are compound common, because though the number of beats in a bar is even, each beat is of the value of three crochets or quavers respectively, and may be expressed by a dotted note. A better and more logical method is that taught in Germany, by which all rhythms are divided into Equal and Unequal, that is having two or three beats as a foundation, and each of th se again into Simple and Compound; simple rhythms being such as have either two or three beats in a bar, the first alone accented, and compound rhythms those in which each bar is made up of two or more bars of simple time, and which have therefore two or more accents, the first being the strongest. It will be seen that according to this system, 4–4 time, which we call simple common time, will be considered as compound common, being made up of two bars of 2–4 time, just as 6–8 is compound common, being made up of two bars of 3–8 time. And this plan has the advantage that it allows for the secondary accent which properly belongs to the third beat of a bar of 4–4 time, but which is not accounted for by the theory that the time is simple.

Although the term common time is generally applied to all equal rhythms, it properly belongs only to that of four crochets in a bar, the *tempo ordinario* of the Italians, denoted by the sign C, which is a modernized form of the semicircle C of the ancient 'measured music,' in which it signified the so-called 'tempus imperfectum' or division of a breve into two semibreves, in contradistinction to 'tempus perfectum' in which the breve was worth three. Another relic of the ancient time-signatures which is of importance in modern music is the sign of the 'diminutio simplex,' which was a semicircle crossed by a vertical line ¢, and indicated a double rate of speed, breves being sung as semibreves, semibreves as minims, and so on. The modern form of this sign, ¢, has much the same signification, and indicates the time called 'alla breve,' or two minims in a bar in quick tempo. [See Breve.] [F. T.]

COMMUNION SERVICE. The ancient counterpart of the English Communion Service, the Mass, has always been looked upon by those who have held music to be an important part of worship as a fit opportunity for displaying the grandest resources of musical effect. The magnificent works which have been produced by great masters for the use of the Roman church are well known to musicians, but for a variety of reasons which this is not the place to discuss, the English Communion Service has not been so fortunate, though the words available for musical purposes are almost the same. Most of those remarkable composers who wrote the music for the English services in the early days of the Reformation have been far less liberal of their attention to this than to the ordinary Morning and Evening Services, having been content to write music merely for the Creed and the Kyrie, and sometimes the Sanctus. This was evidently not the intention of the compilers of the service, nor was it the idea of Marbeck, who adapted the first music for it. In the first Prayer Book of Edward VI the Communion Service was ordered to be introduced by an 'Introit,' according to an ancient custom of the Western church, which was sung to a chant. This injunction was omitted in later editions, but the custom of singing while the priest goes up to the altar still continues, though there is no rubrical direction for it. At one time it became customary to sing a Sanctus, but that seems to be growing into disfavour at the present time.

The Offertory sentences were ordered to be said or sung, and for them also there is music in Marbeck, but none in later composers of the early period, probably because the word 'sung' was afterwards struck out of the rubric, and the sentences ordered to be read by the priest—an order which does not now prevent their being sung by the choir in many churches after the manner of an anthem. The Kyrie which follows each commandment is almost universally sung wherever there is any music in the service at all, and the settings of it are fairly innumerable. Many attempts have been made to vary the monotony of the repetitions by setting each to different music, by varying the harmonies of a common melody, or by alternating harmony and unison of the voices. The latter probably best hits the desired mean between musical effect and comprehensibility.

The Creed has invited most composers who have written for the service at all. Marbeck's setting of it with the 'Gloria in excelsis' is the freest and most musical of all his arrangement. [Creed.] With the Creed most frequently ends the musical part of the service, probably because there has been a very general prejudice against unconfirmed choir-boys being present at the celebration. Hence also there is not much

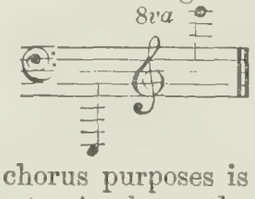
music written for the latter part, though Marbeck's and Tallis's settings go throughout the service to the end. Marbeck's work embraces a good deal which is not sung now, such as the versicles with which the Post Communion used to begin, and the Lord's Prayer which used to follow them, and now begins the Post Communion, the versicles having been removed. But though the Lord's Prayer is still retained, it is not customary to sing it as used to be done in the Roman and in the early days of the English church. Marbeck's setting of it is to what is called a varied descant, and the chants for the versicles are most of them drawn from old Roman antiphonaria. The Sanctus has been more frequently set than the Gloria in Excelsis, probably because it was, as before mentioned, used out of its proper place while the choir-boys were still in church.

In the primitive church it was customary to sing a psalm while the people were communicating. It was called 'communio.' The psalm 'O taste and see' was so sung in the churches of Jerusalem and Antioch in the 4th century. In the first edition of the English Prayer Book this custom was ordered to be preserved, but the injunction was afterwards removed. [C.H.H.P.]

COMPASS, from the Latin *compassus*, 'a circle,' designates the range of notes of any voice or instrument as lying within the limits of the extreme sounds it is capable of producing.

The compass of the various instruments which are in use in modern music will be found under their respective names; but it may be said generally that it is limited in the direction of the bass, but often varies in the direction of the treble according to the skill of the player, except in instruments of fixed intonation.

The compass of a modern orchestra is generally from about the lowest note of the double basses to about E in altissimo, which can be taken by the violin if properly led up to.



The compass of voices for chorus purposes is from F below the bass stave to A above the treble stave. Solos are not often written above C in alt, except for special singers; as the part of Astrafiammante in Mozart's 'Zauberflöte,' which was written for Josepha Hofer, his sister-in-law, and goes up to F in altissimo. [See AGUJARI.]

The compass of voices varies much in different climates. In Russia there are said to be basses of extraordinary depth, capable of taking the F an 8ve below the bass stave. Basses are not often heard in England who can go below lower C, which is a fifth above that. [C.H.H.P.]

COMPÈRE, LOYSET, eminent contrapuntist of the 15th century, chorister, canon, and chancellor of the Cathedral of St. Quentin, where he was buried 1518. In Crespel's lament on the death of Okeghem he is mentioned among the distinguished pupils of the latter—

'Agricola, Verbonnet, Prioris,
Josquin des Près, Gaspard, Brumel, Compère,
Ne parlez plus de joyeulx chants, ne ris,
Mais composez un ne ricorderis,
Pour lamenter nôtre maistre et bon père.'

His reputation stood high with the contrapuntists of his own and the succeeding age, and it is amply sustained by the few compositions which are known to be his. These are, two motets in Petruccio di Fossombrone's 'Motetti XXXIII'; 21 compositions in Petruccio's 'Harmonice Musices Odhecaton'; two songs in Petruccio's collection of 'Frottole'; an 'Asperges' and a 'Credo,' both à 4, in Petruccio's 'Fragmenta Missarum'; a motet 'O bone Jesu,' signed simply Loyset, in Petruccio's 'Motetti della Corona'; some motets in the collection 'Trium vocum Cantiones' (Nuremberg, 1541), and, finally, a curious five-part motet, now in the Pope's Chapel, in which the tenor and second alto sing 'Fera pessima devoravit filium meum Joseph,' while the treble, first alto, and bass are recounting the injuries received by Pope Julius II from Louis XII of France. Compère has been confounded with Piéton, who had the same Christian name—Loyset, a diminutive of Louis. The confusion arises from the practice of the early masters, of signing their compositions with the Christian name alone. [M.C.C.]

COMPOSITION means literally 'putting together,' and is now almost exclusively applied to the invention of music—a novelist or a poet being never spoken of as a composer except by way of analogy, but a producer of music being almost invariably designated by that title. 'Gedichtet,' says Beethoven, 'oder wie man sagt, componirt' (Briefe, Nohl, no. 200). As far as the construction of a whole movement from the original ideas is concerned the word is perhaps not ill adapted, but for the ideas themselves nothing could be more inappropriate. For the mysterious process of originating them the word 'invention' seems more suitable, but even that does not at all describe it with certainty. It is the fruit sometimes of concentration and sometimes of accident; it can hardly be forced with success, though very ingenious imitations of other peoples' ideas to be made to look like new may be arrived at by practice and the habitual study of existing music. Nevertheless the title of composer, though only half applicable, is an honourable one, and those who do put together other people's ideas in the manner which should best justify the title are generally those who are most seldom called by it. [C.H.H.P.]

COMPOSITION PEDALS. As up to within the last century English organs were quite unprovided with pedals, the notes required to be played had to be lowered exclusively by the fingers of the two hands; and as a hand could rarely be spared for changing the combination of stops during the performance of a piece of music, the same stops that were prepared previously to its commencement had generally to be adhered to throughout. When the instrument had two manuals of full compass, as was the case with all the most complete examples, a change from *forte* to *piano*, and back, was practicable, and repre-

sented almost the full amount of contrast then available; and the departments which are now called the 'great' and 'choir' organs were then not unfrequently named from this circumstance the 'loud' and the 'soft' organs. When the organ possessed but one complete manual, the means for even this relief, either by change of row of keys or shifting of stops by the *hands*, were not readily presented; and this difficulty pointed to the necessity for some contrivance for obtaining it by the *foot*; and the invention of the 'shifting movement,' as it was called, was the result.

Father Smith's smaller organs, generally consisting of a Great manual of full compass and an echo to middle C, were usually supplied with an appliance of this kind. On depressing the controlling pedal all the stops smaller than the principal, including the reed, were silenced; and on letting it rise they again sounded, or at least so many of them as had in the first instance been drawn. The pedal was hitched down when in use, and when released the sliders were drawn back into position by strong springs.

Shifting movements remained in use for small organs up to the commencement of the present century, about which time they were superseded by the late Mr. Bishop's invention called 'Composition Pedals,' in which the contending springs were done away with, and the stops were left to remain as the pedal arranged them until another pedal, or a hand, made a readjustment. We can now say a 'hand,' because a few years before the invention of Mr. Bishop's appliances pedals for drawing down the lower notes of the manuals had been added to English organs, so that a hand could be spared for the above purpose.

Composition pedals were of two kinds—single-action and double action; but the latter only are now made. A 'single-action' would either throw out or draw in given stops, but would not do both. A 'double-action' composition pedal will not only draw out a given number of stops—we will suppose the first four—but will draw in all but the same four. [E. J. H.]

COMPOUND TIME. A rhythm formed by the combination of two, three, or four bars of simple time. The compound times most used are as follows:—

Compound Common Times.

6-8 formed of two bars of 3-8 time.
6-4 „ „ 3-4 „
12-8 „ four „ 3-8 „

Compound Triple Times.

9-8 formed of three bars of 3-8 time.
9-4 „ „ 3-4 „

To these may be added 4-4 time, which is made up of two bars of 2-4 time, and in Germany is always classed with the compound times. In England however it is more often called simple time, those rhythms only being considered as compound, in which each beat is divisible into three parts. [See COMMON TIME.] [F.T.]

COMTE ORY, LE, an opera in two acts; libretto in French by Scribe and Delestre-Poirson, music by Rossini; produced at the Académie Royale, Aug. 20, 1828. Neither libretto nor music were new; the former was an adaptation of a piece produced by the same authors 12 years before, and the greater part of the music had been written for 'Il viaggio à Reims,' an opera composed for the coronation of Charles X. 'Le Comte Ory' was first performed in England by a French company (Mr. Mitchell) at the St. James's Theatre, June 20, 1849. [G.]

CONACHER & Co. established an organ factory at Huddersfield in 1854. Out of a list of upwards of 400 organs built or enlarged by them, we may quote those of the parish church, Huddersfield, St. Michael's, Hulme, near Manchester, Glasgow University, and the Catholic cathedral, St. John's, New Brunswick. [V. de P.]

CON BRIO, 'with life and fire.' Allegro con brio was a favourite tempo with Beethoven; hardly one of his earlier works but has an example or two of it, and it is found in the overture op. 124, and in the last piano sonata. The most notable instances are the first movements of the Eroica and the C minor, and the Finale of the No. 7 symphonies. Mendelssohn, on the other hand, rarely if ever employs it. His favourite quick tempo is Allegro molto or di molto. [G.]

CON SPIRITO, 'with spirit'; an indication oftener found in Haydn and Mozart than in later compositions. [G.]

CONCENTORES SODALES, established in June 1798, and to some extent the revival of an association formed in 1790 by Dr. Callcott, Dr. Cooke, and others. For that society Dr. Callcott wrote his glee 'Peace to the souls of the heroes,' and Robert Cooke 'No riches from his scanty store.' After its dissolution the want of such an association was greatly felt, and in 1798 Mr. Horsley proposed to Dr. Callcott the formation of the 'Concentores Sodales.' The first meeting was held on June 9, at the Buffalo Tavern, Bloomsbury, and was attended by Dr. Callcott, R. Cooke, J. Pring, J. Horsfall, W. Horsley, and S. Webbe, jun. Among the early members were S. Webbe, sen., Linley, and Bartleman, Harrison, Greatorex, Spofforth, etc. Each member who was a composer contributed a new canon on the day of his presidency. In the Additional MSS. in the British Museum, 27,693, is the programme of Thursday, Nov. 18, 1802. The society began to decline about 1812, and it was decided to dissolve it. In May 1817, at a meeting at the Freemasons' Tavern, at which Attwood, Elliott, Horsley, Linley, and Spofforth were present, it was resolved to re-establish it, with this difference — that no one should be a member who was not practising composition and did not, previous to his ballot, produce a work in at least four parts. The original members were soon joined by Evans, W. Hawes, T. F. Walmisley, and Smart, and later by Bishop, Goss, Jolly, and Attwood. The associates included King, Leete, Terrail, and Sale. The members took the

chair by turns, and the chairman for the evening usually produced a new canon which was followed by glees of his own composition, and a madrigal or some vocal work. As an illustration of the programmes may be cited that of Feb. 13, 1824, when Mr. (now Sir) John Goss presided:—new canon, 4 in 2, 'Cantate Domino'; new glees, 'While the shepherds,' 'My days have been,' 'When happy love,' 'There is beauty on the mountain,' 'Kitty Fell,' 'Calm as yon stream,' 'List! for the breeze'; glee by Spofforth, 'Hail, smiling morn.' The society was dissolved in 1847, when it was resolved to present the books belonging to it to Gresham College, the wine to the secretary, T. F. Walmisley, and the money in hand was spent on a piece of plate for Mr. Horsley, the father of the society. [C. M.]

CONCERT. The word was originally 'consort'—as in Ecclus. xxxii. 5, or in Milton's lines, 'At a Solemn Musick'—and meant the union or *symphony* of various instruments playing in concert to one tune. A 'consort of viols' in the 15th and 16th centuries was a quartet or sestet, or other number of stringed instruments performing in concert—concerted music. From this to the accepted modern meaning of the term, a musical performance of a varied and miscellaneous programme—for an oratorio can hardly be accurately called a concert—the transition is easy. In German the word 'Concert' has two meanings—a concert and a concerto.

The first concerts in London at which there was a regular audience admitted by payment seem to have been those of John Banister, between 1672 and 78. They were held at his house in Whitefriars, Fleet Street, daily at four in the afternoon, and the admission was one shilling. After Banister's death, concerts were given by Thos. Britton, 'the small-coal man,' at his house in Clerkenwell, on Thursdays, subscription 10*s.* per annum, and continued till his death in 1714.

By the latter part of last century the concerts of London had greatly multiplied, and were given periodically during the season by the 'Academy of Antient Music' (founded 1710), the 'Castle Society' (1724), the 'Concert of Antient Music' (1776), 'The Professional Concerts' (1783), besides occasional concerts of individual artists, amongst which those of Salomon and Haydn were preeminent in 1791 and 92. In 1813 the Philharmonic Society was founded, to give eight concerts a year, and has been followed in our own time by many other enterprises, of which the Musical Society, the New Philharmonic Society, the Crystal Palace Saturday Concerts, and the British Orchestral Society, for orchestral music; the 'Musical Union,' the 'Monday and Saturday Popular Concerts,' and Charles Halle's Recitals, for chamber music; the Sacred Harmonic Society, Leslie's, Barnby's, and the Bach Choir for vocal music, have been most prominent in the metropolis. Mr. Hullah's four historical concerts (1847) must not be forgotten.

At the present date, in addition to the established periodical concerts just named, there were given in the metropolis between March 1 and June 30, 1877, no less than 386 concerts and recitals of individual artists, including the 'Wagner Festival,' Mr. Rubinstein's Recitals, etc., etc.

In Manchester there are the Gentlemen's Concerts and Mr. Charles Halle's Concerts. In Liverpool, the Philharmonic. In Edinburgh, the Reid Concert and the Choral Union; in Glasgow the Choral Union.

In New York the Philharmonic is on the model of our own; Mr. Thomas's orchestra gives periodical concerts of deserved reputation. In Boston the Handel and Haydn Society for Oratorios, and the Harvard Institute for chamber music, are the chief musical bodies.

In Vienna, the concerts of the Tonkünstler-Societät appear to have been the earliest institution for periodical performances. They were founded at the same date with Banister's Concerts in London, 1772. The history of Concerts in Vienna has been thoroughly examined in Hanslick's 'Concert-wesen in Wien' (Vienna 1869).

The first of the famous Gewandhaus Concerts of Leipsic, which through Mendelssohn's exertions reached so high a rank in the music of Europe, was held on Nov. 25, 1781.

In France, the 'Concerts Spirituels' began as far back as 1725, and the concerts of the Conservatoire (Societé des Concerts) in 1828; the Concerts Populaires (Pasdeloup), 1861, etc.

In Amsterdam, the 'Felix Meritis' Concerts (1780) are celebrated all over the continent.

The programme of a miscellaneous concert is not less important than the execution of it. For fifty-nine seasons the programme of the Philharmonic Society included 2 symphonies and 2 overtures, besides a concerto, and often another piece of full sonata-form, with several vocal pieces and smaller instrumental compositions. In 1872, however, after the removal of the concerts to St. James's Hall, this rule was broken through, and the programmes are now of more reasonable length. A symphony, a concerto, and two overtures, besides less important items, are surely as much as any musical appetite can properly digest. Mendelssohn somewhere proposes to compose an entire programme, in which all the pieces should have due relation to each other, but he never carried out his intention. [G.]

CONCERT-MEISTER, the German term for the leader, i.e. the first of the first violins in an orchestra, who sits next the conductor and transmits his wishes to the band. He is, as far as any one player can be, responsible for the attack, the tempo, the nuances of the playing. Ferdinand David, who was the head of the orchestra at the Gewandhaus concerts during Mendelssohn's reign, and till his own death, was the model concert-meister of our time. [G.]

CONCERT-PITCH. An absurd expression, meaning a pitch slightly higher than the ordinary pitch, used at concerts for the sake of producing brilliancy and effect. Since attention has been given to the subject of pitch the expression is or ought to be obsolete. [G.]

CONCERT SPIRITUEL. A great musical institution of France, dating from the reign of Louis XV. The Académie Royale de Musique (the Opera House) being closed on the great religious festivals, it occurred to Anne Danican Philidor to give concerts on these occasions in place of the prohibited performances. Having obtained the necessary permission, Philidor entered into an agreement with Francine, the Impresario of the Opera, by which he pledged himself to pay 1000 francs a year, and to perform neither French nor opera music. The first Concert Spirituel accordingly took place between 6 and 8 p.m. on Sunday in Passion Week, March 18, 1725. The programme included a Suite for violin and a Capriccio by Lalande, Corelli's 'Nuit de Noël' (Concerto 8, op. 6), and a 'Confitebor' and 'Cantate Domino' of Lalande, and the concert was most successful. The number of concerts in the year never exceeded twenty-four. They were held in the Salle des Suisses of the Tuileries, on Purification Day, Feb. 2; Lady Day, March 25; on certain days between Palm Sunday and Low Sunday (first Sunday after Easter); Whit Sunday; Corpus Christi Sunday; on Aug. 15, Sept. 8, Nov. 1, 8; Dec. 24, 25—those being the days on which the Opera was closed.

In 1728 Philidor, having previously acquired the right of introducing French and opera music into the programmes, transferred his privilege to Simard, on an annual payment of 3000 francs, and the musical direction of the concerts was confided to Mouret. On Dec. 25, 1734, Thuret, the then Impresario of the Opera, took the concerts into his own hands, and appointed Rebel leader of the orchestra. In 1741 he resigned it to Royer for six years, at an annual rent of 6000 francs; in 1749 Royer renewed the contract on the same terms, in partnership with Caperan. In 1752 the rent was raised to 7500 francs, and in 1755 to 9000 francs, at which it remained for eight years. On Royer's death in 1755, Mondonville took the direction of the concerts until 1762, when he was succeeded by D'Auvergne, who retained it for nine years in combination with Joliveau and Caperan. In 1771 D'Auvergne and Berton renewed the agreement; but the concerts had for some time been failing, and D'Auvergne—as we learn from a remark by Burney ('Present State,' etc. p. 23)—becoming very poor, cancelled the agreement after a short trial. Gaviniés, in 1773, took the direction with Le Duc and Gossec, and was more successful. Le Gros succeeded him in 1777, with Berthaume as his partner in 1789; but political events gave a fatal blow to the undertaking, and in 1791 the Concerts Spirituels ceased to exist.

We have given the names of the successive Impresarios because many among them are worthy of mention, not as mere speculators, but as true artists. Mouret, Rebel, D'Auvergne, and Berton are among the best composers and leaders of the orchestra that the Académie can show in the 18th century; while Gaviniés, Simon Leduc, Lahoussaye, Guénin, and Berthaume, who conducted the concerts during the last eighteen years of their existence, were all violin-players of very great merit.

Whatever may be said of the vocal music and the French singers at the Concerts Spirituels it must be admitted that foreign artists always met with the most courteous reception, and also that the concerts greatly assisted the progress of music in France, especially by developing a taste for the highest orchestral music. Among the celebrated artists who appeared, it will be sufficient to mention the famous brothers Besozzi, whose duets for oboe and bassoon made furore in 1735; the violinists Traversa, Jarnowick, François Lamotte, Viotti, and Frederic Eck; the horn-players Punto and Rodolphe; Jérome Besozzi and Louis Lebrun (oboe); Etienne Ozi (bassoon); Michel Yost (clarinet), and many others of less repute. Among many illustrious singers we must content ourselves with mentioning Farinelli, Raff, Caffarelli, Davide, Mesdames Agujari, Danzi, Todi, and Mara.

Up to the present time no history of the Concerts Spirituels has been written, though ample materials exist in the monthly 'Mercure de France,' which plainly testifies to the importance of the concert movement and the influence it exercised on musical art in France. To the brilliant success of the Concerts Spirituels must be attributed the creation of many rival societies which served the cause of good music in France, and also encouraged it abroad.

Thus in 1770 the important enterprise of the Concert des Amateurs was founded by d'Ogni and Delahaye at the Hotel Soubise. It was conducted by Gossec, and its solo violin was the famous Chevalier de St. Georges. At these concerts the symphonies of J. B. Toeschi, Van Maldere, Vanhall, Stamitz and Gossec, for wind instruments, were first produced. When the Amateurs removed to the Galerie de Henri III, in the Rue Coq Héron, they adopted the title of Concert de la Loge Olympique, and their orchestra contained the best players of the day. The change took place in 1780, a year after the introduction of Haydn's symphonies into France by the violinist Fonteski. So great was the success of these admirable compositions as to induce the directors to engage the great composer to write six symphonies specially for the society. They date from 1784 to 1789; are in C, G minor, E♭, B♭, D, and A; and were afterwards published in Paris as op. 51, under the special title of 'Répertoire de la Loge Olympique.'

Two similar institutions, the Concert de la Rue de Cléry (1789), and the Concert Feydeau (1794), may be considered as feeble imitations of the Loge Olympique. They had, however, their periods of success—according to Fétis in 1796 and 1802. Among the artists who chiefly contributed to the éclat of the performances we can only name the violinists R. Kreutzer and Rode, Fred. Duvernoy the horn-player, and the singers Garat and Mme. Barbier-Valbonne.

In 1805 the Concerts Spirituels were re-established by the Impresario of the Italian Opera House, and the sacred concerts given during

Holy Week in Paris at the Cirque d'hiver, the Conservatoire, and other places, are still known by that name. In fact, in a historical point of view, the Concerts du Conservatoire must be considered as the successors of the Concerts Spirituels and of the Concerts de la Loge Olympique.

The creation of the celebrated Société des Concerts du Conservatoire was due to Habeneck, and its first 'Matinée dominicale' took place on Sunday, the 9th of March, 1828, at 2 p.m., in the theatre of the Conservatoire—the same hour and place at which they are still given. The programme was as follows:—(1) Beethoven's Eroica Symphony; (2) Duet from the 'Semiramide,' sung by Nélia and Caroline Maillard; (3) Solo for Horn, composed and executed by Meifred; (4) an air of Rossini's, sung by Mlle. Nélia Maillard; (5) Concerto by Rode, performed by Mr. Eugene Sauzay; (6) Chorus from 'Blanche de Provence'; (7) Overture to 'Les Abencérages'; and (8) the Kyrie and Gloria from the Coronation Mass—all by Cherubini. The effect of this programme was extraordinary.

The concerts are held on Sundays at 7 p.m. The season originally consisted of six concerts, but by degrees the number has been increased to nine. Since Jan. 7, 1866, the same programme has been always repeated on two consecutive Sundays in consequence of a division of the subscribers into 'old' and 'new.' The seats, which originally varied from 2 to 5 francs, are now 5, 9, 10, and 12 francs. The orchestra is composed of 84[1] musicians, 74 of them being 'Sociétaires,' and the other ten assistant members. The following is the list of conductors:—

Conductor	Sub-Conductor	Date
Habeneck	Tilmant aîné	Mar. 9, 1828—Ap. 10, 48
Narcisse Girard	Ditto	Jan. 14, 49—Jan. 60
Tilmant	Deldevez	1860—1863
G. Hainl	Ditto	1864—March 17, 72
Deldevez	Lamoureux	May 25, 72—1877
"	E. Altès	1877

The choir contains 36 members, with a small number of assistants. M. Heyberger leader.

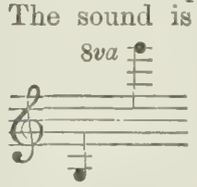
The répertoire of this society comprises all the symphonies of the classical masters, overtures of every school, oratorios, selections from operas and religious music, choruses with and without accompaniment, pieces for the orchestra alone, ode-symphonies and instrumental solos. For some years the programmes have been more varied than was formerly the case, introducing the works of Schumann, Berlioz, and Wagner, and of the young masters of the modern French school. M. A. Elwart published in 1860 his 'Histoire de la Société des Concerts du Conservatoire,' and the author of this article has collected materials for a 'Histoire du Conservatoire National de Musique,' which will contain a sketch of the work of that illustrious institution from its foundation by Habeneck to the present date [1878]. [G. C.]

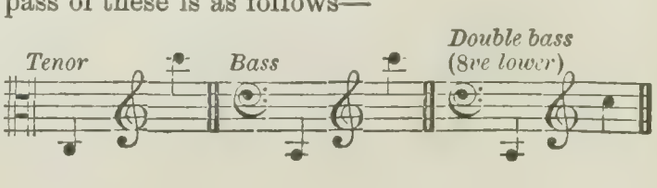
CONCERT-STÜCK, *i. e.* Concert-piece. A term familiar to the English reader through Weber's well-known composition in F minor (op. 79), which is to all intents and purposes a concerto for piano and orchestra. Weber's intention was to make it more dramatic than usual, and to have given the movements expressive headings, and hence perhaps the variation in the title. Schumann has left a 'Concert-Stück' for 4 horns and orchestra (op. 82), which also is a concerto under another name.

CONCERTANTE (Ital.). In the last century this name was given to a piece of music for orchestra in which there were parts for solo instruments, and also to compositions for several solo instruments without orchestra. The fine concerto by Handel in C major, for two violins and violoncello, accompanied by strings and two oboes (published in part 21 of the German Handel Society's edition) is in Arnold's old English edition entitled 'Concertante.' In the present day the word is chiefly used as an adjective, prominent solo instrumental parts being spoken of as 'concertante parts,' and a work being said to be 'in the concertante style' when it affords opportunities for the brilliant display of the powers of the performers. For example, those quartets of Spohr in which especial prominence is given to the part of the first violin are sometimes called 'concertante quartets.' His op. 48 is a 'Sinfonie concertante, pour 2 Violons avec Orchestre'; his op. 88 a 'Concertante' for the same. See also his op. 112–115, etc. [E. P.]

CONCERTINA, a portable instrument of the Seraphine family, patented by the late Sir Charles Wheatstone June 19, 1829.

It is hexagonal, and has a key-board at each end, with expansible bellows between the two. The sound is produced by the pressure of air from the bellows on free metallic reeds. The compass of the treble concertina is four octaves, through which it has a complete chromatic scale. This instrument is double action, and produces the same note both on drawing and pressing the bellows. Much variety of tone can be obtained by a skilful player, and it has the power of being played with great expression and complete sostenuto and staccato. Violin, flute, and oboe music can be performed on it without alteration; but music written specially for the concertina cannot be played on any other instrument, except the organ or harmonium. Nothing but the last-named instruments can produce at once the extended harmonies, the sostenuto and staccato combined, of which the concertina is capable. There are also tenor, bass, and double bass concertinas, varying in size and shape. These instruments are single-action, producing the sound by pressure only, and are capable of taking tenor, bass, and double bass parts without alteration. The compass of these is as follows—





[1] Fourteen first, and fourteen second violins.

making the total range of the four instruments $6\frac{5}{8}$ octaves. The late Signor Regondi was the first to make the instrument known, and was followed by Mr. George Case. Mr. Richard Blagrove is now the principal performer and professor. Among the music written specially for the instrument are 2 Concertos in G and D for solo concertina and orchestra, by Molique; 2 ditto ditto in D and E♭, by G. Regondi; Sonata for piano and concertina in B♭, by Molique; Quintet for concertina and strings, by G. A. Macfarren; Adagio for 8 concertinas in E, by E. Silas; Quintet in D for piano, concertina, violin, viola, and cello, by the same; 6 Trios for piano, concertina, and violin, by the same. Much brilliant *salon* music has also been written for it. Messrs. Wheatstone & Co. are the best makers. [G.]

CONCERTINO (Ital., dim. of *Concerto*). A piece for one or more solo instruments with orchestral accompaniment, which differs from the CONCERTO in its much greater conciseness. The concertino is less restricted in form than the concerto; it may be in three short movements, which are usually connected; but it more often consists of one rather long movement, in which the time may be changed or a middle part in slower tempo be introduced episodically. As good examples may be cited Weber's 'Concertino' for clarinet, op. 26, and Schumann's 'Introduction and Allegro Appassionato,' op. 92, for piano and orchestra. For some not very obvious reason the form is much less frequently used for the piano than for the violin or other orchestral instruments. [E.P.]

CONCERTO (Ital.; Ger. and Fr. *Concert*). This name is now given to an instrumental composition designed to show the skill of an executant, and which is almost invariably accompanied by orchestra—one exception being Liszt's 'Concert Pathétique' for two pianos, and another Schumann's Sonata op. 14, originally published as 'Concert sans orchestre.' The word was however at one time used differently. It was first employed by Ludovico Viadana, who in 1602–3 published a series of motets for voices and organ, which he entitled 'Concerti ecclesiastici.' In this sense the word was used as equivalent to the Latin 'concentus,' and such works were called 'Concerti da Chiesa' (Church Concertos). Soon other instruments were added to the organ; and ultimately single instrumental movements in the sacred style were written which also received the name of 'Concerti da Chiesa.' The real inventor of the modern concerto as a concert piece was Giuseppe Torelli, who in 1686 published a 'Concerto da Camera' for two violins and bass. The form was developed by Corelli, Geminiani, and Vivaldi. From the first it resembled that of the sonata; and as the latter grew out of the suite, the movements becoming larger in form and with more internal cohesion, so it was also with the concerto: there is as much difference between a concerto by Bach and one by Beethoven as there is between the 'Suites Anglaises' and the 'Waldstein' sonata. In the time of Bach and Handel the word 'Concerto,' though applied exclusively to instrumental music, had a less restricted signification than is given to it in the present day. Many of the specimens of this form in the works of the masters named more nearly resemble symphonies than concertos in the modern acceptation of the term. For instance, the first of Handel's so-called 'Oboe Concertos' is written for strings, two flutes, two oboes, and two bassoons, and excepting in occasional passages these are treated orchestrally rather than as solo instruments; while of Bach we have a concerto for violino piccolo, three oboes, one bassoon, and two horns, with string quartet, and another for three violins, three violas, three violoncellos, and double bass, neither of which possess the characteristics of a modern concerto. The form, moreover, of the older concerto was much freer than now. With Bach we find a preference for the three-movement form at present in use. In the whole of his piano concertos, as well as in those for one or two violins, we find an allegro, a slow movement, and a finale in quick time—generally 3–8. The two concertos named above are, exceptionally, the former in four and the latter in only two movements. With Handel, on the other hand, the three-movement form is the exception. As examples of the freedom of which he makes use, may be quoted the movements of two of his 'Twelve Grand Concertos' for two violins and violoncello *soli*, with accompaniment for stringed orchestra. These works are concertos in the modern sense, as regards the treatment of the solo instruments; but their form is as varied as possible. Thus the sixth consists of a Larghetto, Allegro ma non troppo, Musette, and two Allegros, the second of which (though not so entitled) is a minuet; while the eighth contains an Allemande, Grave, Andante allegro, Adagio, Siciliana, and Allegro. It should be mentioned here that Handel was one of the first, if not the first, to introduce opportunities for extempore performance on the part of the soloist, thus anticipating the 'cadenza,' an important feature of the modern concerto, to be spoken of presently. In the second movement of his Organ Concerto in D minor (No. 4 of the second set) are to be found no less than six places marked *organo ad libitum*, and with a pause over the rests in the accompaniments, indicating that the player (that is to say, he himself) was to improvise.

The modern form of the concerto was finally settled by Mozart, and though several modifications have been introduced during the present century, the general lines of construction remain the same as fixed by him. Nearly fifty concertos of his composition for various instruments are in existence, and, while presenting slight differences of detail, closely resemble one another in the more important points. The concerto form is founded upon that of the SONATA (which see); there are however several variations which must be noted. In the first place, a concerto consists of only three movements, the scherzo, for some

not very obvious reason, being excluded. For the sake of completeness it should be mentioned that Litolff's so-called Concerto-Symphonie in E flat, for piano and orchestra, has exceptionally a scherzo as the third of four movements.

The first movement in Mozart's concertos always begins with a *tutti* passage for the orchestra, in which the principal subjects are announced, much as in the first part of the first movement of a sonata. Sometimes the 'second subject' is omitted in this portion of the piece, but it is more frequently introduced. An important difference in form, however, is that this first *tutti* always ends in the original key, and not in the dominant, or the relative major (if the work be in a minor key), as would be the case in a sonata. The solo instrument then enters, sometimes at once with the principal subject, and sometimes with a brilliant introductory passage. A repetition, with considerable modification, of the first *tutti* mostly follows, now divided between the principal instrument and the orchestra; the second subject is regularly introduced, as in a sonata, and the 'first solo' ends with a brilliant passage in the key of the dominant (or relative major, as the case may be). A shorter *tutti* then leads to the second solo, which corresponds to the 'Durchführungsatz,' or 'working out' of a sonata, and which, after various modulations, leads back to the original key. The principal subject is then re-introduced by the orchestra, but in a compressed form, and is continued by the soloist with the 'third solo,' which corresponds in its form to the latter part of a sonata movement. A short final tutti brings the movement to a close. In most older concertos a pause is made, near the end of this last tutti upon the 6-4 chord on the dominant for the introduction of a cadenza by the player. Though very general, this custom was by no means universal; in several of Dussek's concertos—notably in his fine one in G minor, op. 49—no such pause is indicated. The cadenza, when introduced, could be either improvised by the player, or previously composed, either by himself or by some other person. Mozart has left us thirty-five cadenzas written for various concertos of his own, which, though presenting in general no very great technical difficulties, are models of their kind. Beethoven has also written cadenzas for his own concertos, as well as for that by Mozart in D minor. In the cadenza the player was expected not merely to show off his execution, but to display his skill in dealing with the subjects of the movement in which it was introduced. A cadenza consisting entirely of extraneous matter would be altogther faulty and out of place, no matter what its technical brilliancy. It was the invariable custom to finish the cadenza with a long shake on the chord of the dominant seventh, after which a short passage for the orchestra alone concluded the movement. In older works the soloist was silent during these few bars; but in his concerto in C minor (Köchel's Catalogue, No. 491) Mozart for the first time tried the experiment of associating the piano with the orchestra after the cadenza; and his example was followed by Beethoven in his concertos in C minor, G major, and E♭.

Before proceeding to speak of the modifications introduced into the concerto by Beethoven and other more modern composers, it will be well to complete our description of the form as left by Mozart. The second movement, which might be an andante, a larghetto, an adagio, or any other slow tempo, resembled in its form the corresponding portion of a sonata. Sometimes the variation form was used, as in Mozart's two concertos in B♭ (Köchel, Nos. 450 and 456); but more frequently the ordinary andante or larghetto was introduced. Two charming examples of the Romance will be found in the slow movement of Mozart's concertos in D minor and D major (Köchel, Nos. 466 and 537), though the latter is not, like the first, expressly so entitled, but simply bears the inscription *larghetto*. The solo part in the slow movements is frequently of an extremely florid character, abounding in passages of ornamentation. Sometimes a cadenza is also introduced at the close of this movement—e. g. in Mozart's Concertos in A major (Köchel, 414), C major (Köchel, 415), and G major (Köchel, 453). In such cases, as is evident from the examples written by Mozart himself for the works mentioned, the cadenza should be much shorter than in the first movement.

The finale of a concerto was mostly in rondo form, though examples are to be found in Mozart of the variation form being employed for this movement also; see concertos in C minor (Köchel, 491), and G major (Köchel, 453). Sometimes this rondo was interrupted by a complete change of tempo. Thus the rondo of the concerto in C major (Köchel, 415), which is in 6-8 time, is twice interrupted by an adagio in C minor, 2-4; in the middle of the rondo of the concerto in E♭ (Köchel, 482) is introduced an andantino cantabile; while another concerto in E♭ (Köchel, 271) has a minuet as the middle portion of the final presto. Short cadenzas were also frequently introduced in the finales; the concerto in E♭, just mentioned, has no less than three, all of which, instead of being left to the discretion of the player, are, exceptionally, written out in full. Similar short cadenzas will be found in the rondo of Beethoven's concerto in C minor, op. 37, while in the finale of the concerto in G, op. 58, a pause is made with the special direction 'La cadenza sia corta'—the cadenza to be short.

The innovations introduced by Beethoven in the form of the concerto were numerous and important. Foremost among these was the greater prominence given to the orchestra. In the concertos of Mozart, except in the tuttis, the orchestra has little to do beyond a simple accompaniment of the soloist, but with Beethoven, especially in his later concertos, the instrumental parts have really symphonic importance. Beethoven was also the first to connect the second and third movements (see concertos in G and E flat), an example which was imitated by Men-

delssohn, in whose pianoforte concertos in G minor and D minor all the movements follow continuously. Beethoven, moreover, in his concertos in G and E flat, broke through the custom of commencing the work with a long tutti for the orchestra; in the former the piano begins alone, and in the latter it enters at the second bar. It is worthy of remark that the same experiment had been once, and only once, tried by Mozart, in his little-known concerto in Eb (Köchel, 271), where the piano is introduced at the second bar. One more innovation of importance remains to be noticed. In his concerto in Eb, op. 73, Beethoven, instead of leaving a pause after the 6–4 chord for the customary cadenza, writes his own in full, with the note 'Non si fa una Cadenza, ma attacca subito il seguente'—'do not make a cadenza, but go on at once to the following.' His cadenza has the further peculiarity of being accompanied from the nineteenth bar by the orchestra. Another curious example of an accompanied cadenza is to be found in that which Beethoven has written for his pianoforte arrangement of his violin concerto, op. 61, through a considerable part of which the piano is accompanied by the drums, which give the chief subject of the movement.

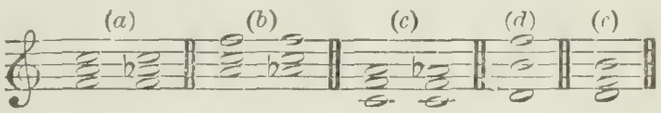
It is evident that the example of Beethoven in his Eb concerto led the way to the disuse of the introduced cadenza in the first movement. Neither Mendelssohn nor Brahms in their pianoforte concertos have inserted one at all; and where such is intended, composers mostly write out in full what they wish played, as for example Mendelssohn in his violin concerto, op. 64 (where, it may be remarked in passing, the cadenza is the middle of the first movement, and not at the end). Schumann (concerto in A minor, op. 54) and Raff (concerto in C minor, op. 185) have also both written their cadenzas in full.

The concertos written since those of Beethoven have been mostly constructed upon the lines he laid down. The introductory tutti has been shortened (as in Mendelssohn's, Schumann's, and Raff's concertos), though occasionally works are still written in the older form, the most striking example being Brahms's concerto in D minor, in which the piano does not enter till the ninety-first bar. Sometimes also a quickening of the tempo is introduced at the end of the first movement (Schumann, op. 54; Grieg, op. 16). Various other modifications have been made by different composers, of which it is not necessary to speak in detail, as they are merely isolated examples, and have not, at least as yet, become accepted as models of the form. The two concertos for piano and orchestra by Liszt are constructed upon a plan so different from that generally adopted that they should rather be described as fantasias or rhapsodies than as concertos in the ordinary meaning of the term.

Sometimes concertos are written for more than one solo instrument, and are then known as double, triple, etc., concertos as the case may be. The construction of the work is precisely the same as when composed for only one instrument. As examples may be named Bach's concertos for two violins, and for two, three, and four pianos; Mozart's Concerto in Eb for two pianos, and in C for flute and harp; Beethoven's triple concerto, op. 56, for piano, violin, and violoncello; Maurer's for 4 violins and orchestra. Mendelssohn's autograph MSS., now in the Imperial Library at Berlin, contain 2 Concertos for 2 pianos and orchestra, and one for piano and violin, with strings. [E. P.]

CONCORD is a combination of notes which requires no further combination following it or preceding it to make it satisfactory to the ear. The concords are perfect fifths, perfect fourths, major and minor thirds, and major and minor sixths, and such combinations of them, with the octave and one another, as do not entail other intervals. Thus the combination of perfect fifth with major or minor third constitutes what is known as a common chord, as (*a*). And different dispositions of the same notes, which are called its inversions, give, first a bass note with its third and sixth, as (*b*); and, secondly, a bass note with its fourth and sixth, as (*c*).

Besides these a chord composed of the third and sixth on the second note of any scale is regarded as a concord, though there is a diminished fifth or augmented fourth in it according to the distribution of the notes, as (*d*) or (*e*)



—since the naturally discordant quality of the diminished fifth and augmented fourth is considered to be modified by placing the concordant note below them, a modification not effected when it is placed above them. This combination was treated as a concord even by the theorists of the old strict diatonic style of counterpoint. [See HARMONY.] [C.H.H.P.]

CONDELL, HENRY, was a violinist in the orchestras at the Opera House and Drury Lane and Covent Garden Theatres early in the present century. In 1811 he gained a prize at the Catch Club for his glee, 'Loud blowe the wyndes.' He composed the music for the following dramatic pieces:—'The Enchanted Island,' ballet, 1804; 'Who wins?' musical farce, 1808; and 'Transformation,' musical farce, 1810; and was one of the six contributors to the comic opera, 'The Farmer's Wife,' 1814. He died in June 1824. [W. H. H.]

CONDUCTOR—the English equivalent for the German 'Capellmeister,' and the French 'Chef d'orchestre'—has to study the score, correct the parts and see that they are clearly marked, beat the time for the band and chorus at rehearsal and performance, animate them with the spirit of the work, and generally be responsible for the due interpretation of the composer's intentions and for the success of the music.

A separate conductor, standing in [1]front of the

[1] In Germany the conductor does not now stand, as with us, exactly in the centre of the orchestra with his back to the audience, but a trifle to the right, with his left side towards the room.

orchestra and beating time with a baton, though apparently long known abroad, is in England an institution of comparatively recent date. In former times the chief musician sat at a pianoforte in the orchestra with the score before him; but it does not appear that he beat time continuously, or in any way influenced the band, or did more than put in a few chords now and then when the orchestra was going astray, which when heard must have had a very bad effect. The leader it was who kept the band together—or as nearly together as possible—beating time with his bow, stamping, and occasionally tapping on the desk. But as he stood in the middle of the violins and was therefore out of sight of the majority of the orchestra he could have had but a very small influence on the other players.

The programmes of the Philharmonic Society (founded 1813) for the first seven years always end with the following words, 'Leader Mr. ——, Pianoforte, Mr. ——,' and the names are rarely if ever the same for two concerts together. 'Mr. Cramer' and 'Mr. Clementi' took it nearly turn about at the piano till Sir G. Smart shared it with them: but the leaders varied between Salomon, F. Cramer, Spagnoletti, Viotti, Yaniewicz, Weichsel, Mori, Baillot. Thus the band was each time under a fresh head, and the 'reading' of the works, and the style of performance—as far as such things were then attempted—must have changed with each concert. With the second concert of 1820 (March 20) the announcement changes to 'Leader, Mr. Spagnoletti; *Conductor*, Mr. Cramer,' a change apparently due to the resolution of Spohr, who in a pleasant passage in his Autobiography describes the old state of things and his action at the concert which he had to direct (during the series of 1820), when he produced his baton and insisted on conducting from the front in the present sense of the word, and as he had been accustomed to do (Selbstbiographie, ii. 87). 'Henceforth,' says he, 'no one was ever again seen seated at the piano during the performance of symphonies and overtures.' But the alternations of leaders and conductors continued for many years. The first attempt at uniformity was made in 1844, when the 4th, 5th, 6th, 7th, and 8th concerts were conducted by Mendelssohn, the leader still changing each time. The concerts of 1845 were conducted, 3 by Sir H. Bishop, and 5 by Moscheles, and at length in 1846 we find the simple announcement 'Conductor, Signor Costa,' and the commencement of the present system. That system is obviously the right one. The office of conducting is to a great extent a mechanical one. A perfect performance depends far more than it might be supposed on such matters as the legibility and accuracy of the parts, and the intelligibility of the conductor's beat and of his communications with the players; and it is obvious that this part of a conductor's duties can only be adequately performed if he is constantly engaged with the same band. In a perfect conductor mechanical excellence must be accompanied with knowledge, feeling, appreciation, enthusiasm, poetry, and the highest qualities of the musician; but these last will be of little avail without the former, or without the familiar relation between the conductor and the band which long knowledge, or at any rate several rehearsals, alone can give. Composers do not always make good conductors. Beethoven, apart from his deafness, was too strange and eccentric; Schumann forgot what he was about; Mendelssohn, on the other hand, had the practical intelligence and the rare tact and temper which made him an exceptionally good conductor. But it is better that the two offices—the composer and the conductor—should be kept apart.

So far the Philharmonic, as representative of London concerts. At the Opera the change is said to have been brought about by Chelard, who conducted the German Company in London in 32.

Of late years—with Herr von Bülow—the practice of conducting from memory has come in, and for those who can stand the enormous strain which is implied in the recollection of every *nuance* and the exact entry of every instrument in a long and complicated work, no doubt it is a great comfort not to have to think of the book, but the power must surely be confined to a few and must always be full of risk.

It would be difficult within the limits of this article to give any definite instructions on the art of conducting, even if such instructions could be practically useful; but conducting, perhaps more than any other business, is a matter of natural gifts and practice. Those however who wish to see what has been said on the subject by three great musicians may consult the 'Vollkommene Capellmeister' of Mattheson (1739), the 'Orchestral Conductor' of Berlioz—the appendix to his Modern Instrumentation and Orchestration—and (less didactic and more polemical) the 'Ueber das Dirigiren' of Wagner. There is a description from a different point of view, well worth reading, in Berlioz's letter to Liszt, No. 3 of his 'Voyage musical.' [G.]

CONDUCTOR'S PART. A substitute for a full score, in which the parts are condensed into two staves, and the names of the various instruments are inscribed as they enter. Spohr's D minor Symphony is published in this shape only.

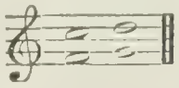
CONFORTI, Giovanni Luca, was a Calabrian, and born at Mileto about 1560. He was admitted into the Papal Choir in 1591. He was doubtless a successful and accomplished singer according to the fashion of his time; but his chief title to notice seems to have been the publication of a volume containing a series of vocal ornamentations of all kinds wherewith to overlay the Psalms in ordinary use in the church on Sundays and holidays throughout the year. Baini ascribes to him what he considers the restoration of the 'trillo.' [Tremolo; Trillo.] [E. H. P.]

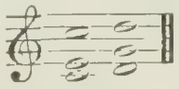
CONRADI, August, born at Berlin 1821, studied harmony and composition under Rungenhagen. In 1843 he produced a symphony,

and in 1847 an opera, 'Rubezahl,' both at Berlin. In 1849 he was chapel-master at Stettin, and conductor successively at the Königstadt Theatre in Berlin, at Dusseldorf, Cologne, and finally (1853) at the Kroll Theatre in Berlin. In 1855 his 'Musa der letzte Maurenfürst' was performed at Berlin. His other compositions include 5 symphonies, overtures, string quartets, dance-music for pianoforte and orchestra, and a quantity of Lieder. He died at Berlin, May 21, 1873. [M.C.C.]

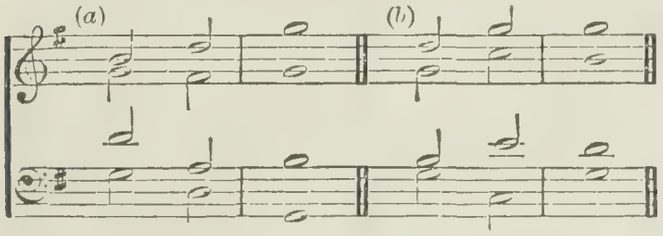
CONRADI, JOHANN GEORG, chapel-master at Oettingen in Bavaria towards the end of the 17th century, one of the earliest composers of German opera. He produced successfully at the Hamburg Theatre 'Ariadne,' 'Diogenes,' and 'Numa Pompilius' in 1691; 'Karl der Grosse' and 'Jerusalem' (1692); 'Sigismund,' 'Geiserich,' and 'Pygmalion' (1693). [M.C.C.]

CONSECUTIVE, the term applied to intervals which recur between the same parts or voices, but more especially to such as are forbidden to do so, as consecutive fifths, which everybody perceives to be ugly; or consecutive octaves, which are only perceived to be objectionable in a combination of distinct parts.





It is held that consecutive fifths are objectionable because the parts move simultaneously in two different keys; hence when the effect of two keys is avoided they are admissible; as when the lower part progresses from tonic to dominant (*a*) (between the tenor and bass); or from tonic to subdominant (*b*) (between treble and alto).



Consecutive octaves are held to be objectionable because in music in parts which are clearly defined the balance is suddenly disturbed. For if three voices are singing together, each with a well defined part assigned to it, and two of them suddenly, without any ostensible reason, sing the same notes in two or three successive chords, not only is the harmony weakened by the loss of a part, but the succession of notes which they sing together is brought into unseasonable prominence. When it is intended to bring a melody or a phrase into prominence it is common to double it in octaves; but when this is done in music in definite parts it must be continued long enough for the intention to be perceived.

Some theorists add consecutive sevenths to the category of forbidden progressions, but there are so many to be found in the works of the greatest masters, and when they are harsh they are so obviously so, that the rule seems both doubtful and unnecessary.

The forbidden consecutives are most objectionable in vocal music, or music for solo instruments in combination, such as quartets and quintets of strings, when each part stands out distinctly, and the relations of the parts are easily perceived. In pianoforte music and orchestral music the objectionable effect would be often lost in the mass of sound.

Instances of violations of the rule against consecutive fifths are to be found in the works of almost all the greatest composers. Sometimes it may have been an oversight, at others it may have been done on principle. Ries's well-known anecdote (Biog. Notizen, p. 87) referring to a passage in one of Beethoven's quartets, op. 18, may show either one or the other. Elsewhere Beethoven seems to have considered that it was better to violate such a rule or incur a considerable harshness than to change the order of a thoroughly established idea, because the alteration of the idea not only produces a sense of weakness, but is also much more disturbing æsthetically than the violation of a rule of harmony. Thus in the finale of his Sonata in A, op. 101, rather than alter his established idea (*a*), he allows the part below to make consecutive fifths with it (* *).

It was long considered, from the description of it which exists, that the supposed first form of harmony, which was called Diaphony, or Organum, consisted of continuous consecutive fifths, fourths, and octaves; but later investigations of the subject tend to show that the description has been misunderstood, and refers in reality to a repetition of phrases at the fifth above or the fourth below. [C.H.H.P.]

CONSERVATOIRE DE MUSIQUE. A free school of music, established in Paris by the Convention Nationale, Aug. 3, 1795. Its first suggestion was due to a horn-player named Rodolphe, and the plan which he submitted to the minister Amelot in 1775 was carried into effect on Jan. 3, 1784, by Baron Breteuil, of Louis XVI's household, acting on the advice of Gossec. This Ecole royale de Chant, under Gossec's direction, was opened on April 1, 1784, in the Hotel des Menus-Plaisirs du Roi, then used by the Académie for its rehearsals. The first public concert was given April 18, 1786, and on the addition of a class for dramatic declamation in the following June it adopted the name of the Ecole royale de Chant et de Déclamation. The municipality engaged a band under Sarrette in 1790, and instituted on June 9, 1792, the Ecole gratuite de Musique de la Garde Nationale Parisienne, which did good service under Sarrette's skilful direction, and finally took the name of Institut National de Musique, Nov. 8, 1793. But the independent existence of both these schools came to an end on the formation, by government, of the Conservatoire de Musique,

Aug. 3, 1795, in which they were incorporated. Sarrette was shortly afterwards appointed president of the institution, and in 1797 his charge extended to 125 professors and 600 pupils of both sexes, as well as to the printing-office and warehouse established at 15 Faubourg Poissonnière, where the 'Méthodes du Conservatoire,' prepared under the supervision of Catel, Méhul, Rode, Kreutzer, and other eminent professors, were published. The organisation of the Conservatoire was modified by Bonaparte in March 1800, after which the staff stood as follows:—A Director—Sarrette; five Inspectors of Tuition—Gossec, Méhul, Lesueur, Cherubini, and Monsigny; thirty first-class Professors—Louis Adam, Berton, Blasius, Catel, Devienne, Dugazon, Duvernoy, Garat, Gaviniés, Hugot, Kreutzer, Persuis, Plantade, Rode, Rodolphe, Sallentin, etc.; forty second-class Professors—Adrien, Baillot, Boieldieu, Domnich, Eler, Jadin, etc. The Conservatoire was again re-organised Oct. 15, 1812, by the famous Décret de Moscow, under which eighteen pupils, nine of each sex, destined for the Théâtre Français, received an annual allowance of 1100 francs, on the same footing with the Pensionnaires—eighteen vocal students, twelve male and six female. This Pensionnat had been established in 1806; but the men alone lived at the Conservatoire.

On Dec. 28, 1814, Sarrette was abruptly dismissed from the post he had filled with so much zeal and talent, and though reinstated on May 26, 1815, was compelled to retire finally on the 17th of the following November. The studies were interrupted for the time, and the school remained closed until April 1816, when it reopened under its former title of Ecole royale de Musique, with Perne as Inspector-general. Cherubini succeeded him April 1, 1822, and remained until Feb. 8, 1842, when he was replaced by Auber, who directed the Conservatoire until his death, May 12, 1871; M. Ambroise Thomas, the present director, was appointed on the 6th of the following July.

Before speaking of the Conservatoire of our own day, its financial condition, staff, and musical importance, we must enumerate some of the most remarkable acts which marked its successive administrations.

The budget originally amounted to 240,000 francs, but this in 1802 was reduced to 100,000, a fact indicative of the grave money difficulties with which Sarrette had to contend through all his years of office, in addition to the systematic opposition of both artists and authorities. By the publication of the 'Méthode du Conservatoire,' however, to which each professor gave his adherence, he succeeded in uniting the various parties of the educational department on a common basis. Amongst the savants of the institution who assisted in this work were Ginguené, Lacépède, and Prony. Under Sarrette the pupils were stimulated by public practisings; to him is also due the building of the old library, begun in 1801, and the inauguration of the theatre in the Rue Bergère, 1812. In the same year he obtained an increase of 26,800 francs for the expenses of the Pensionnat; and the institution of the 'Prix de Rome' in 1803, which secured to the holders the advantage of residing in Italy at the expense of government, was his doing.

Under Perne's administration an 'Ecole primaire de Chant' was formed, April 23, 1817, in connection with the Conservatoire, and directed by Choron. The inspectorship of the Ecole de Musique at Lille was given to Plantade. In 1810 it adopted the title of 'Conservatoire secondaire de Paris,' in which it was followed by the Ecole at Douai, no longer in existence. The formation of special classes for lyrical declamation and the study of opera parts was also due to Perne.

Cherubini's strictness of rule and his profound knowledge made his direction very favourable for the progress of the Conservatoire. The men's pensionnat was re-organised under him, and the number of public practices, which all prize holders were forced to attend, increased in 1823 from six to twelve. By his means the opera pitch, universally allowed to be too high, was lowered in 1826, and the Ecole de Musique founded at Toulouse in 1821 was attached to the Conservatoire, as that of Lille had previously been. He opened new instrumental classes, and gave much encouragement to the productions of the 'Société des Concerts du Conservatoire.' By his means the library acquired the right to one of the two copies of every piece of music or book upon music which authors and composers are compelled to deposit with the Ministre de l'Intérieur (March 29, 1834). In 1841, through Cherubini's instrumentality, the Ecoles of Marseilles and Metz became 'Succursales du Conservatoire'; in short, during his long administration he neglected no means of raising the tone of the studies of the Central Conservatoire, and extending its influence. The following were among his principal coadjutors:—Habeneck and Paer, inspectors of tuition; Lesueur, Berton, Reicha, Fétis, Halévy, Carafa, composition; Lainé, Lays, Garat, Plantade, Ponchard, Banderali, Bordogni, Panseron, Mme. Damoreau, singing: instrumental classes—Benoist, the organ; Louis Adam and Zimmerman, piano; Baillot, Kreutzer, Habeneck, violin; Baudiot, Norblin, Vaslin, violoncello; Guillou, Tulou, flute; Vogt, oboe; Lefèvre, Klosé, clarinet; Delcambre, Gebauer, bassoon; Dauprat, Meifred, horn; Dauverné, trumpet; Dieppo, trombone; Naderman, Prumier, harp; Adolphe Nourrit, the opera; Michelot, Samson, Provost and Beauvallet, professors of tragedy and comedy.

Amongst the professors appointed by Auber we may mention Adolphe Adam, Ambroise Thomas, Reber, composition; MM. Elwart, Bazin, harmony; Battaille, Duprez, Faure, Garcia, Révial, Masset, singing; Madame Farrenc, Henri Herz, Marmontel, Le Couppey, piano; Alard, Girard, Massart, Ch. Dancla, violin; Franchomme and Chevillard, violoncello. Classes for wind instruments—Toulou, Dorus, flute; Verroust, oboe; Willent, Cokken, bassoon; Gallay, Meifred, horn; Forestier, Arban, cornet; Mlle. Brohan, MM. Régnier, Monrose, Bressant,

professors of comedy. Auber also instituted lectures on the history and literature of music, to which he appointed Samson in 1855. The débuts under Auber's management were most brilliant, and he drew public attention to the Conservatoire by reviving the public practices. The façade of the establishment in the Faubourg Poissonnière was re-built in 1845, and in 1864 the building was considerably enlarged, and those in the Rue du Conservatoire inaugurated, including the hall and offices of the theatre, the museum, and library. The associate classes of military pupils, formed on the suppression of the Gymnase militaire in 1856, made these enlargements indispensable.

But notwithstanding the growing importance of the Conservatoire under Auber's strict and impartial direction, the last years of his life were embittered by the revival of the office of 'Administrateur' in the person of Lassabathie, and the appointment of a commission in 1870 to reorganise the studies—a step in which some members foresaw the ruin of the school. In 1859, at the beginning of this troubled period, the reform of the pitch took place which fixed the A at 870 vibrations. Lassabathie at the same time published his 'Histoire du Conservatoire impérial de Musique et de Déclamation' (Paris, 1860), an hasty selection of documents, but containing ample details as to the professorial staff.

Since the nomination of M. Ambroise Thomas, the present director, the office of 'Administrateur' and the pensionnat have been suppressed, and Mr. Emile Réty has been appointed Secretary-General. Lectures on the general history of music have been instituted; M. Barbereau, the original lecturer, has been succeeded by M. Eugéne Gautier; an orchestral class directed by M. Deldevez, and compulsory vocal classes for reading at sight have been founded, and the solfeggio teaching has been completely reformed. The following professors have been appointed:—MM. Theo. Dubois, Guiraud, harmony; MM. Crosti, Bussine, Boulanger, Potier, Mme. Viardot, who has lately resigned, and been succeeded by M. Barbot, singing; M. Charles Colin, oboe; M. Jancourt, bassoon; M. Delisse, trombone; M. Maury, cornet-à-piston. M. Ambroise Thomas has endeavoured to improve the tuition in all its branches, to raise the salaries of the professors, and increase the general budget, which has risen to 210,000 francs, and is expected soon to reach 240,000 francs—a sum amply sufficient for the expenses of the Institution with its staff of 8 titularies, 77 professors, and 10 employés.

The tuition at present is divided as follows:—16 solfeggio classes under 4 masters—in 12 of which the lessons are individual, in the remaining 4 in class; 8 singing classes under 8 masters; a class for vocal harmony, and another for the study of part-writing, each with its professor. For lyrical declamation there is 1 class for the opera and 2 classes for the opera-comique. The 31 instrumental classes are as follows:—6 for violin; 2 for cello; 1 for double-bass, for flute, oboe, clarinet, bassoon, horn, cornet, trombone, harp, chamber music, organ, improvisation, and orchestral composition. There are also 10 classes for piano, 4 for men and 6 for women.

For the study of harmony there are 6 classes. Also three for composition, counterpoint, and fugue (under Reber, Massé, and Bazin, all members of the Institut de France). To these classes must be added those for the general history of music, grammar, prosody, and orthophony, 3 classes for dramatic declamation, 1 for stage deportment, and 1 for fencing.

The classes are held 3 times a week, each one lasting 2 hours. The regulation number of pupils is either 8, 10, or 12, according to the class, but a few candidates are also admitted as 'auditeurs.' Among the professors who have charge of the classes just enumerated, we find such names as Massé, Franchomme, Chevillard, René Baillot, Deldevez, Reber, Bazin, Régnier, Bressant, and many of the most celebrated artists. The academic year begins on the first Monday in October, and closes at the end of July.

The names of those seeking admission to the Conservatoire must be sent in to the committee of management at the beginning of October, and an examination before the Committee of Tuition must be successfully passed. The youngest pupils only are admitted into the preparatory solfeggio and piano classes; in the higher classes, for vocal music and declamation, the age is limited to 22. The pupils have to pass two examinations in each academic year, and take part in one or more public practices; they are also admitted to the July competitions according to their ability. The competitions in singing, opera, opera-comique, tragedy, comedy, and instrumental music, are held publicly in the large concert-room. The distribution of prizes follows, under the presidency of the Minister of Public Education and Fine Arts.

This important institution provides musical and dramatic instruction for upwards of 600 pupils and 'auditeurs,' who, besides their regular studies, have the advantage of an extensive library and a museum of musical instruments.

The Library, which dates from the foundation of the school itself, is open to the public daily from 10 to 4. The first librarian, Eler, was followed by Langlé (1796–1807), the Abbé Roze (1807–1820), Perne (1820–1822), Fétis (1827–1831), Bottée de Toulmon (1831–1850), Berlioz (as conservateur 1839–1850, and as librarian 1852–1869), Félicien David (1869–1876). Since 1876 M. Weckerlin has acted as librarian.

The Library contains over 30,000 works, and the number is increased every year by means of a special grant. It also possesses a considerable number of manuscripts and autographs, to which those of the Prix de Rome were added in 1871, through the efforts of the writer. This collection contains the autographs of all the prize cantatas since the foundation of the Prix de Rome in 1803. Amongst the other important collections are those of Eler, composed of works of the 16th and 17th centuries put into score; of Bottée de

Toulmon, comprising 85 volumes of MS. copies of the chefs-d'œuvre of the 14th, 15th, and 16th centuries from Munich, Vienna, and Rome, including all Palestrina's masses. Unfortunately, most of these compositions are written in 'proportional notation,' and are still in separate parts. The departments of engraved opera scores and of vocal and instrumental *méthodes* are very complete. In 1872 the library was further enriched by Schœlcher's collection, containing every edition of Handel's works and a vast array of Handel-literature. The number of dramas is 6,000, and increasing daily, and the department of works on the art and history of music contains many thousand French and foreign volumes. Amongst these are some extremely rare works, 'El Melopeo' by Cerone; treatises by Agricola, Luscinius, Prætorius, Mersenne; several editions of Gafori; 'Il Transilvano' by Diruta; original editions of most of the old clavecinists; 'L'Orchésographie' of Thoinot Arbeau; the 'Ballet Comique de la Reine'; the 'Flores musice' of 1488; old missals and treatises on plain-chant; besides other very rare and valuable books and *méthodes*.

The Museum—of recent date, having been formally inaugurated on Nov. 20, 1864—is open to the public on Mondays and Thursdays from 12 to 4. At that time it merely contained the 230 articles which the government had purchased from Clapisson in 1861, and 123 musical instruments transferred from the Garde Meubles and other state institutions, or presented by private donors. On the appointment of the present conservateur, M. Gustave Chouquet, Sept. 30, 1871, the number of objects did not exceed 380, but it now possesses 700 instruments and objects of art of the greatest interest. A full historical catalogue has been published by M. Chouquet, entitled 'Le Musée du Conservatoire national de Musique' (Paris, F. Didot, 1875; 8vo.). This magnificent collection is the largest and most complete in Europe, and the space allotted to it must strike every one as inadequate.

The Conservatoire itself suffers from want of room. In the Faubourg Poissonnière, No. 15, are the offices of the administration, the entrance to the small theatre, where not only the examinations, but the classes for choral singing and dramatic declamation, lessons on the organ, and lectures on the history of music are held. Two smaller theatres serve for solfeggio and opera classes. In the large theatre, which contains an organ of 32 feet, the Société des Concerts du Conservatoire has held its concerts since its creation; it also serves for the public practices, the competitions, and the distribution of prizes. It was restored and decorated in the Pompeian style in 1864; and contains only a thousand seats. The educational management of the Conservatoire is in the hands of a central committee, with two sub-committees, for the superintendence of the musical and dramatic studies respectively. The committees for the admission of pupils and the examination of the classes are named by the director.

At the present date (1878) there are five provincial Ecoles de Musique, branches of the Conservatoire, viz. Lille, Toulouse, Dijon, Nantes, and Lyons (founded April 2, 1874).

In 1871 M. Henri Reber succeeded M. Ambroise Thomas as inspector of these provincial schools. [G. C.]

CONSERVATORIO. The Conservatorios in which the great schools of Italian music were formed were so called because they were intended to preserve (*conservare*) the science of music from corruption. Of these the most ancient were the Neapolitan ones—Santa Maria di Loreto (1537), I Poveri di Gesu Cristo (1589), La Pietà de' Turchini (1583), San Onofrio (1583), which all sprang from the first school of music founded at Naples (1496) by Jean Tinctor, a Fleming, reconstituted by Gesualdo, Prince of Venosa, and Alessandro Scarlatti, and illustrated by a long roll of eminent musicians. [See NAPLES.]

The Conservatorios of Venice arose out of the school founded by another Fleming, Willaert, at the same date with that of Naples, and were also four in number:—L'Ospedale della Pieta, Dei Mendicanti, Degl' Incurabili, L'Ospedaletto de' SS. Giovanni e Paolo. [See VENICE.] Nor does this list include the various 'chapel schools' of music for the choirs of the great cathedrals, after the pattern of the musical school founded in the 6th century by Gregory the Great for the Pontifical Chapel at Rome, the archives of which were destroyed in the sack of Rome by Charles V, 1527. [See ROME.]

The Venetian Conservatorios have ceased to exist, those of Naples are now represented by a Royal Neapolitan College, and there is a 'Reale Conservatorio di Musica' extant and flourishing at Milan.

The Conservatoire of Paris is described in the preceding article. The Conservatoriums of Leipzig (founded through the exertions of Mendelssohn in 1843), Vienna, and other German towns, will be mentioned under the names of those places. [C. M. P.]

CONSONANCE is a combination of notes which can sound together without the harshness which is produced by beats disturbing the smooth flow of the sound.

The consonances which are within the limits of the octave, and the ratios of the vibrational numbers of their notes are—

The octave . .	1 : 2.	Minor third .	5 : 6.
Fifth . . .	2 : 3.	Major sixth .	3 : 5.
Fourth . . .	3 : 4.	Minor sixth .	5 : 8.
Major third .	4 : 5.		

[C.H.H.P.]

CON SPIRITO, 'with spirit'; an indication oftener found in Haydn and Mozart than in later compositions.

CONSTRUCTION is the writing of a piece of music according to an appreciable plan.

The element of construction is most important in instrumental music, where there is no accessory interest to keep the mind engaged. In all

music connected with words the definiteness of construction must yield to the order of the language, and be dependent on what it expresses for the chief part of its effect; but in instrumental music it would be impossible for the mind to receive a satisfactory impression from a work which was purely continuous, and had no such connection between its parts as should enable the hearer to refer from one part to another, and thereby assist his attention. The only manner in which the sense of proportion and plan, which is so important in works of art, can be introduced into music is by repetition of parts which shall be distinctly recognised by the rhythm and order of succession of their notes, and are called the subjects. And the construction of a fine movement is like that of a grand building, in which the main subjects are the great pillars upon which the whole edifice rests, and all the smaller details of ornamentation are not just an irregular medley of ill-assorted beauties, but being reintroduced here and there, either simply or disguised with graceful devices, give that unity and completeness to the general effect which the absence of plan can never produce. As instrumental music grows older new plans of construction are frequently invented, especially in small lyrical pieces, which imitate more or less the character of songs, or represent some fixed and definite idea or emotion, according to the supposed order or progress of which the piece is constructed. In small pieces for single instruments originality of plan is generally an advantage; but in large forms of instrumental composition it is most desirable for the general plan to be to a certain extent familiar, though it is on the other hand undesirable that it should be very obvious. The former strains the attention too heavily, the latter engages it too slightly. An account of the plans most generally used for such large instrumental works as symphonies, concertos, overtures, sonatas, etc., will be found under the article FORM. [C.H.H.P.]

CONTI, FRANCESCO BARTOLOMEO, eminent theorbist and dramatic composer, born at Florence Jan. 20, 1681, appointed court-theorbist at Vienna in 1701. He resigned in 1705, but was reappointed theorbist in 1708, with the additional post in 1713 of court-composer. From this time he devoted himself with marked success to the composition of operas, especially the higher kind of comic operas. His best work was the tragi-comic opera 'Don Chisciotte in Sierra Morena,' which is a model of its kind for the clear delineation of each separate character. It was performed first at the Carnaval of 1719 in Vienna, and afterwards (1722) at Hamburg, in German. His first opera, 'Clotilde' (Vienna, 1706), was produced in London (1709), and the songs published separately by Walsh. Conti's cantatas and oratorios are solid and thoughtful. Von Köchel (J. J. Fux: Vienna, 1872) gives a catalogue of all his works performed in Vienna between 1706 and 1732. They comprise 16 grand operas, 13 serenades or 'Feste teatrali,' and 9 oratorios, the scores of which are to be found almost entire in the Imperial library and in the archives of the 'Gesellschaft der Musik-freunde' at Vienna. Mattheson, in his 'Vollkommene Kapellmeister' (1739, p. 40), casts a grave slur on Conti's character through a confusion between him and his son Ignaz. The mistake was corrected by Quantz in Marpurg's 'Kritische Beiträge' (1754, vol. i. p. 219), and by Gerber in his 'Neues Lexicon,' but Fétis maintained the authenticity of the anecdote in the 'Révue musicale' (1827, No. 3), and even repeated it in his 'Biographie Universelle' after the real facts had been made known by Molitor in the 'Allg. musik. Zeitung' (1838, p. 153). Conti died in Vienna July 20, 1732. Mendel, in his 'Mus. Conv. Lexicon,' states that he was promoted to the post of court chapel-master, but this is incorrect, as he was still court-composer at the time of his death. The younger Conti, Ignaz, whom Fétis is uncertain whether to call the son or the brother of Francesco, was really his son, born in 1699. He held the post of 'Hof-scholar' up to the time of his death, March 28, 1759, and composed several serenades and oratorios which bear no traces of his father's ability. [C. F. P.]

CONTI. See GIZZIELLO.

CONTINUO. The short for BASSO CONTINUO, which see.

CONTRABASSO, the Italian for DOUBLE BASS.

CONTRABASS POSAUNE. See TROMBONE.

CONTRABASS TUBA. See BOMBARDON.

CONTRA-FAGOTTO, the ordinary name in orchestral scores for the DOUBLE BASSOON. See scores of Beethoven's Symphonies 5 and 9, Brahms's Variations on a theme of Haydn's, etc.

CONTRALTO. The lowest of the three principal varieties of the female voice (the two others being soprano and mezzo soprano), and that to which in choral music the part next above (*contra*, or counter to) the alto is assigned. [ALTO.] The culture and employment, as a solo instrument, of the female contralto voice, like that of its correlative the bass, is comparatively modern, and even yet not universal. By the opera composers of France and Germany it has been, and still continues to be, but rarely employed. In his adaptation for the French Theatre of his Italian 'Orfeo,' originally composed (1762) for a contralto, Gluck transposed and otherwise re-cast the music of the title-character for a tenor. It is to Rossini and his Italian contemporaries that this voice owes its present very important status. In few of their operas is it unemployed. In the choral music however of the composers of all nations it has now definitively taken its place—till lately monopolised, in England especially, by the male counter-tenor, a voice of somewhat different compass and altogether different quality. [ALTO.] In extent the contralto voice sometimes exceeds every other, male or female. Like the bass it has a third register, but far more frequently and successfully brought under control. A contralto has been known to possess an available compass

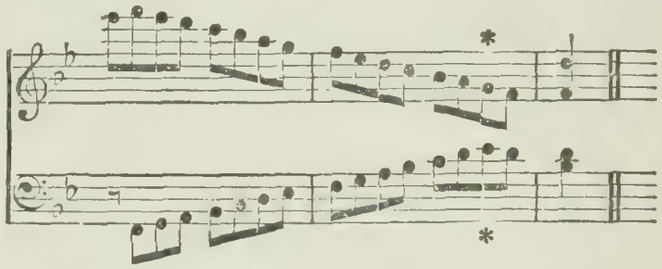
of three octaves. Its most effective notes however, and these only which it is safe to employ in choral music, are the notes which can be placed on the stave (unfortunately obsolete) which has the C clef on the second line—from the G below middle C to the octave above the latter—incorrectly called the Mezzo-soprano stave. Though not so penetrating as the soprano, the contralto voice surpasses it in tenderness and in volume; and even, which is more remarkable, in flexibility, recent contralti have certainly equalled, perhaps surpassed, vocalists of every other class. As examples of singers in the full acceptation of the term the names of Grassini, Pisaroni, Brambilla, and Alboni, all contralti, have become historical. [J.H.]

CONTRAPUNTAL is properly that which is written according to the rules of strict Counterpoint, which see; but it is commonly used to describe music of a pure and dignified style, in which the effect is produced more by the independent motion of the parts than by the massing of the harmonies. The larger proportion of early modern music was essentially contrapuntal, and it seems that the first ideas of harmony were derived from the species of counterpoint called Discantus, which was a popular device of the latter part of the eleventh century, and consisted of fitting two independent tunes together. This basis, and the fact that musicians were slow in developing a sense for more than very simple harmonies, made the contrapuntal style their natural mode of musical expression. But the development of the elaborate harmonies of modern instrumental music has so changed its whole character, that an attempt to write true contrapuntal music at the present day is something like trying to write a poem in the English of Chaucer; and very few composers, unless they devote their attention specially to it, are likely to achieve a contrapuntal work which shall not have the appearance of being either forced or meaningless. [C.H.H.P.]

CONTRARY MOTION is the progression of parts in opposite directions, one or more ascending while the other or others descend, as—

In contrapuntal music it was considered preferable to similar or oblique motion, and it always has a stronger and more vigorous character than either of these. Many conspicuous examples of its use in modern music may be found, as for instance in the slow movement of Beethoven's Symphony in C minor—

Passing notes are allowed to progress continuously by contrary motion until they arrive at notes which form a part of some definite harmony (*), as—



from the first movement of Beethoven's Sonata in Bb, op. 106. [C.H.H.P.]

CONTREDANSE (Engl. *country-dance*, Ger. *contretanz*). A dance of English origin, which was introduced into France in the Regency, 1715–23, and has since become very popular. The music to the contredanse is of a lively character; it is written either in 2–4 or in 6–8 time, and consists uniformly of eight-bar phrases, each of which is usually repeated. The name probably arose from the fact that the dancers were ranged over against (*contre*) one another. The English term 'country-dance' is probably a mere adaptation.

Beethoven has written twelve contredanses for orchestra, from one of which he developed the finale of his 'Eroica' symphony. Mozart has also left a large number of specimens of this class of composition. A series of five or six contredanses forms a QUADRILLE. [E.P.]

CONVERSI, GIROLAMO, was born at Correggio about the middle of the 16th century, and is known as the author of the following works:—Canzoni a 5 voci; Venice, G. Scotto 1575; reprinted by the same publisher in 1580 in 4to; Madrigali, a 6 voci, lib. 1; Venice 1584; ibid. in 4to. Conversi is familiar to English amateurs through his fine Madrigal 'When all alone my pretty love was playing.' [E.H.P.]

CONVICT (Convictorium), an establishment existing in many German towns for the free or very economical education of boys; usually connected with the convent system, and supported by the state or private foundation. Its only claim to mention here is the fact that Schubert was educated for the Hof-kapelle at the Convict at 45 in the Piaristen Gasse, Josephstadt, Vienna. That for the choristers of St. Stephen's is in the Stubenbastei, No. 2.

COOKE, BENJAMIN, Mus. Doc., the son of Benjamin Cooke, a music publisher in New Street, Covent Garden, was born in 1734. In his ninth year he was placed under the instruction of Dr. Pepusch, and made such rapid progress as in three years time to be able to act as deputy for John Robinson, organist of West-

minster Abbey. In 1752 he was appointed successor to Dr. Pepusch as conductor at the Academy of Ancient Music. In September 57, on the resignation of Bernard Gates, he obtained the appointment of master of the choristers of Westminster Abbey, and on Jan. 27, 58, that of lay vicar there. On July 1, 62, on the death of Robinson, Cooke was appointed organist of the Abbey. In 75 he took the degree of Doctor of Music at Cambridge, and in 82 was admitted to the same degree at Oxford. In the latter year he was elected organist of St. Martin-in-the-Fields. In 1789 he resigned the conductorship of the Academy of Ancient Music to Dr. Arnold. He died Sept. 14, 1793, and was buried in the cloisters of Westminster Abbey, where a mural tablet, with a fine canon, records his skill and worth. Dr. Cooke's compositions, which are voluminous, are for the church, concert-room, and chamber. For the theatre he produced nothing except an ode for Dr. Delap's tragedy, 'The Captives,' 1786. His church music comprises the fine service in G, and one composed in 1787 at the request of Lord Heathfield for the use of the garrison in Gibraltar; two anthems composed in 1748 and 49 for the Founder's day at the Charter House; an anthem with orchestral accompaniments for the funeral of William, Duke of Cumberland, 1764; another of the same description, for the installation of the Bishop of Osnaburg, afterwards Duke of York, as Knight of the Bath, 1772; and fourteen others, besides several chants and psalm and hymn tunes. For the Academy of Ancient Music he added choruses and accompaniments to Pergolesi's 'Stabat Mater,' 1759, and to Galliard's 'Morning Hymn' (printed 1773); and composed an Ode for Christmas Day, 1763; 'The Syrens' Song to Ulysses'; Collins's Ode on the Passions (printed 1784); Ode on the Genius of Chatterton, 1786; and Ode on the King's recovery, 1789. But the compositions by which he is best known, and which will convey his name to posterity, are his numerous and beautiful glees, canons, etc. For seven of these (five glees, a canon, and a catch) the Catch Club awarded him prizes. Dr. Cooke published in his life-time a collection of his glees, and a second collection appeared in 1795 under the care of his son Robert. Twenty-nine glees, and eleven rounds catches and canons by Dr. Cooke are printed in Warren's collections. His instrumental compositions consist of organ pieces, concertos for the orchestra, marches, and harpsichord lessons. Apart from his eminence as a composer and practical musician, Dr. Cooke was one of the best and most learned theorists of his time. [W. H. H.]

COOKE, Henry—'Captain Cooke'—was educated in the Chapel Royal of Charles I. On the breaking out of the civil war he joined the king's army, and obtained, in 1642, a captain's commission. During the Commonwealth he subsisted by teaching music. On the re-establishment of the Chapel Royal in 1660, Cooke was appointed one of the gentlemen and master of the children. In 1663 he obtained a grant for himself and his successors of £30 per annum for the diet, lodging, washing, and teaching of each of the children of the chapel. In July 1664 he was appointed 'Composer of the king's private music for voices,' at a yearly salary of £40. Cooke died July 13, 1672, and was buried on July 17 in the east cloister of Westminster Abbey. Antony Wood asserts that his death was hastened by chagrin at finding himself supplanted in favour by Pelham Humfrey, who had been his pupil. Cooke retained the title of 'captain' until his death. He composed several anthems, the words of which are contained in Clifford's collection, and a processional hymn which was performed at Windsor at the festival of the Knights of the Garter, April 17, 1661. He also contributed some of the music to Davenant's 'First Day's Entertainment at Rutland House' in 1657. [W. H. H.]

COOKE, Nathaniel, born at Bosham, near Chichester, in 1773, was nephew of Matthew Cooke, organist of St. George, Bloomsbury, from whom he received the chief part of his musical education. He became organist of the parish church of Brighton, for the use of the choir of which he published a Collection of Psalm and Hymn tunes, including some of his own compositions, which long continued in favour. He also published some small pieces for the pianoforte. [W. H. H.]

COOKE, Robert, son of Dr. Benjamin Cooke, succeeded his father, on his death in 1793, as organist of St. Martin-in-the-Fields. On the death of Dr. Arnold, in 1802, he was appointed organist and master of the choristers of Westminster Abbey. In 1814 he unfortunately became deranged, and in a paroxysm of his disorder drowned himself in the Thames. Robert Cooke composed an Evening Service in C and an anthem, 'An Ode to Friendship,' and several songs and glees. Three of the latter obtained prizes at the Catch Club. A collection of eight of his glees was published by the author in 1805. [W. H. H.]

COOKE, Thomas Simpson, familiarly known as Tom Cooke, was born in Dublin in 1782. Evincing early a taste for music he studied under his father, and made such rapid progress as to perform in public a violin concerto when only seven years of age. He received instruction in composition from Giordani. When only fifteen he was appointed leader of the band at the theatre in Crow Street, Dublin, in which situation he continued several years, and composed several musical pieces. On one of his benefit nights he announced himself to sing the tenor part of The Seraskier, in Storace's opera 'The Siege of Belgrade,' an experiment which proved quite successful, and led to his removal to London, where he made his first appearance, in the same character, at the English Opera House, Lyceum, on July 13, 1813. On Sept. 14, 1815, he appeared as Don Carlos in 'The Duenna,' at Drury Lane Theatre, where he continued as a principal tenor singer for nearly twenty years. During this period, on one of his

benefit nights, he exhibited the versatility of his talents by performing in succession on the violin, flute, oboe, clarinet, bassoon, horn, violoncello, double bass, and pianoforte. About 1823 he undertook, alternately with his duty as tenor singer, the duty of leader of the band. Some years later he was engaged, at Drury Lane and Covent Garden, as director of the music and conductor. He was a member of the Philharmonic Society, and occasionally led the band or conducted the concerts. In 1846 he succeeded John Loder as leader at the Concert of Antient Music. For several years he held the post of principal tenor singer at the chapel of the Bavarian Embassy. He died at his house in Great Portland Street, Feb. 26, 1848, and was buried at Kensal Green cemetery. Cooke's compositions were numerous and varied. He wrote much for the theatre, but his music of that description has mostly passed out of memory. As a glee composer he was more successful, and several of his compositions of that class obtained prizes from the Catch and Glee Clubs. As a singing-master he had a deserved reputation, and several of his pupils achieved distinction; amongst them Miss M. Tree, Mrs. Austin, Miss Povey, Miss Rainforth, the Misses A. and M. Williams, and Mr. Sims Reeves. He wrote a treatise on singing, which was much esteemed. Cooke's principal dramatic pieces were 'Frederick the Great,' 1814; 'The King's Proxy,' 1815; 'The Count of Anjou,' 1816; 'A Tale of Other Times' (with Bochsa), 1822; 'The Wager, or, The Midnight Hour,' 1825; 'Oberon, or, The Charmed Horn,' 1826; 'Malvina,' 1826; 'The Boy of Santillane,' 1827; 'The Brigand,' 1829, one song in which, 'Gentle Zitella,' attained great popularity; 'Peter the Great,' 1829; 'The Dragon's Gift,' 1830; 'The Ice Witch,' 1831; 'Hyder Ali,' 1831; 'St. Patrick's Eve,' 1832; 'King Arthur and the Knights of the Round Table,' 1835: additional songs for 'A Midsummer Night's Dream,' 1840. He also adapted several foreign operas to the English stage, after a fashion in vogue in his time, i. e. omitting much that the composer wrote, and supplying its place by compositions of his own. He published 'Six Glees for 3 and 4 voices' in 1844, besides many singly. Among his glees which gained prizes were 'Hail! bounteous Nature,' 1829; 'Come, spirits of air,' 1830; 'Let us drain the nectared bowl,' 1830; 'Thou beauteous spark of heavenly birth,' 1832; 'O fair are thy flowerets,' 1836: he likewise obtained a prize for his catch, 'Let's have a catch and not a glee,' 1832. Cooke had considerable abilities as a wit and humourist. His eldest son, Henry Angelo Michael (commonly known as Grattan) Cooke, was educated in the Royal Academy of Music, and for many years held the post of principal oboe in all the best orchestras, and was subsequently band-master of the second regiment of Life Guards. [W. H. H.]

COOMBE, William Francis, son of a singing-master at Plymouth, was born there in 1786. Commencing his musical studies under his father, he subsequently prosecuted them under Churchill, and finally under Jackson of Exeter. At fourteen years of age he obtained the appointment of organist of Chard, which he in a few years resigned for that of Totnes, which he in turn gave up, after holding it for nine years, for the like place at Chelmsford. He published several pianoforte pieces of his composition. [W. H. H.]

COOMBS, James Morris, was born at Salisbury in 1769. He was admitted a chorister of the cathedral under Dr. Stephens and Parry. In 1789 he was appointed organist at Chippenham, and retained that place until his death in 1820. His published works consist of a Te Deum and Jubilate, songs, glees, a set of canzonets, and a selection of psalm tunes. [W. H. H.]

COOPER, George, son of the assistant organist to St. Paul's; born in Lambeth July 7, 1820. His quickness of ear, readiness of execution, and taste for good music, developed themselves very early, and his road to the organ was smoothed by an old harpsichord with pedals and two rows of keys, on which the lad practised at all available times. When 11 years old he often took the service at St. Paul's for his father, and at the Festivals of the Sons of the Clergy it was Attwood's delight (then chief organist) to make him extemporise. On one such occasion Mendelssohn is said to have remarked and praised him. At $13\frac{1}{2}$ he was made organist of St. Benet, Paul's Wharf. On Attwood's death he became assistant organist of St. Paul's, *vice* his father resigned; in 1836 organist of St. Ann and St. Agnes; and on the death of his father, in 1843, succeeded him at St. Sepulchre's, and became singing-master and organist to Christ's Hospital as well. On the death of Sir George Smart he was appointed organist of the Chapel Royal. He died Oct. 2, 1876, much regretted.

Cooper did much to familiarise his hearers with the works of Bach and other great composers, which he played in a noble style. His 'Organ Arrangements,' 'Organist's Manual,' and 'Organist's Assistant,' are well known, and so is his 'Introduction to the Organ,' long the only work of its kind in England. These were his only publications of any moment. He had a strong taste for natural science, and divided his time between the organ, his ferns, and photography.

COPERARIO, John, was an Englishman named Cooper, who, having Italianised his name during a sojourn in Italy, continued the use of it after his return to England. He was a composer for and performer on the lute and viol da gamba, and the musical instructor of the children of James I. In 1606 he published 'Funeral Teares for the Death of the Right Honorable the Earle of Devonshire: figured in seaven songes, whereof sixe are so set forth that the wordes may be exprest by a treble voice alone to the Lute and Base Violl, or else that the meane part may be added, if any shall affect more fulnesse of parts. The seaventh is made in forme of a Dialogue and can not be sung without two voyces.'

He composed the music to 'The Masque of the Inner Temple and Graye's Inn,' performed at Whitehall, Feb. 20, 1612. In 1613 he published 'Songs of Mourning bewailing the untimely death of Prince Henry. Worded by Tho. Campion and set forth to bee sung with one voyce to the Lute or Violl.' He contributed three of the songs to the masque performed at Whitehall on St. Stephen's Night, 1614, and supplied the whole of the music in 'The Masque of Flowers' presented in the same place on Twelfth Night in the same year, both masques being given in honour of the marriage of the Earl of Somerset and Lady Frances Howard. He composed a set of Fancies for the organ for Charles I, the manuscript of which is still extant, and numerous Fancies for viols. He contributed two vocal pieces to 'The Teares or Lamentacions of a Sorrowfull Soule,' published by Sir William Leighton in 1614. Coperario was the master of Henry and William Lawes. He died during the Protectorate. [W. H. H.]

COPPOLA, Giuseppe, a singer at the King's Theatre in 1777. He appeared as 'Ciro' in Sacchini's 'Creso,' and in other operas. [J. M.]

COPPOLA, Pier Antonio, born in 1792 at Castrogiovanni in Sicily, son of a musician, studied at the Royal College of Music at Naples. His first opera, 'Il Figlio bandito' (1816) was well received, and his 'Nina pazza per amore' (Rome, 1835), was performed in every town of Italy, in Vienna, Berlin, Lisbon, Spain, Mexico, and, as an opéra-comique with the title of 'Eva,' in Paris (1839). In 1836 he composed 'Enrichetta di Baienfeld' for Vienna, and this was followed by 'Gli Illinese' (Turin), one of his best works; and 'La bella Celeste degli Spadari' (Milan). At the Royal Theatre in Lisbon he produced 'Giovanna 1ma' (1841), and 'Inès de Castro' (1842). In 1843 he returned to Italy, and composed five more operas, which were less successful than his earlier works, and he finally returned to his post at Lisbon. Coppola might have taken a higher place had he not come into competition with Rossini. Some masses, litanies, and other church music are to be found in the libraries at Naples. He died Nov. 14, 1877. [M. C. C.]

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but, unless the work be registered at Stationers' Hall, no protection can at any future time be obtained for it. The period within which a work must be registered is specified in the Order of Council announcing in the London Gazette the terms of each copyright treaty when made; and the terms may vary in every treaty. Foreign musicians who contemplate introducing their works into England ought therefore to consult a qualified adviser immediately upon the completion of their work; or, for want of this precaution, they may find their productions public property at the moment that they might have become remunerative. The opera of 'Faust' has experienced this fate; not having been registered within the three months specified in the Order of Council, its performance is open to all Her Majesty's subjects. [C.A.F.]

COR ANGLAIS. (Ital. *Oboe di Caccia*; and *Corno Inglese*; Germ. *Englisches Horn*.) A tenor oboe, standing in the key of F, and therefore speaking a fifth lower than the ordinary oboe. It has the same scale and compass as the latter instrument, from E or E♭ in the bass, to about A or B♭ above the treble clef. It bears the same relation to the oboe that the bassethorn does to the clarinet, hence frequent confusion between the two instruments. It is probably similar in many respects to the 'oboe di caccia' found in Bach's scores, and perhaps to the 'chalumeau' of Gluck's operas; although the former was made in the form of a bassoon or alto-fagotto, and the latter may have been a kind of clarinet.

Beethoven has written a fine trio, Op. 29, for two oboes and cor anglais, and variations on 'La ci darem,' which though performed at Vienna on Dec. 23, 1797, are still in MS. Rossini employs it to represent the alpenhorn in the overture to 'William Tell'; Meyerbeer, Wagner, Halévy, Ambroise Thomas, and other modern composers frequently introduce it in their operas. It has a peculiar wailing and melancholy tone, which is very effective, but it is difficult and somewhat treacherous in the orchestra. [W.H.S.]

CORBET, Francisque, whose real name was Francesco Corbetti, born at Pavia about 1630, died in Paris about 1700; the best player of his time on the guitar. After travelling in Italy, Spain, and Germany, he settled for a time at the court of the Duke of Mantua, who sent him to Louis XIV. He stayed for a few years in the French court, and then came to England, where Charles II appointed him to an office in the Queen's household, with a large salary, and provided him with a wife. The Revolution of 1688 drove him back to France. His best pupils were De Vabray, De Visé, and Médard, who wrote a curious epitaph on him. [M.C.C.]

CORBETT, William, an eminent English violinist at the commencement of the 18th century, was one of Queen Anne's band of music, and leader of the band at the Opera House in the Haymarket on its first opening in 1705. On the production of Handel's 'Rinaldo' in 1711 a new set of instrumentalists was introduced into the opera orchestra, and Corbett, quitting his position in the Queen's band, went to Italy, and resided for many years at Rome, making occasional visits to Venice, Milan, Florence, Cremona, Bologna, Naples, etc., amassing during the time a large collection of music, and a most valuable assemblage of Italian violins, etc. Those acquainted with his circumstances were at a loss to account for his ability to make these purchases except by the supposition that he was a government spy, employed to watch the movements of the Pretender. Corbett returned to England in 1740, and seems to have resumed his position in the royal band. He died, at an advanced age, in 1748. By his will he bequeathed his collection of instruments to Gresham College, providing also for the stipend of a person to show them, and for their care. The college authorities, however, rejected the gift on the ground that there was no room in the college for its reception, and the instruments were consequently sold by auction 'at the Great Room over against Beaufort Buildings, in the Strand, formerly the Hoop Tavern,' on Saturday, March 9, 1751. Corbett's collection of music was also sold by auction at his house in Silver Street, Golden Square. Before quitting England Corbett published several sets of sonatas for violins, flutes, oboes, etc.; some concertos for orchestra; and instrumental music for 'Henry IV,' 1700; 'As you find it,' 1703; and 'Love Betray'd, or, The Agreeable Disappointment,' 1703. After his return he published 'Concertos, or Universal Bizzarries composed on all the new Gustos during many years' residence in Italy,' containing thirty-five concertos in seven parts, professing to exhibit the different styles of various countries and cities. [W.H.H.]

CORDIER, Jacques, better known under the name of Bocan, born in Lorraine about 1580; dancing-master and performer on the violin and rebec in the reign of Louis XIII. He was unable to read music, but had great power of execution, and Mersennus mentions his gift of modulating the tones of the violin. He was dancing-master to Henrietta Maria, Queen of Charles I, and came with her to England. The King took great delight in hearing him play the violin. He returned to Paris when the Civil War broke out, and his tomb at St. Germain l'Auxerrois was restored in 1843. Chancy's 'Tablature de Mandore' (Paris, 1629), contains a graceful 'branle' by Cordier. [M.C.C.]

CORELLI, Arcangelo, a great violinist and composer, born at Fusignano, Imola, 1653. He learnt counterpoint from Matteo Simonelli, and the violin from G. B. Bassani. Of the earlier part of his life but little is known. He appears to have travelled in Germany, and to have stayed for some time at Munich, attached to the court of the Elector of Bavaria. It is also related that he went to Paris in 1672, but soon left it again, owing to Lulli's jealousy. This however, according to Fétis, is very doubtful. In 1681 he returned to Italy and settled at Rome, where he published his first work, a set of twelve sonatas. He soon made a great

reputation as performer and composer, and became a favourite in the highest circles of Roman society. Cardinal Pietro Ottoboni, an enthusiastic lover of the arts in general and of music in particular, was his great friend and patron. Corelli lived in the Cardinal's palace up to the day of his death, conducting the concerts, which took place every Monday, and which were considered the most important and interesting events in Roman musical life. He also lived on terms of intimate friendship with some of the most eminent painters of the time, Cignani, Maratti, and others, with whose assistance he formed a collection of valuable pictures. This collection, together with a not inconsiderable sum of money, he left in his will to his friend and benefactor the Cardinal, who however accepted the pictures only and handed over the money to Corelli's relations.

Corelli appears to have been of the most amiable disposition, and a model of truly artistic modesty. He was very simple and unpretentious in all his habits. Handel, though esteeming him highly, used to say of him: 'He likes nothing better than seeing pictures without paying for it, and saving money.' He dressed almost shabbily, and would on no account hire a carriage, but always went on foot. Hawkins, in his History of Music, gives an account of his meeting with Handel at Rome. Handel conducted some of his own cantatas, which were written in a more complicated style than the music with which Corelli and the other Italian musicians of that period were familiar. Handel tried in vain to explain to Corelli, who was leading the band, how a certain passage ought to be executed, and at last, losing his temper, snatched the violin from Corelli's hands and played it himself, whereupon Corelli remarked in the politest manner 'Ma, caro Sassone, questa musica è nel stilo francese, di ch' io non m' intendo' (but, my dear Saxon, this music is in the French style, of which I have no experience). It was the overture to 'Il trionfo del tempo,' which Handel, probably with special regard to Corelli, had written in the style of his concerti grossi with two solo-violins. It is a fiery impetuous piece, truly Handelian in character, and it is not difficult to understand how Corelli in his quiet elegant manner failed to attack with sufficient vigour those thundering passages. That Corelli, who in his own compositions never goes beyond the third position, might have been puzzled by this passage, which occurs in the same overture, is also possible, but it is hardly likely to have caused the scene described above.

His fame was not limited to Rome and Italy. From all countries young talents came to benefit by his instruction; and his compositions were published in Amsterdam, Antwerp, Paris, and London, as well as in Italy. Among his numerous pupils the most eminent were Geminiani, Locatelli, Somis, Baptiste, and Castrucci.

(*c.*)

Illustrious foreigners visiting Rome hardly ever failed to pay homage to Corelli. When Queen Christina of Sweden came there, he conducted in her palace the performances of an orchestra of 150 musicians. The King of Naples repeatedly tried to induce him to settle in his capital, and made him most favourable offers, which were however all declined by Corelli, who was not willing to give up his happy position at Rome, where he was universally loved and esteemed. It was not till late in life that he visited Naples, which town, with Alessandro Scarlatti as its leading musician and an excellent orchestra, was at that period by far the most important musical centre of Italy. Corelli, who appears not to have been away from Rome for many years, was most anxious to ensure complete success in Naples, and, in order to be sure of effective accompaniment, took with him two violinists and a violoncello player. But he soon saw that this precaution had been superfluous. At the first rehearsal Scarlatti's band went through the introductory tutti of one of Corelli's concertos without a mistake, whereupon Corelli admiringly exclaimed: 'Si suona a Napoli!' (They play well at Naples!) The king however did not appreciate his playing, and, pronouncing his adagio tedious, left the concert-room before Corelli had finished. But this was not all. Soon afterwards Corelli was leading the performance of a composition of Scarlatti's, when, in a passage that probably was not well written for the violin, he made a very conspicuous mistake, while Petrillo, the Neapolitan leader, who was familiar with the passage in question, executed it correctly. Then came a piece in the key of C minor. Corelli, already disconcerted, led it off in C major. 'Ricominciamo!' (let us begin again!) said Scarlatti, with his usual politeness, and poor Corelli started once more in major, so that Scarlatti was at last obliged to point out his mistake. Corelli felt this incident as a great humiliation, and left Naples immediately. Returned to Rome he found that a new violinist, Valentini, had won the general applause and admiration of the public, and considering himself slighted and superseded, took it so much to heart that his health began to fail. In 1712 he published his last work, dedicated to his admirer John William, Prince Palatine of the Rhine, and died January 18, 1713. He was buried in a princely style in the Pantheon, not far from Raphael's tomb, and Cardinal Ottoboni erected a marble monument over his grave, the inscription on which bears testimony of the high esteem and admiration in which Corelli was held. For many years a solemn musical service was held on the anniversary of his death, when some of the great master's compositions were performed, conducted by one of his pupils.

Corelli has a double claim to a prominent place in the history of musical art—as a great violinist who laid a firm foundation for all future development of technique and of a

pure style of playing; and as a composer who materially advanced the progress of composition. Still there can be no doubt that above all he was a great violin-player, and that all he wrote grew out of the very nature of his instrument; and as the violin is not only a solo instrument but at the same time the leading orchestral one, we owe to Corelli the typical treatment of it in two important branches of composition. In his chamber-sonatas and concerti grossi (op. 1, 2, 3, 4, and 6) he must be considered the founder of the style of orchestral writing on which the future development in this direction is based, while in the sonatas (op. 5) which have merely an accompanying fundamental bass, he gives a model for the solo sonata, and thereby for all writing for the violin as a solo-instrument.

All his works are characterised by conciseness and lucidity of thought and form, and by a dignified, almost aristocratic bearing. The slow movements show genuine pathos as well as grace, bringing out in a striking manner the singing power of the violin. The quick movements are not on the whole of equal merit with the adagios,—at least in point of originality of thought and variety of character. They appear to our modern feeling somewhat dry, almost exercise-like.

Corelli's gavottes, sarabandes, and other pieces with the form and rhythm of dances, do not materially differ from similar productions of his immediate predecessors and contemporaries, although, like everything that he wrote, they are distinguished by great earnestness and dignity of style, and are especially well adapted to the instrument. He was not so much an innovator as a reformer; he did not introduce new striking effects; it cannot even be denied that his technique was a limited one—he never goes beyond the third position — but, by rigidly excluding everything that appeared to him contrary to the nature of the instrument, and by adopting and using in the best possible way everything in the existing technique which he considered conformable to the nature of the violin, he not only hindered a threatened development in the wrong direction, but also gave to this branch of the art a sound and solid basis, which his successors could and did build upon successfully.

The following are the titles of the original editions of his works:—

(1) XII Sonate a tre, due violini e violoncello, col basso per l'organo, op. 1; Roma, 1683. Another edition of this work was published in 1688 at Antwerp; another at Amsterdam. (2) XII Suonate da camera a tre, due violini, violoncello e violone o cembalo, op. 2; Roma, 1685 Two later editions published at Amsterdam. (3) XII Suonate a tre due violini e arciliuto col basso per l'organo, op. 3; Bologna, 1690. Antwerp, 1681; Amsterdam. (4) XII Suonate da camera a tre, due violini e violone o cembalo, op. 4; Bologna, 1694. Another edition of this work at Amsterdam under the title, Baletti da camera. (5) XII Suonate a violino e violone o cembalo, op. 5; Roma, 1700. The same arranged by Geminiani as Concerti grossi. (6) Concerti grossi con due violini e violoncello di concertino obligati, e due altri violini e basso di concerto grosso ad arbitrio che si potramo radoppiare, op. 6; Roma. 1712. Another edition at Amsterdam. A number of spurious works were published under Corelli's name, but none are genuine except the above six.

[P. D.]

CORFE, Joseph, born in 1740 at Salisbury, was one of the choristers at the cathedral there under Dr. John Stephens, organist and master of the boys. In 1782 he was appointed Gentleman of the Chapel Royal. In 1792 he succeeded Robert Parry as organist and master of the choristers of Salisbury Cathedral, which offices he held until 1804. Corfe composed and published a volume of Cathedral Music, consisting of a service and eight anthems, etc.; three sets of Glees, of twelve each; a Treatise on Singing; a Treatise on Thorough Bass, a work still held in esteem; besides editing a Selection of Sacred Music made by James Harris, and other works. He died in 1820, aged 80.

His son Arthur Thomas, was born at Salisbury, April 9, 1773. In 1783 he became a chorister of Westminster Abbey under Dr. Cooke. He subsequently studied the pianoforte under Muzio Clementi. In 1804, on the resignation of his father, he was appointed organist and master of the children of Salisbury Cathedral. A. T. Corfe produced and published a service and some anthems, several pianoforte pieces, and 'The Principles of Harmony and Thorough Bass.' He died, whilst kneeling in prayer, Jan. 28, 1863, in the 90th year of his age, and was buried in the cloisters of Salisbury Cathedral, where a tablet was erected to him by his thirteen surviving children, one of whom, Charles William, Mus. Doc., is organist of Christ Church, Oxford. [W. H. H.]

CORKINE, William, probably a lutenist, published in 1610 'Ayres to Sing and Play to the Lute and Basse Violl. With Pavins, Galliards, Almaines and Corantos for the Lyra Violl,' and in 1612 'The Second Booke of Ayres, some to sing and play to the Base Violl alone; others to be sung to the Lute and Base Violl, with new Corantoes, Pavins, Almaines; as also divers new Descants upon old Grounds, set to the Lyra Violl.' Nothing is known of his life. [W. H. H.]

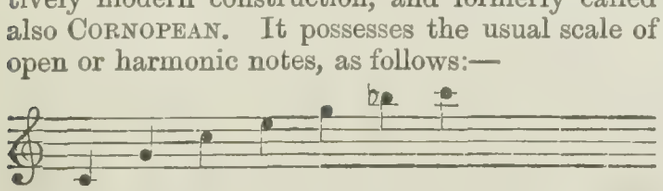
CORNEGA, an Italian contralto, engaged by Ebers for the season of 1826, at a salary of £500. Among other parts, she played Felicia in 'Il Crociato,' which had been played by Garcia's daughter the year before. She was re-engaged in 1827 at a salary of £200. [J. M.]

CORNELIUS, Peter, a near relation of the painter of the same name, and as composer and author a prominent representative of the so-called New-German school, was born at Mayence Dec. 24, 1824. He was originally intended for the stage, and it was not till after his first performance, which seems to have been unsuccessful, that he decided to adopt music as a profession. His musical education had been incomplete, but his dramatic studies had made him acquainted with literature, and were of considerable service in developing his poetic faculties. He worked hard, and acquired a vast amount of general information. After the death of his father (1844) he pursued music with energy and completeness; but his tendencies were forwards towards the modern ideal, rather than backwards to the

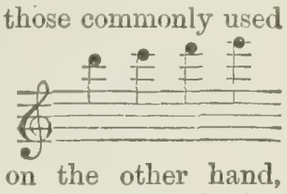
strict rules of counterpoint. In 1852 he went to Weimar and joined the young artists who, under Liszt's leadership, were striving to carry out the ideas of Richard Wagner. They formed eventually a separate school, to which the name 'New-German' became attached. It was here that Cornelius became acquainted with Wagner's works, while with Liszt he formed ties of the closest intimacy. His active and versatile pen was of great service to the young enterprise. He strove to elucidate the new principles in the 'Neue Zeitschrift für Musik,' the organ of the party, both by original articles and by translating a series of lectures given in French by Liszt. As a practical embodiment of the new views he composed a comic opera, 'Der Barbier von Bagdad,' of which only a single performance took place (1858). Liszt resented the judgment of the public, and left Weimar, which ceased to be the centre of the school. In 1858 Cornelius went to Vienna, where Wagner was then living, and became intimate with him also. When King Ludwig II invited Wagner to Munich, Cornelius followed him there (1865), first as reader to the king, and later as professor of harmony and rhetoric at the Conservatoire, after it had been transformed into the 'Königliche Musik-schule' with H. von Bülow as principal. Cornelius's grand opera the 'Cid,' produced at Weimar (1865), may be considered as the fruit of his intercourse with Wagner. He was working at another, entitled 'Gunlöd'—of which, after Wagner's example, he had himself taken the subject from the legends of the Edda—when he died at Mayence, Oct. 24, 1874. The effect of his dramatic works in furthering the Wagner movement cannot fairly be estimated, as the public have had no real opportunity of judging of them. His published works, principally vocal, show him to have had much feeling. The following deserve mention:—'Duets for Soprano and Baritone,' op. 6; 'Lieder-cyclus,' op. 3; 'Weihnachtslieder,' op. 8; and 'Trauerchöre' (for men's voices), op. 9. Most of these are settings of his own poems. He published a volume called 'Lyrische Poesien' in 1861. Some of his works will shortly be published; and Gunlöd is to be completed from his ample notes by his friend Hofbauer of Munich. [A. M.]

CORNEMUSE. The Italian and French name for the BAGPIPE.

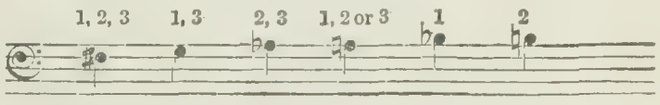
CORNET. (Ital. *Cornetto*; Fr. *Cornet à pistons*). The name was formerly given to a rude reed instrument of the oboe family, but is now applied to a brass instrument with cupped mouthpiece, intermediate between the French horn, trumpet, and bugle, of comparatively modern construction, and formerly called also CORNOPEAN. It possesses the usual scale of open or harmonic notes, as follows:—



the real fundamental being the octave below the lowest here given, which is never made use of. It is also possible to produce four notes above the top C, corresponding to those commonly used in the trumpet; but for the larger bore and mouthpiece of the cornet they are difficult, and comparatively unused. The French horn, on the other hand, standing an octave lower than the cornet, obtains two harmonic sounds, the B♭ and C, above the G last given.



The chief characteristic of the cornet is the use of valves or pistons for the purpose of increasing its compass and bridging over the gaps between the natural harmonic sounds. The valves are usually three in number. They consist essentially of mechanism, by means of which a bye-way or diversion, somewhat longer than the direct road, is opened to the vibrating column of air. The first valve thus depresses the pitch by a tone, the second by a semitone, the third by three semitones. They can be used singly or together. In this manner the lower limit is removed downward to F♯ in the bass stave, and six semitones are obtained by the use of the pistons singly or in combination:—



By the same method all notes intervening between the open notes of the natural scale can be provided for. In the absence of such a contrivance, the early composers for the trumpet were driven to make use of the superior octave, in which a consecutive scale of open notes can be obtained. This is well seen in Handel's solos for the trumpet. It materially increases the brilliancy and the difficulty of the older instrument.

The cornet was originally made with several 'crooks,' for the keys of A, B♭, A♭, G, C, and even others; but it has been customary of late to dispense with all but the A and B♭ crooks, which correspond to the clarinets of similar name.

The bore of the instrument is intermediate in size between the small cylindrical tube and restricted bell of the trumpet, and the broad conical form of the bugle. The tone stands in corresponding relation to those instruments, lacking the penetration of the former, and the smooth hornlike fulness of the latter.

The cornet has not yet been much employed in the scores of classical music, though occasionally used in orchestras instead of the trumpet. In operas an instance of its use which will be familiar is the air 'When other lips' in Balfe's 'Bohemian Girl.' [W. H. S.]

CORNET. This name is given to several kinds of organ stops; among others to pedal reed-stops of 4 and 2 feet length in numerous Dutch and German organs. A 'Cornette' of 4 feet occurs in the cathedral organ at Kronstadt; a 'Cornetin' of 2 feet in the 'Old Church' organ at Amsterdam; and a 'Cornettino,' 2 feet, in the music hall organ at Boston in America.

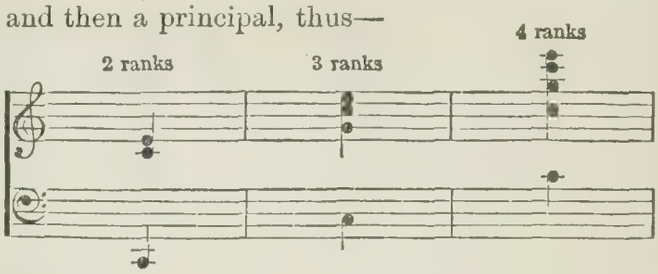
The great organ Solo Cornet comprised either 5, 4, or 3 ranks of pipes. When of the former

it consisted of a stopped diapason, principal, twelfth, fifteenth, and tierce. When of 4 ranks the stopped diapason was omitted; when of 3, that and the principal were left out; so that the 'composition' on the middle C key stood thus—

and the one or two separate stops necessary were added or 'drawn' with the cornet when the series of 5 pipes was not complete. The pipes of the solo cornet were 4 or 5 'scales' wider or 'larger' than the corresponding pipes of the ordinary stops, to render the tone very powerful and broad; and very frequently, in order to make it still more prominent, the stop was placed on a sound-board of its own and raised a few feet above the surrounding pipes, in which case it was called a '*mounted* cornet.' Father Smith's solo cornet at the Temple (4 ranks) was not mounted.

The Echo Cornet, of soft tone, and shut up in a box, was of 3 ranks, or 4 at most, the composition being as above given. 'Cornet Voluntaries,' as they were called, were in great vogue for a very long time, and consisted of runs and twirls for the right hand, played in single notes, first on the louder stop and then repeated on the softer, the left hand meanwhile playing a soft bass. So fashionable were these peculiar display pieces that Dr. Dupuis states on the title-page of his volume of voluntaries, containing specimens of the kind, that they were 'Performed before their Majesties at the Chapel Royal, St. Paul's Cathedral, etc.'; while Russell, in his book printed in 1812, shows that the attachment for the old Echo still lingered exactly a century after it had been improved upon by the invention of the Swell (in 1712), by directing at the head of one of his pieces 'The Swell Pedal *not* to be used in this movement.' The name 'Echo Cornet' is still frequently applied to a compound stop of small scale and light tone in swell organs. In many of the continental organs the cornet stop extends down to tenor C; and in some places it is used, on account of its strong and travelling tone, as an accompaniment to the priest's voice at the far end of the church. This is, or was, the custom a few years ago in many of the churches of Cologne, including the cathedral.

As the cornet is a compound stop that can be carried through the usual compass of a manual without any 'break' in its composition, it is sometimes looked upon as a good stop for covering the repetitions which necessarily occur in all compound stops that rise to a greater altitude than itself above the unison. At such times it is made as a 'progressive' stop; that is to say, it has fewer pipes in the bass, with an increasing number up to the middle of the key-board. Commencing with two pipes on the CC key, a third rank is added at tenor C, and a fourth at middle C; and the stop starts with a fifteenth and tierce, to which are added first a twelfth and then a principal, thus—



The 'large scale' is preserved, but the pipes have only narrow mouths, and produce a pleasant and rather flute-like quality of tone. A stop somewhat of this kind occurs on the great manual of Schulze's fine organ in Doncaster parish church. [E. J. H.]

CORNETTE, Victor, son of an organist, born at Amiens 1795, a musician of indefatigable activity. He entered the Paris Conservatoire in 1811, and studied composition under Lesueur. He served in the band of the 'Grenadiers tirailleurs de la Garde Impériale' in 1813 and 1814, and was at Waterloo; was professor at the College of St. Acheul from 1817 to 1825; member of the orchestra at the Odéon (1825), Opéra Comique (1827); chorus master at the Opéra Comique (1831–1837); director of singing at the Gymnase de musique militaire (1839); conductor of the Strasburg theatre (1842); chorus master to the Opéra national (1847); and again chorus master at the Opéra Comique (1848); also trombonist in the band of the Garde Nationale, and deputy organist at St. Sulpice and the Invalides. Cornette composed an enormous mass of music for every variety of instrument, and published *methodes* for trombone, ophicleide, cornet à pistons, bugle, saxhorn, saxophone, bassoon, oboe, horn, trumpet, harp, cello, viola, organ, and harmonium. [M. C. C.]

CORNO, the Italian term for Horn.

CORNO DI BASSETTO. See Basset-horn.

CORNO DI CACCIA, *i. e.* hunting horn, the French horn. The name often occurs in J. S. Bach's scores.

CORNOPEAN, a name originally applied to the cornet à pistons, though now disused.

CORNYSHE, or CORNISH, William, was master of the children of the Chapel Royal, in which office he succeeded Gilbert Banestre about the year 1490. In the Privy Purse Expenses of Henry VII under date Nov. 12, 1493, a payment is entered 'to one Cornyshe for a prophecy in rewarde, 13*s.* 4*d.*,' and in the Privy Purse Expenses of Henry's Queen, Elizabeth of York, under date Dec. 1502, a similar amount for 'setting of a carralle upon Christmas day.' When the children of the chapel under Cornyshe took part in the performance of a play at court they were rewarded with the sum of '6*l.* 13*s.* 4*d.*' Cornyshe was a great favourite with Henry VIII. We find a payment, '8 Henry VIII. Nov. To Master Cornishe, gentylman of the King's Chapell, upon a warraunt, in rewarde,

200*l.*' But this large sum, no doubt, included gratuities to his brethren in the Chapel. In 1504 Cornyshe, being confined in the Fleet prison, upon, as he informs us, some false information given by an enemy, wrote a poem entitled, 'A Treatise between Trouth and Informacion,' some extracts from which are given in Hawkins's History of Music. The real cause of his incarceration is unknown, but it has been conjectured that he had allowed his pen greater freedom than was agreeable to some persons. However in 1508 we again find him taking part in a court play, as appears by a payment 'To Mr. Kite, Cornishe, and other of the Chapell that played affore the King at Richmonte, 6*l.* 13*s.* 4*d.*' The date of Cornyshe's death is uncertain, but it was before 1526, in which year the name of William Crane occurs as master of the children. [W. H. H.]

CORNYSHE, William, junior, son of the preceding, was a composer in the early part of the sixteenth century. Three part-songs by him are contained in a manuscript volume compiled by Dr. Robert Fayrfax, and now in the library of the British Museum (Add. MSS. 5465.) Two of those songs were printed by Hawkins in his History of Music. [W. H. H.]

CORRI, Domenico, born in Naples 1744, died in London about 1826; studied under Porpora from 1763 to 67. In 74 settled in London, producing there 'Alessandro nell' Indie' (1774), and some years later 'The Travellers,' his best work; but devoted himself chiefly to teaching singing. His daughter, a singer and harpist of merit, married Dussek, with whom Corri entered into partnership as music-seller and publisher (1797), but the speculation failed. His compositions include, besides the operas above named, a quantity of songs to English, French, and Italian words; sonatas, airs, and rondos; 'The Art of Fingering' (London 1799); and 'The Singer's Preceptor' (ditto 1798); also a 'Musical Dictionary' (London 1798) and a 'Musical Grammar.' He left three sons, Antonio, who settled in America; Montagu, dramatic composer; and Haydn, a teacher in Dublin. [M. C. C.]

CORRI-PALTONI, Mdme. Frances, daughter of Natale Corri, and niece of Domenico, born in Edinburgh 1801, a dramatic singer of ability; studied under Catalani in 1815 and 16. She sang in London (1820); in Germany; in Italy, where she married Paltoni, a singer; in Madrid (1827); and with Lablache in Milan (1828). In 1830 she returned to Germany. Her voice was a fine mezzo-soprano, with a brilliant shake. [M. C. C.]

CORTECCIA, Francesco di Bernardo, born early in the 16th century at Arezzo, died in Florence 1571; in 1531 organist of S. Lorenzo in Florence, and in 42 chapel-master to Cosmo I; also a Canon of S. Lorenzo. His compositions include nine pieces for 4, 6, and 8 voices with various instruments, in a rare work called 'Musiche fatte nelle nozze, etc.' (Venice, Gardano, 1539); 'Madrigali a quattro voci,' lib. 1 and 2 (Ib. 1545 and 1547); 'Primo libro de' Madrigali a 5 e 6 voci' (Ib. 1547); 'Responsoria et lectiones hebdomadae sanctae' (Ib. 1570); 'Residuum cantici Zacchariae' (Ib. 1570); and 'Canticorum liber primus' (Ib. 1571), published a few months after his death. A copy of the madrigals is in the Library of Christ Church, Oxford. The Library of S. Lorenzo also contains 32 hymns in 4-part counterpoint. Corteccia, with Striggio, composed music for Cini's intermezzo 'Psichè e l'Amorino,' for the marriage of Francesco de' Medici and Joanna of Austria in 1565. [M. C. C.]

CORTELLINI, Camillo, a composer of church music, who lived at the commencement of the 17th century, and was in the service of the municipality of Bologna. From his proficiency on the violin he went by the name of Il Violino. Vincenti of Venice published several volumes of his works, consisting of Psalms, Litanies, Masses, and other sacred pieces. The preface to one of these volumes, intituled 'Messe concertate a otto voci,' is interesting because it gives a hint of the manner in which in those early times the instrumental and vocal parts were combined in church music. The passage alluded to is as follows: 'La Messa *In Domino confido* ha la Gloria concertata; e dove saranno le lettere grandi, il cantore canterà solo; e dove saranno le linee, i tromboni e altri simili stromenti soneranno soli.' [E. H. P.]

CORYPHÆUS (*κορυφαῖος*, chorus-leader). An officer on Dr. Heather's foundation at Oxford, intended by the founder to take the lead in the musical exercises conducted by the Choragus. The duties of the Coryphæus have long been imaginary: his salary was never more than nominal. [C. A. F.]

COSI FAN TUTTE, ossia La scuola degli amanti. An opera buffa in two acts, commanded by the Emperor, libretto by Da Ponte, music by Mozart; produced at Vienna Jan. 26, 1790; London, King's Theatre, May 9, 1811. The libretto is so bad and the music so good that various attempts have been made to fit the opera with new words, as 'Le Laboureur Chinois' (1807), 'Peines d'amour perdues' (Barbier & Carré, 1863). Otto Jahn possessed a MS. Mass made up from it. In England it was translated as 'Tit for Tat.' The German version is entitled *Weibertreue.*

COSSMANN, Bernhard, an eminent violoncellist, son of a Jewish merchant; born at Dessau May 17, 1822. His first instructors on the cello were Espenhahn and Karl Drechsler at Brunswick, Theodor Müller (of the Müller-quartet) and Kummer at Dresden. After completing his studies, Cossmann went to Paris, where he played in the orchestra of the Grand Opéra, and thence to London (1841), in the then palmy days of Italian opera. In 1843 he was an acknowledged master of his instrument in Germany. Mendelssohn secured him in 1847 for the Gewandhaus concerts, and he utilised his stay in Leipsic by studying under Hauptmann. His appointment as first cello under Liszt at Weimar, in 1852, exercised an important influence on his career.

He had a considerable share with Joachim, and also with Bülow and Tausig, in the movement which took place under Liszt's leadership. In 1866 he became professor at the Conservatoire at Moscow, where he worked with Laub and Nicolaus Rubinstein until his return to Germany in 1870. Since then he has lived without any fixed appointment at Baden-Baden. Cossmann is a virtuoso of the first rank. He is remarkable alike for science, polished execution, and power of singing on the instrument. Furthermore he is a great soloist, and an excellent chamber musician, above all in quartets. This last quality he owes partly to his studies under Müller, and partly to the general cultivation he acquired at Weimar. He is much interested in compositions for his instrument; he has brought forward many new concertos, as well as those of Schumann and A. Rubinstein, which are too much neglected. His compositions embrace a concert-stück for cello, but are not important. [A. M.]

COSTA, an Italian singer at the King's Theatre about 1790, appeared in Cimarosa's 'Ninetta,' in the 'Due Castellani burlati' of Fabrizi, in Nasolini's 'Andromaca,' Federici's 'L'Usurpatore innocente,' and Bianchi's 'Villanella rapita.' He was a good performer of what were called *mezzi caratteri*. [J. M.]

COSTA, Andrea, teacher of singing; born at Brescia, settled in London in 1825. His best pupils were Mdme. Borgondio, and Mdme. Albertazzi. He published a method called 'Analytical Considerations on the Art of Singing' (London 1838). [M. C. C.]

COSTA, Michael, son of the late Cavaliere Pasquale Costa, of an old Spanish family, was born at Naples Feb. 4, 1810. Having a great inclination for music, he was placed at the Royal Academy of Music in Naples, and at a public examination obtained a free scholarship from Ferdinand I, King of the two Sicilies. At the age of 15, he composed a cantata, for the theatre in the college, entitled 'L'Immagine.' In 1826 he composed for the same theatre an opera called 'Il Delitto punito'; and in 1827 another, 'Il Sospetto funesto.' He composed also at this period a Grand Mass for 4 voices, a 'Dixit Dominus,' three symphonies, and an oratorio, 'La Passione.' In 1828 Costa was engaged by the manager of the Teatro Nuovo to compose an opera semi-seria, called 'Il carcere d'Ildegonda.' In 1829 he composed 'Malvina,' an opera, for Barbaja, the famous impresario of San Carlo. In the autumn of that year, Zingarelli, his *maestro*, sent him to Birmingham, to direct a psalm of his composition, 'Super flumina Babilonis.' On the young Costa's arrival, through some misunderstanding, he was obliged, having a fair tenor voice, to sing in the psalm, instead of directing the music. In 1830 he was engaged by Laporte, as *maestro al piano* at the King's Theatre. In the next year he composed the music of the grand ballet, 'Kenilworth.' In 1832 Monck Mason, the then impresario, engaged him as director of the music; and in that capacity he wrote the ballet, 'Une heure à Naples,' and several other pieces for operas and concert-rooms. 'This was the year,' writes Mr. Chorley, 'when (happy event for England!) the Italian orchestra was placed under the direction of Signor Costa.' In 1833, engaged by Laporte as director and conductor, he composed the ballet 'Sir Huon' for Taglioni, and the favourite quartet, 'Ecco quel fiero istante.' At the invitation of Severini, the impresario of the Italian opera at Paris, he wrote the opera 'Malek Adhel,' in 1837, which was performed there in February 1838 with moderate success, but with better fortune in London. The critic already quoted says on this point, 'Whether a great conductor can ever be a great composer, is a doubtful matter. . . . From the first evening when Signor Costa took up the *baton*,—a young man, from a country then despised by every musical pedant, a youth who came to England without flourish, announcement, or protection . . . it was felt that in him were combined the materials of a great conductor; nerve to enforce discipline, readiness to the second, and that certain influence which only a vigorous man could exercise over the disconnected folk who made up an orchestra in those days. His Malek Adhel is a thoroughly conscientious work, containing an amount of melody with which he has never been duly credited.' It contained a song for Rubini of stupendous difficulty—which has been a main obstacle to its revival—as well as some telling music for the other singers. In 1842 Costa composed the ballet-music of 'Alma' for Cerito; and in 1844 the opera 'Don Carlos.' In 1844 three new operas were produced in London, of which 'the worthiest,' says Mr. Chorley, 'was Signor Costa's Don Carlos, which had nevertheless not the good fortune to please the public. Yet it is full of good music: the orchestra is handled with a thorough knowledge of effect and colour. One trio for male voices is so solid and fine that it ought not to have been soon forgotten.' In 1846 he quitted the opera; and the orchestra, which he had brought to a point of perfection previously unknown in England, passed into other hands. In 1846 Costa undertook the direction of the Philharmonic orchestra; and that of the new Italian Opera, Covent Garden; and in 48 that of the Sacred Harmonic Society. In 49 he was engaged for the Birmingham Festival, which he has since continued to conduct. With the season of 54 he gave up the *baton* of the Philharmonic, and was succeeded (for one year) by Richard Wagner. In 55 he composed his oratorio 'Eli' for the Birmingham Festival. He conducted the Bradford Festival in 53, and the Leeds Festival in 74; and as conductor of the Sacred Harmonic Society has directed the Handel Festivals from 57 to the present date. Beside other occasional compositions, his second oratorio, 'Naaman,' was also written for Birmingham, in 1864. He has written additional accompaniments for 'Solomon,' 'Judas,' and others of Handel's oratorios for the Sacred Harmonic Society. In 1869 he received the honour of knighthood. Sir Michael is also

decorated with orders from the sovereigns of Germany, Turkey, the Netherlands, Würtemberg, Italy, etc., in recognition of his talent and position. He has been since 1871 'director of the music, composer, and conductor' at Her Majesty's Opera. His services in those capacities will not soon be forgotten in London. [J. M.]

COSTANTINI, a seconda donna, who played Matilda in Handel's 'Otho' in 1726, which had been Anastasia Robinson's part in 1723. She also appeared as Armira in 'Scipio' in the same year, after which her name does not occur. [J. M.]

COSTANTINI, Fabio, born in Rome about 1570, chapel-master to the confraternity of the Rosary at Ancona, and afterwards at the cathedral of Orvieto. His compositions include motets for 2, 3, and 4 voices (Rome 1596); 'Motetti . . . . e Psalmi e Magnificat' (Ib. 1618); and 'Condette amorose,' a series of canzone and madrigals (Orvieto 1621). He also published 'Selectae cantiones excellentissimorum auctorum' (Rome 1614), a collection of 8-part motets by Palestrina, the Nanini, the Anerii, Marenzio, Lucatello, Giovanelli, and others beside himself; and another collection of airs and madrigals called 'Ghirlandetta amorosa' (Orvieto 1621). [M. C. C.]

COSTANZI, Juan, known as Gioannino di Roma, because he was born there; was for some time in the household of Cardinal Ottoboni, and was appointed in 1754 chapel-master of St. Peter's, which he retained till his death in 1778. He composed an opera 'Carlo Magno' (Rome 1729); a fine 'Miserere'; motets in 16 parts for 4 choirs, offertoriums, and other church music. [M. C. C.]

COSTE, Gaspard, chorister in the cathedral of Avignon about 1530, composer of songs and madrigals, preserved in the following collections; 'Trente-cinq livres des chansons à quatre parties' (Paris 1539–1549); 'Le Parangon des chansons' (Lyons 1540–1543); 'Motetti del Fiore' (Ib. 1532–1539); 'Sdegnosi ardori; Musica di diversi authori sopra un istesso sogetto di parole' (Munich 1575); and 'Ghirlanda di Fioretti musicale' (Rome 1589). [M. C. C.]

COSTELEY, William, a Scotch musician, born 1531, settled in France, and was organist to Henri II and Charles IX. Author of a treatise called 'Musique' (Paris 1579); songs in the 'Chansons à 4 et 5 parties' published by Le Roy and Ballard (Ib. 1567). Some pieces of his are in the library at Orleans. Costeley was one of the society called 'Puy de musique en honneur de Ste. Cecile' (1571) at Evreux, and sometimes entertained the members at his own house in Evreux. He died there in 1606. [M. C. C.]

COSYN, Benjamin, was probably a son of John Cosyn, who in 1585 published sixty psalms in six parts in plain counterpoint. He was eminent as a composer of lessons for virginals. Many of his pieces are extant. He flourished in the first half of the 17th century. [W. H. H.]

COTILLON (*i.e.* 'a petticoat'). Originally a simple French dance of the age of Louis XIV, which, according to some authors, resembled the Branle, but, according to others, was a variety of quadrille. The modern cotillon is simply a species of quick waltz, of great length and elaborate contrivances, but with no special music: for the different varieties of it, waltzes, polkas, mazurkas, and galops, are employed. [E. P.]

COTTAGE PIANO (Fr. *Piano droit*; Ital. and Ger. also Fr. *Pianino*). An upright pianoforte usually about four feet high, invented early in this century, nearly at the same time as the Cabinet piano, but less thought of for some years, until the more convenient height and better action of the lower instrument, combined with cheaper construction, found appreciation, and brought about the displacement of the Cabinet and the once familiar Square. To Robert Wornum the younger, whose patent (No 3419) for an upright, with diagonal strings, was taken out in 1811, is due the invention and earliest manufacture of oblique and vertical cottage pianofortes in England. In the year 1815 Ignace Pleyel, founder of the house of Pleyel, Wolff, et Cie., employed Henri Pape, an ingenious mechanician, to organise the introduction of the construction of these instruments in Paris (Pape, Sur les Inventions, etc.; Paris, 1845), from which beginning arose the important manufacture of French cottage pianos. In Germany and America upright pianos have not made much way. [See Pianoforte, also Cabinet Piano, Oblique, and Piccolo.] [A. J. H.]

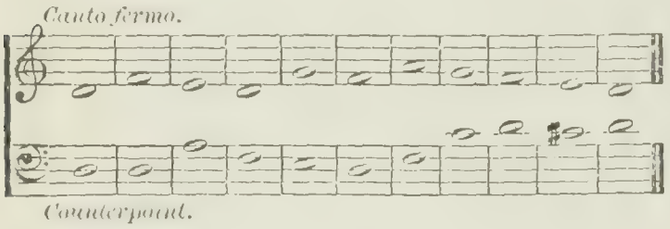
COTUMACCI, or CONTUMACCI, Carlo, born at Naples 1698, died there 1775; pupil of A. Scarlatti, succeeded Durante at S. Onofrio; organist and prolific composer of church music. He wrote 'Regole dell' accompagnamento' and 'Trattato di contrapunto,' works which have remained in MS., excepting some 'Partimenti,' published by Choron in his 'Principes de composition des écoles d'Italie' (Paris 1808). [M. C. C.]

COUAC (French for 'quack'), a sudden horrible noise to which any clarinet is liable when the reed is out of order and the wind not quite under control. Called also 'the goose.' (See a good story in Spohr, Selbstbiographie, i. 167.)

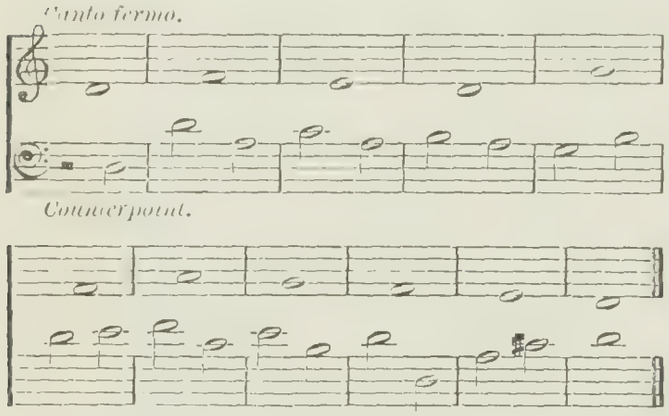
COUNTERPOINT is 'the art of combining melodies.' Its name arose from the ancient system of notation by points or 'pricks.' When one set of points was added to another, to signify the simultaneous performance of various melodies agreeing in harmony, it was called 'point against point'—i. e. contrapunctum, or counterpoint. Counterpoint is usually divided into two kinds—plain and double—and each of these is subdivided into various orders or species. There are very stringent rules about the use of different intervals in plain counterpoint, which are more or less relaxed in modern music; when, however, they are fully observed, the piece is said to be written in 'strict counterpoint.' It is usual to take some fragment of an old chant or chorale as the 'canto fermo' or plain-chant, to which other parts or melodies are added as accompaniments according to the rules above referred to. This is called 'adding a counterpoint to a given subject.'

The difference between the ancient strictness and modern laxity in plain counterpoint chiefly relates to the admission of consecutive octaves and fifths by contrary motion, even between extreme parts, and the doctrine of false relations, especially that of the tritone. Plain counterpoint, however, is most useful *as a study*, whereby facility may be acquired in conquering difficulties arising from the various motions of the different parts in a piece of music. It is obvious, therefore, that the more stringent rules should be observed by students with a view to this particular object, and that therefore they are enforced in the best text-books.

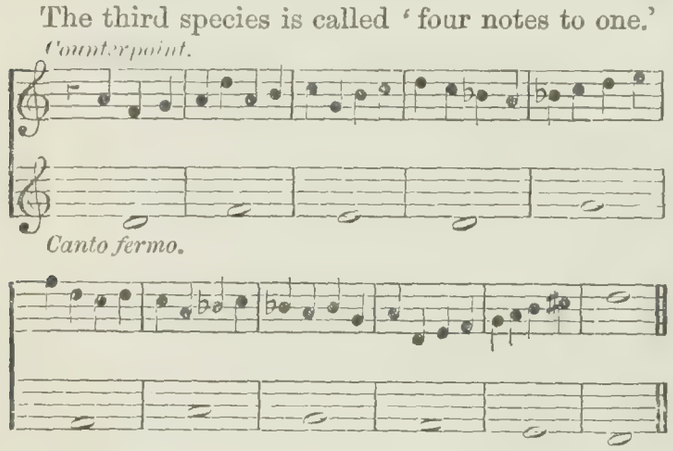
Plain counterpoint is generally divided into five species. The first is called 'note against note.'



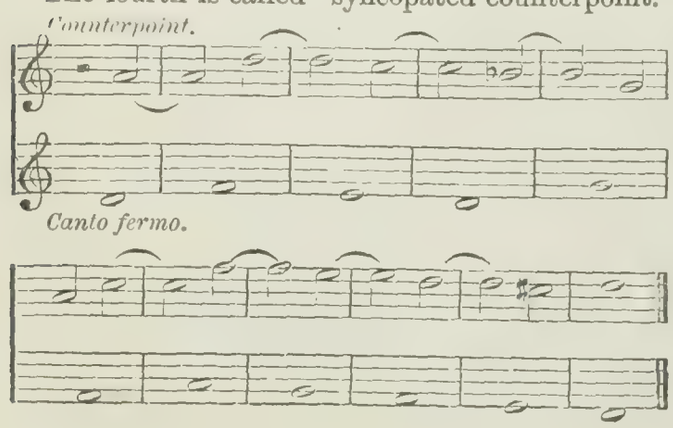
The second species is called 'two notes to one.'



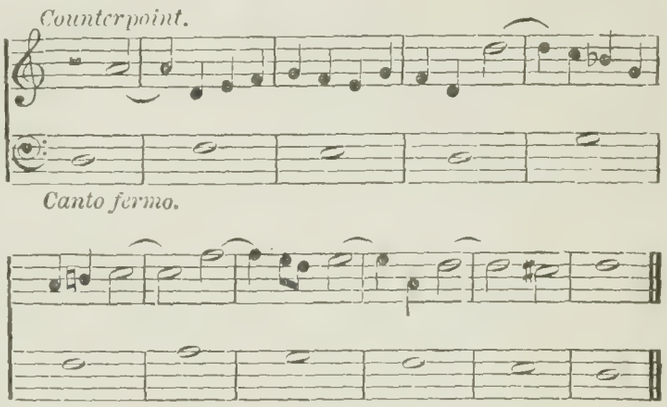
The third species is called 'four notes to one.'



The fourth is called 'syncopated counterpoint.'



The fifth species is called 'florid counterpoint,' and is a combination or rather alternation of the last three, with certain ornamental variations peculiar to itself.

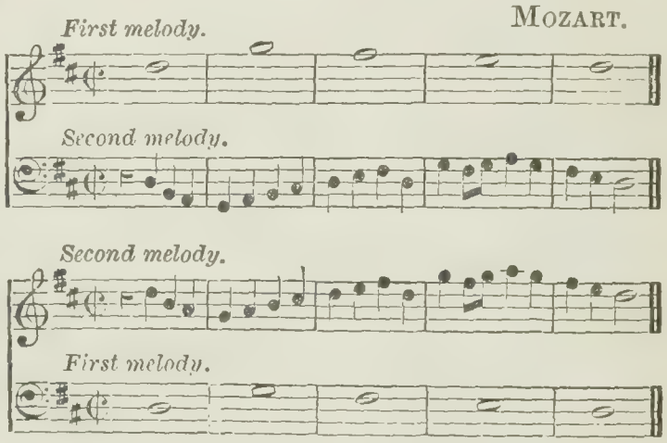


Plain counterpoint may be in any number of parts, and the canto fermo may be assigned to the upper, middle, or lowest parts, according to circumstances.

Double counterpoint is when two or more melodies are so constructed that either of them may form a correct bass to the others; and when the various melodies may, by transposition, be placed in any relative order of acuteness, without infringing the laws of harmony. These transpositions may be such as to produce counterpoints at the octave, tenth, twelfth, or any other interval, but the most usual is double counterpoint at the octave.

Examples of various double counterpoints—

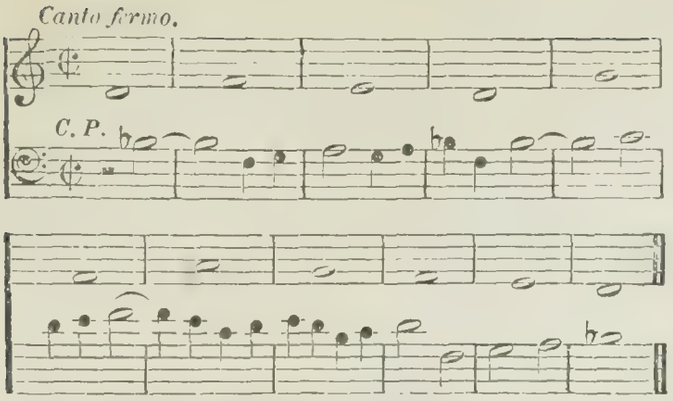
MOZART.



The above is a specimen of double counterpoint at the *octave*.

The next species is at the *tenth*, on a Canto fermo.

FUX.



The above is double counterpoint at the tenth below.

Triple or quadruple counterpoints consist of three or four melodies so adopted that any of them may be a bass to the other. This can only be done with counterpoint at the octave.

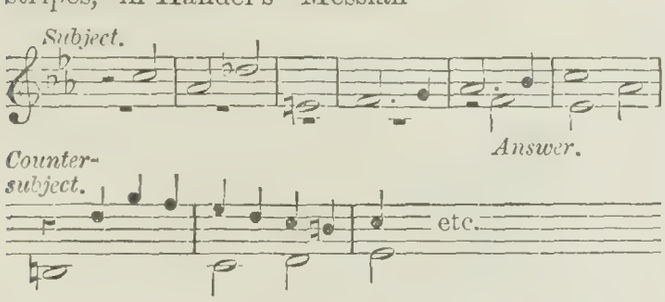
Counterpoints may also be constructed by contrary motion, or by augmentation, or diminution, or retrogression. In compositions in more than two parts, the counterpoint is often confined to two parts, while the others are free accompaniments in order to fill up and complete the harmony.

In a fugue the subject and countersubject are necessarily constructed in double counterpoint. [See article FUGUE.]

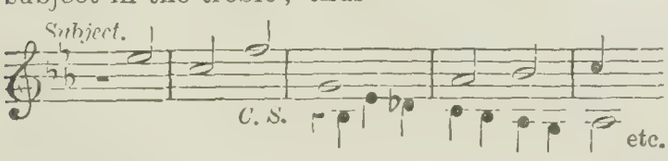
For a good example of counterpoint at the twelfth and in diminution, see the fine chorus 'Let all the Angels of God,' in Handel's 'Messiah.'

For an example of five subjects in double counterpoint at the octave, see the finale of Mozart's 'Jupiter' Symphony. [F.A.G.O.]

COUNTERSUBJECT. When the subject of a fugue has been proposed by one voice it is usual for the answer, which is taken up by another voice, to be accompanied by the former with a counterpoint sufficiently recognisable as a definite subject to take its part in the development of the fugue, and this is called the countersubject; as in the chorus 'And with his stripes,' in Handel's 'Messiah'—

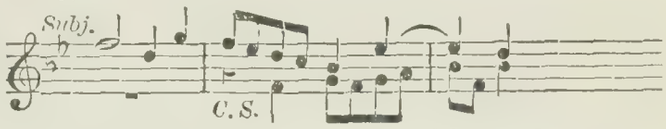


It should be capable of being treated with the original subject in double counterpoint—that is, either above or below it, as in the chorus just named, where it first appears in an upper part, but further on in the tenor, with the original subject in the treble; thus—



But it is allowable to alter it slightly when thus treated, so long as its character is distinctly marked. The principal subject of the above was a favourite with the composers of the last century; instances of it with different countersubjects will be found in Handel's 'Joseph,' in Mozart's Requiem, and in a quartet of Haydn's in F minor; also in Corelli's Solos, op. 1, No. 3.

When a second subject appears simultaneously with the first proposition of the principal subject it is common to speak of it as the countersubject, as in the following, by Handel (6 organ fugues no. 3)—



but many theorists think that this tends to confusion, and wish it to be called a second subject. Cherubini held that a fugue could not have more than one principal subject, and that therefore the terms first, second, or third countersubject should be used to designate any subjects which follow after the first; but the question does not seem to be of any very great importance.

For further treatment of this question see FUGUE. [C.H.H.P.]

COUNTERTENOR. See ALTO.

COUNTRY-DANCE. See CONTREDANSE.

COUPART, ANTOINE MARIE, born in Paris 1780, died there 1854, originator and editor of the 'Almanach des Spectacles' (Paris 1822–1836). Coupart was for many years an employé in the 'Bureau des journaux et des théâtres' and had special opportunities for gaining his information. He also wrote vaudevilles and comedies, and edited several collections of songs. [M.C.C.]

COUPERIN, FRANÇOIS, called, like Louis XIV, 'Le Grand,' was born at Paris 1668, and died there 1733. In 1696 he became organist of St. Gervais, in which office, from about 1650 to 1700, he was both preceded and succeeded by members of the Couperin family, who were all professional musicians. But though he is reported to have been a first-rate organist, his reputation rests upon his various suites of pieces for the 'clavecin,' his excellent Méthode for that instrument, and his proficiency as an executant upon it. It is of particular interest for historians of music, as well as for professed pianists, to note the unmistakeable influence which Couperin's suites and Méthode had upon Sebastian Bach, both in his practice (mode of touch, fingering, execution of 'les agrémens'—shakes, turns, arpeggii, etc.) [AGREMENTS] and in the shape and contents of some of his loveliest contributions to the literature of the instrument, such as his suites and partitas. The principal pieces in Bach's 'Suites françaises,' 'Suites anglaises,' 'Partitas,' and even in some of his solo works for violin and violoncello, as well as in his suites for stringed or mixed stringed and wind instruments—'Concerti Grossi,'—the allemandes, courantes, sarabandes, gavottes, gigues, etc., are frequently in close imitation of the French types of dance tunes then current, and of which Couperin's suites furnished the best specimens. Bach here and there goes to the length of

copying the curious rhythmical oddities which give to some of Couperin's pieces, particularly his courantes, an air of stiffness and angularity akin to ill-carved wooden puppets:—compare Bach's second courante, in the first of the Suites anglaises, particularly the first Double thereof, or the courante in the fourth Partita in D major, with Couperin's courantes in G minor and D minor, C minor, A major, and B minor, from the first, second, third, fifth, and eighth 'ordre' of his 'Pieces de clavecin.' A distinction should be made between Couperin's type of 'courante' and the Italian 'corrente,' as it is to be found in Corelli's works—of which latter type Bach also gives many specimens. [COURANTE.] Couperin's suites, in a word, are a sort of refined ballet music. He has re-set the dances played by the orchestra in Lully's operas for the clavecin, and the theatrical twang noticeable in the quaint titles of many of the pieces—for instance, 'La majestueuse,' 'L'enchanteresse,' 'La prude,' 'La flatteuse,' 'La voluptueuse,' 'Les enjouments bachiques,' 'Tendresses bachiques,' 'Fureurs bachiques,' etc.—has stood in the way of a thorough musical development.

Couperin's published works are four sets of 'Pièces de clavecin'; his 'Méthode, ou l'art de toucher le clavecin, y compris huit Preludes'; 'Les gouts reunis, ou nouveaux concerts, augmentés de l'apothéose de Corelli'; 'L'apothéose de l'incomparable Lully'; 'Trios for two violins and bass'; and 'Pièces de viole.' A careful reprint of his suites for the clavecin, of which two volumes have hitherto appeared, is being edited by Brahms. [E. D.]

COUPLER. All modern organs are provided with mechanical appliances called 'couplers.' These useful adjuncts are of two general kinds—'manual couplers' and 'pedal couplers.' (1) The former operate in one of three ways: either by taking down on one manual the key corresponding to that played on another, in which case it is a '*unison* coupler'; or by taking down the octave above the note pressed down, when it forms an '*octave* coupler,' sometimes incorrectly called a 'super-octave coupler'; or by operating on the octave below, forming a 'sub-octave coupler.' The octave and sub-octave couplers sometimes act on the manual on which the note is struck. The couplers are put in action by draw-stops inscribed according to circumstances—as 'Swell to Great,' 'Great to itself,'—or by pedals. Manual couplers date back at least as far as 1651, when Geissler's organ at Lucerne was completed; which, according to the account formerly existing over the keys, contained 'several registers, whereby one may make use of the three manuals together, or of one or two of them separately.'

(2) A pedal coupler attaches a particular manual to the pedal-clavier; and by bringing the lower $2\frac{1}{2}$ octaves of the compass of the manual under the control of the feet, produces the effect of a third hand on any manual required. [E.J.H.]

COURANTE (Ital. *Corrente*). (1) A dance of French origin, the name of which is derived from *courir*, to run. It is in 3–2 time, of rather rapid movement, and begins with a short note (usually a quaver) at the end of the bar. It is distinguished by a predominance of dotted notes, as in this, from Bach's 'English Suites,' No. 4,

and requires a staccato rather than a legato style of performance. Like most of the other old dances, it consists of two parts, each of which is repeated. A special peculiarity of the courante is that the last bar of each part, in contradiction to the time-signature, is in 6–4 time. This will be seen clearly by an extract from the movement quoted above:—

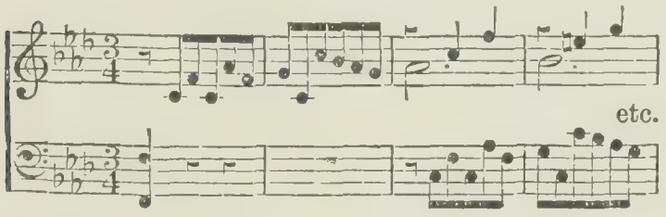
As a component of the suite, the Courante follows the ALLEMANDE, with which in its character it is strongly contrasted. In losing its connection with the dance, it underwent a slight modification: whereas in its earlier shape the 6–4 rhythm was only to be found in the concluding bar of each part, courantes are frequently to be met with in suites wherein the two rhythms are mixed up, and sometimes even where, in spite of the time-signature, the 6–4 rhythm predominates throughout. This is especially the case in many of those by Couperin. The endeavour to bring out these various features clearly and prominently, without injuring the flow of the whole, led to the adoption of the polyphonic style, by which the Courante is so strongly contrasted with the Allemande. Its chief points may be briefly summed up thus—triple time, prevalence of dotted rhythms, alternations of 3–2 and 6–4 times, and polyphonic treatment.

(2) The Italian courante (*Courante Italienne*), called also, like the preceding, simply *Corrente* or *Courante*, is a different form, quite independent of that just mentioned. It answers more nearly to the etymological meaning of its name, consisting chiefly of *running* passages. This courante is also in triple time—usually 3–8, but sometimes 3–4—and of rapid tempo, about allegro, or allegro assai. It is thus, like the French courante, contrasted with the allemande. As an example of this class may be

taken the following from Bach's 'Partita' No. 5 :—

Other specimens of this kind of courante may be found in No. 5 of Handel's 'First Set of Lessons,' and in Nos. 5 and 6 of Bach's 'Suites Françaises,' these last being in 3-4 time. They are also frequent in Corelli's 'Violin Sonatas.'

(3) One more species of courante remains to be noticed, which is founded upon, and attempts to combine the two preceding ones, but with the peculiarity that the special features of both—viz. the French change of rhythm, and the Italian runs—are not introduced. It is in fact a hybrid possessing little in common with the other varieties, except that it is in triple time, and consists of two parts, each repeated. Most of Handel's courantes belong to this class. The commencement of one, from his 'Lessons,' Bk. i. No. 8, will show at once the great difference between this and the French or Italian courante.



Bach, on the other hand, chiefly uses the first kind of courante, his movements more resembling those of Couperin. [E. P.]

COURTEVILLE, Raphael, was one of the gentlemen of the Chapel Royal in the reign of Charles I. He lived through the interregnum, resumed his place in the chapel on its re-establishment in 1660, and died Dec. 28, 1675.

His son Raphael, was brought up as a chorister in the Chapel Royal. As a composer of songs his productions abound in the collections published in the latter part of the 17th century and at the commencement of the next. His first printed work was 'Six Sonatas for two Violins,' and he also produced, about 1685, Sonatas for two Flutes. In 1691 he was appointed the first organist of St. James's church, Piccadilly, for which he composed the psalm tune well known by the name 'St. James's.' In 1696 he was one of the composers associated with Henry Purcell in setting the third part of D'Urfey's 'Don Quixote.' He is supposed to have died about the year 1735.

His son Raphael, succeeded his father as organist of St. James's church. He was a political writer of some repute and believed to be the author of some articles in 'The Gazetteer,' a paper which supported Sir Robert Walpole's administration, whence he was nicknamed by the opposite party, 'Court-evil.' He died in 1771.

John Courteville, probably the brother of Raphael the elder, was the composer of several songs which appeared in 'The Theater of Music,' 1685-87. [W. H. H.]

COURTOIS, Jean, eminent composer, lived in the first half of the 16th century, chapel-master to the Archbishop of Cambray in 1539 when Charles V passed through that city on his way to Ghent, and composed a motet in 4 parts, 'Venite populi terrae,' which was performed in the Cathedral. Eight of his masses are in the Royal Library at Munich, and one in the library at Cambray. He composed many motets, published in the following collections, 'Fior de' Motetti' (Venice 1539); 'Selectissimae . . . Cantiones' (Augsburg 1540); 'Novum et insigne opus musicum' (Nuremberg 1537); 'Liber quartus : XXIX musicales quatuor etc.' (Paris 1534); 'Psalmorum selectorum' (Nuremberg 1539); 'Cantiones sacrae' (Antwerp 1546); and in 3 vols of motets published at Lyons (1532-1538). His French songs include a canon and two songs in 5 and 6 parts in 'Chansons à 4, 5, 6, et 8 parties, de divers auteurs' (Antwerp 1543-1550); 'Si par souffrir,' in 'Trente chansons . . . à 4 parties' (Paris); and two songs in 'Trente-cinq livres de Chansons nouvelles' (Paris 1532-1549). [M. C. C.]

COUSSEMAKER, Charles Edmond Henri de, a distinguished French writer on the history of music, born at Bailleul (Nord), April 19, 1805 (not 1795). His family dates from the fifteenth century, and had for many generations held important magisterial posts in Bailleul; his father, a 'juge de paix,' destined him for the law; but his musical aptitude was such that at ten he could play any piece upon the piano at sight. He also learned the violin and violoncello. He was educated at the Douai 'Lycée,' and took lessons in harmony from Moreau, organist of St. Pierre. In 1825 he went to Paris, and studied counterpoint under Lefebvre. The recent researches of Fétis had roused a general interest in the history of music, and Coussemaker's attention was turned in that direction. Having completed his studies he was appointed 'juge' successively at Douai, Bergues, Hazebrouck, Dunkerque, and Lille. He died Jan. 10, 1876. He was a member of the 'Institut' for twenty years, and belonged to several other learned societies, besides being a 'chevalier' of the Legion of Honour, and of the order of Leopold of Belgium. His works are 'Mémoire sur Hucbald,' &c. (1841); 'Notices sur les collections musicales de la bibliothèque de Cambrai,' etc. (1852); 'Histoire de l'harmonie au moyen âge' (1852); 'Trois chants historiques' (1854); 'Chants populaires des Flamands' (1856); 'Chants liturgiques de Thomas à Kempis' (1856); 'Notice sur un MS. musical de . . . S. Dié' (1859); 'Drames liturgiques,' etc. (1861); 'Messe du XIII^e siècle,' etc. (1861); 'Scriptorum de musica medii ævi, nova series'[1] (1864-76, 4 vol.); 'Les harmonistes des XII^e et XIII^e siècles' (1864); and 'L'art harmonique au XII^e et XIII^e siècles' (1865). He has also edited the works of Adam de la Halle

[1] In continuation of Gerbert's 'Scriptores ecclesiastici.'

(Paris, 1873). At the time of his death he was preparing a continuation of his 'Art harmonique' to the fourteenth century. His legal writings are good, especially one on Flemish law. In early life he composed some masses and other church music. In spite of considerable errors his works form a most important contribution to the history of music. [F. G.]

COUSSER or KUSSER, Johann Sigismund, son of a musician at Presburg; born there 1657, died in Dublin 1727. He studied six years in Paris under Lulli, and on his return to Germany was appointed chapel-master at Wolfenbüttel, and at Stuttgart. He lived at Hamburg from 1693 to 1697, conducting the performances at the opera, and is said to have been one of the first to introduce the Italian method of singing into Germany. Between 1700 and 1705 he made two journeys to Italy for study. Soon after, he came to London, and in 1710 received an appointment in the Cathedral of Dublin, of which he called himself chapel-master. He was also conductor of the King's band in Ireland until his death. His published works comprise the operas 'Erindo' (1693) 'Porus,' 'Pyramus and Thisbe' (1694), 'Scipio Africanus' (1695), and 'Jason' (1697), all performed at Hamburg; 'Apollon enjoué,' six operatic overtures and airs; an opera 'Ariadne'; and 'Heliconische Musenlust,' a collection of airs from Ariane (Nuremberg 1700); an Ode on the death of Arabella Hunt; and a 'Serenade' for the King's birthday (1724). [M. C. C.]

COVENT GARDEN THEATRE, opened Dec. 7, 1732, under the management of Rich, who moved there with all his company from the theatre he had previously directed in Lincoln's Inn; burned on the night of Sept. 19, 1808; new theatre opened Sept. 18, 1809; converted into an opera-house 1847; burnt down 1856; reconstructed and opened again as an opera-house 1858. Though licensed for the performance of the higher class of dramatic works, to which the name of 'legitimate' is given, Covent Garden Theatre has been the scene of all kinds of theatrical representations; and two years after the first opening of the theatre, in 1734, we find the bill for March 11 announcing 'a comedy called The Way of the World, by the late Mr. Congreve, with entertainments of dancing, particularly the Scottish dance, by Mr. Glover and Mrs. Laguerre, Mr. Le Sac and Miss Boston, Mr. de la Garde and Mrs. Ogden; with a new dance called Pigmalion, performed by Mr. Malter and Mlle. Sallé.' 'No servants,' it is stated, in a notification at the end of the programme, 'will be permitted to keep places on the stage.' Mlle. Sallé is said on this occasion to have produced the first complete *ballet d'action* ever represented on the stage. She at the same time introduced important reforms in theatrical costume. [See Ballet.] The chief composer of eminence connected with the theatre was Sir Henry Bishop, who between 1810 and 1824 produced at Covent Garden no less than fifty musical works of various kinds, including 'Guy Mannering,' 'The Miller and his Men,' 'The Slave,' and 'Clari,' besides adaptations of Rossini's 'Barber of Seville,' Mozart's 'Marriage of Figaro,' and other celebrated operas. 'Der Freischütz,' soon after its production in Germany, was brought out in an English version both at Covent Garden and at Drury Lane (1824). So great was its success that Weber was requested to compose for Covent Garden an entirely new opera. 'Oberon,' the work in question, was brought out in 1826 (April 12), when, though much admired, it failed to achieve such popularity as 'Der Freischütz' had obtained. It has been said that Weber was much affected by the coolness with which 'Oberon' was received. An excellent French critic, the late M. Scudo, writing on this subject in the 'Revue des Deux Mondes,' records the fact that 'Oberon' was very successful on its first production at Covent Garden, and adds that it was 'received with enthusiasm by those who were able to comprehend it.' An English musical journal, the 'Harmonicon,' published a remarkable article on 'Oberon,' in which, says M. Scudo, 'all the beauties of the score were brought out with great taste. It is impossible,' he continues, 'to quote an instance of a great man in literature or in the arts whose merit was entirely overlooked by his contemporaries. As for the death of Weber it may be explained by fatigue, by grief without doubt, but, above all, by an organic disease from which he had suffered for years.' Nevertheless the enthusiasm exhibited by the public at the first performance of 'Oberon' was not maintained at the following representations. The masterpiece of the German composer experienced much the same fate as 'Guillaume Tell' in Paris. In a letter to his wife, written on the very first night of performance, Weber says, 'My dear Lina, Thanks to God and to his all powerful will I obtained this evening the greatest success of my life. The emotion produced by such a triumph is more than I can describe. To God alone belongs the glory. When I entered the orchestra, the house, crammed to the roof, burst into a frenzy of applause. Hats and handkerchiefs were waved in the air. The overture had to be executed twice, as had also several pieces in the opera itself. At the end of the representation I was called on to the stage by the enthusiastic acclamations of the public; an honour which no composer had ever before obtained in England. All went excellently, and every one around me was happy.'

Between 1826 and 46 operas and musical dramas were from time to time played at Covent Garden. But it was not until 46 that the theatre was turned permanently into an opera-house; when, with the interior reconstructed by Mr. Albano, it was opened, in the words of the prospectus, 'for a more perfect representation of the lyric drama than has yet been attained in this country.' The director was Mr. Frederick Beale (of the firm of Cramer, Beale, & Co.), with whom was associated Signor Persiani, husband of the eminent prima donna of that name, and others. The musical conductor was Signor, now Sir Michael, Costa. In the company were in-

cluded Madame Grisi and Signor Mario, who with Signor Costa and nearly all the members of his orchestra had suddenly left Her Majesty's Theatre for the new enterprise, in which they were joined by Mme. Persiani, Signor Tamburini, Signor Ronconi, and Mlle. Alboni, who, on the opening night—April 6, 47—sang (as Arsace in 'Semiramide') for the first time on this side of the Alps. The management of the Royal Italian Opera, as the new musical theatre was called, passed after a short time into the hands of Mr. Delafield, who was aided by Mr. Gye; and since Mr. Delafield's bankruptcy the establishment has been carried on solely by Mr. Gye (1851), who, when the theatre was burned down in 1862, rebuilt it at his own expense from the design of Mr. Edward Barry, R.A. The celebrated prima donna, Adelina Patti, made her début at the Royal Italian Opera in 1862, when she sang for the first time on the boards of a European theatre. Mlle. Lucca and Mlle. Albani, Signori Tamberlik and Graziani, may be mentioned among other artists of European fame who have appeared at the Royal Italian Opera. For some dozen years (between 1840 and 1855) M. Jullien directed promenade concerts at this theatre; and from time to time, during the winter months, performances of English opera have been given at Covent Garden. Thus Balfe's 'Rose of Castille,' 'Satanella,' and 'Armourer of Nantes,' Wallace's 'Lurline,' and Benedict's 'Lily of Killarney,' were produced here under the management of Miss Louisa Pyne and Mr. William Harrison. [H. S. E.]

COWEN, Frederic Hymen, born Jan. 29, 1852, at Kingston, Jamaica, exhibited early an extraordinary love of music, was brought to England by his parents when four years old, and placed under the tuition of Sir J. Benedict and Sir J. Goss, whose pupil he remained until the winter of 1865. He then studied at the conservatoires of Leipzig and Berlin, returning to London in 1868. Amongst his early works are an operetta entitled 'Garibaldi,' a fantasie-sonata, a trio, quartet, pianoforte concerto, and a symphony in C minor. He has also written a cantata, 'The Rose Maiden' (1870); the incidental music to Schiller's 'Maid of Orleans' (1871); a festival overture for Norwich (1872); 'The Corsair,' a cantata composed for the Birmingham Festival, 1876, and a symphony in F major. On Nov. 22, 1876, his opera of 'Pauline' was brought out by the Carl Rosa company at the Lyceum Theatre with great success. Mr. Cowen is also the composer of many popular songs.

COX AND BOX, a triumviretta. A musical farce, altered from Madison Morton's 'Box and Cox' by F. C. Burnand, music by A. Sullivan. Produced at the Adelphi, May 11, 1867.

CRAMER, a family of German musicians, of whom the head was Jacob Cramer, born at Sachau in Silesia 1705, flutist in the then celebrated band at Mannheim, where he died in 1770. Of his sons, Johann, born at Mannheim 1743, was drummer in the court band at Munich, and Wilhelm, born at Mannheim 1745, made himself a considerable reputation as a violinist and leader. He was a pupil of Johann Stamitz, sen., and of Cannabich, and when still very young gave evidence of unusually brilliant abilities. His contemporaries declared that his playing united the facility of Lolli with the expression of Franz Benda. At 16 he was admitted into the band at Mannheim, but left it after his father's death for London, where he was well received in 1772, and soon obtained a creditable position. His first appearance was March 22, 1773. He was appointed head of the king's band, and leader at the Opera and Pantheon, the Antient Concerts, and the Professional Concerts. He was famous as the leader of the Handel Festivals at Westminster Abbey in 1784 and 87. His last appearance was at the Gloucester Festival in 1799, and he died in London Oct. 5 of that or the next year. As a solo player he was for a time considered to be without a rival in England till superseded by Salomon and Viotti. He published eight concertos (for the most part in Paris), several solos and trios, but they are of no value. Of his sons are known, Franz, born 1772, a violinist of repute in London, died 1848; Carl, born 1780, a good pianist and valued teacher; and finally, Johann Baptist, the best known of the whole family, an eminent pianist, and one of the principal founders of the modern pianoforte school, born at Mannheim Feb. 24, 1771. He was but a year old when his father settled in London, and it was there that he lived and worked for the greatest part of his life. To his father's instruction on the violin and in the elements of the theory of music, pianoforte playing was added, and for this the boy manifested the most decided preference and unmistakable talent. His teachers were a certain Benser, Schroeter, and above all, Muzio Clementi, under whom he studied for two years till Clementi's departure in 1774. His mind and taste were formed on Handel, Bach, Scarlatti, Haydn, and Mozart, and by this means he obtained that musical depth and solidity so conspicuous in his numerous works. Cramer was in the main self-educated in theory and composition. He had, it is true, a course of lessons in thoroughbass from C. F. Abel in 1785, but his knowledge was chiefly acquired through his own study of Kirnberger and Marpurg. From 1788 Cramer undertook professional tours on the continent, and in the intervals lived in London, enjoying a world-wide reputation as pianist and teacher. In 1828 he established the firm of J. B. Cramer and Co., music-publishers, which, besides bringing out his own compositions, was specially employed in publishing the older classical works. After a residence of some years in Paris he returned in 1845 to London, and passed the rest of his life in retirement. He lived to play a duet with Liszt in London, and died April 16, 1858. There are references to him in Beethoven's letters of June 1, 1815, and March 5, 1818, and frequent notices in Moscheles's Life. Ries has left on record (Notizen, p. 99), that John

Cramer was the only player of his time of whom Beethoven had any opinion—'all the rest went for nothing.' [A. M.]

J. B. Cramer's playing was distinguished by the astonishingly even cultivation of the two hands, which enabled him, while playing legato, to give an entirely distinct character to florid inner parts, and thus attain a remarkable perfection of execution. He was noted among his contemporaries for his expressive touch in adagio, and in this, and in facility for playing at sight, he was able when in Paris to hold his own against the younger and more advanced pianists. His improvisations were for the most part in a style too artistic and involved for general appreciation. Cramer's mechanism exhibits the development between Clementi and Hummel, and is distinguished from the period of Moscheles and Kalkbrenner which followed it, by the fact that it aimed more at the cultivation of music in general than at the display of the specific qualities of the instrument. All his works are distinguished by a certain musical solidity, which would place them in the same rank with those of Hummel, had his invention been greater and more fluent; but as it is, the artistic style, and the interesting harmony, are counterbalanced by a certain dryness and poverty of expression in the melody. It is true that among his many compositions for pianoforte there are several which undeniably possess musical vitality, and in particular his 7 concertos deserve to be occasionally brought forward; but, speaking generally, his works (105 sonatas, 1 quartet for pianoforte, 1 quintet, and countless variations, rondos, fantasias, etc.) are now forgotten. In one sphere of composition alone Cramer has left a conspicuous and abiding memorial of his powers. His representative work, '84 Studies in two parts of 42 each,' is of classical value for its intimate combination of significant musical ideas, with the most instructive mechanical passages. No similar work except Clementi's 'Gradus ad Parnassum' has been so long or so widely used, and there are probably few pianists who have not studied it with profit. It forms the fifth part of Cramer's 'Grosse practische Pianoforte-Schule' (Schuberth, Leipsic), and has appeared in numerous separate editions. Of these the earliest is probably the lithograph edition of Breitkopf & Härtel, of which the second part appeared in 1810; next in importance ranks the last that was revised by Cramer himself, viz. the original English edition of Cramer & Co., which contained, as op. 81, '16 nouvelles Études,' making in all 100; and finally an edition without the additional Nos., revised by Coccius, and published a few years later than that last mentioned, by Breitkopf & Härtel. A selection of '50 Études,' edited by von Bülow (Aibl, Munich), is specially useful to teachers from the excellent remarks appended to it, though, on the other hand, it contains a number of peculiarities which may or may not be justifiable, the editor having transposed one of the studies and modified the fingering of them all to meet the exigencies of the modern keyboard. The above edition in 100 numbers must be distinguished from the 'Schule der Geläufigkeit' (op. 100), also containing 100 daily studies, and which forms the second part of the 'Grosse Pianoforte-Schule,' and should be used as a preparation for the great 'Études.'

If it is asked, When did Cramer flourish, and what does he represent to us? the answer usually returned is that he was born after Clementi and died after Hummel, and that he forms the link between those two great players and writers for their instrument. But no pianist with his eyes open would commit himself to such a statement, which rests solely upon two dates of birth and death, and leaves out of sight every spiritual connection, every indication of mental paternity and relationship. The truth is that Cramer does not surpass Clementi as regards the technical treatment of the pianoforte, but stops considerably short of him: Cramer's best sonatas are as much more tame and timid than Clementi's best, as his most valuable études are technically easier and less daring than the chefs-d'œuvres of Clementi's Gradus. Spiritually, though not mechanically, Cramer occupies a field of his own, which all pianists respect. Many of his études are poems, like Mendelssohn's Songs without words. But in his sonatas, etc., he moves in a restricted groove of his own, near the highway of Mozart. The name 'J. B. Cramer' really signifies Cramer's Études—let us say some forty or fifty out of the hundred he has published. These certainly are good music—a few, perhaps a dozen, even beautiful music, and always very good practice. But pitted against forty or fifty out of the hundred numbers of Clementi's Gradus, which are equally good music, and decidedly better practice, they sink irretrievably.

The treatment of the pianoforte as distinct from the harpsichord, if pursued along its plain and broad high-road does not necessarily touch upon Cramer. It stretches from Clementi to Beethoven on the one side, from Mozart to Hummel on the other; from Mozart *viâ* Hummel, and Clementi *viâ* Field, to Chopin; and from Hummel, *viâ* Chopin and Beethoven, to Liszt. Cramer, like Moscheles after him, though not of the first authority, must be considered one of the fathers of the church of pianoforte playing, and worthy of consultation at all times. [E. D.]

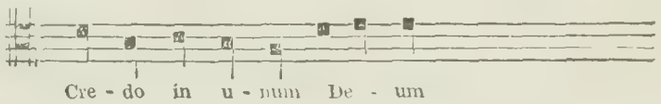
CRAMER & CO. This eminent music publishing house began business in the year 1824 in the premises now occupied by them. Mr. J. B. Cramer's popularity and influence soon drew around him a goodly proportion of the professors of the day, who with his own pupils created a large circulation for the pianoforte works of the firm. The catalogue of publications continued on the increase until, in the year 1830, the firm bought the whole of the music plates belonging to the Harmonic Institution, which contained a considerable portion of the works of Dussek, Clementi, Haydn, Herz, Hummel, Mozart, and Steibelt, besides a few of Beethoven and Moscheles, with Handel's choruses arranged as

solos and duets, many of the popular songs of C. Horn, the operas 'Oberon' and 'Freischütz,' the oratorio of 'Palestine' by Dr. Crotch, and a large number of Italian songs and duets by Gabussi, Meyerbeer, Mozart, Pacini, Paer, Rossini, Vaccaj, and others, thus giving the house a very strong position in the music trade. Upon this followed the English operas of Balfe, Benedict, and Barnett, the glees of Horsley and Calcott, the songs of Neukomm, pianoforte works of Döhler, Moscheles, Thalberg, Leopold de Meyer, etc. Between 1830 and 40 Mr. Cramer was much abroad, and in 1843 Mr. Addison retired from the business and was succeeded by Mr. W. Chappell, when the firm became Cramer, Beale, and Chappell. In 1845 Vincent Wallace returned from America, and Cramer & Co. secured his 'Maritana,' publishing also, as years went on, his other successful works. In 1861 Mr. Chappell retired, and was succeeded in the firm by Mr. George Wood. Mr. Beale dying in 1863 the whole of the business fell into the hands of Mr. Wood, who still carries it on with great success, giving, however, more attention to pianoforte manufacturing than to publishing, having introduced and very extensively carried out a novel mode of supplying pianofortes on a hiring system, which seems to have become very general. [C.H.P.]

CRANG & HANCOCK, organ builders. John Crang, a Devonshire man, settled in London and became a partner with Hancock, a good voicer of reeds. The latter added new reeds to many of Father Smith's organs. Crang altered the old echoes into swells in many organs, as at St. Paul's Cathedral, St. Peter's, Cornhill, etc. There appear to have been two Hancocks, John and James, probably brothers; both are mentioned in the contract for an organ at Chelmsford in 1772. John died in 1792, and James was living in 1820, and probably later. Crang appears to have given his name to Crang Hancock, a pianoforte maker. [V. DE P.]

CREATION, THE. Haydn's first oratorio, written at the suggestion of Salomon. The book of words was selected—originally for Handel—from Genesis and Paradise Lost by Mr. Lidley or Liddell, and translated into German, as 'Die Schöpfung,' with modifications by Baron van Swieten. The music occupied Haydn from 1796 to April 1798, and was produced by a body of Dilettanti at the Schwartzenberg Palace, Vienna, April 29, 1798. 500 ducats were subscribed for Haydn. In 1800 it was published in score at Vienna with German and English words, the latter re-translated by Van Swieten; 510 copies were subscribed for, of which nearly half were for England. It was first performed in London at Covent Garden, March 28, 1800, and in Paris Dec. 24, 1800, when Napoleon I. escaped the infernal machine in the Rue Nicaise. A great performance by the same society as before took place at the University Hall, Vienna, on March 27, 1808, in Haydn's presence, a year and two months before his death. Its popularity in England dates from March 17, 1813, and reached its climax some 20 years ago.

CREDO is the first word of the Nicene Creed in Latin, and is the name by which it is well known to musicians by reason of the magnificent music to which it has been set by the greatest composers for the use of the Roman Church in the Service of the Mass. The traditional figure to which the first sentence is given out by the priest is



and upon this Bach developed the stupendous contrapuntal chorus to those words in his B minor Mass. [C. H. H. P.]

CREED. There are three creeds in use in the services of the English church—the Apostles' Creed, the Nicene, and that known by the name of St. Athanasius.

The first of these is the most ancient, and of unknown origin, and was probably used in early times. It is found in the ancient breviaries of the churches of England, such as those of Sarum and York, in much the same position as it now occupies. In the first Prayer Book of Edward VI it was ordered to be said or sung like the other creeds, but in later revisions the word 'sung' has been removed and it has become the custom only to intone it, and in some churches the intonation is supported by harmonies on the organ, but it has not been definitely set to music for English use.

The Nicene Creed is distinguished in the English church by an extensive musical treatment. It cannot be ascertained when it came into use in the ancient English offices. It is in the breviaries of Sarum, York and Hereford, for use on feasts and solemn occasions. It was looked upon to some extent as a hymn, whence its universal musical treatment. Marbeck's setting of it in the 'Book of Common Praier noted' of 1552 for the use of the English reformed church follows the Roman originals much less closely than most of the other parts of his setting of the service, and is consequently much more free and melodious. Tallis's setting of it is said to resemble the Gregorian Descants of the creed in the Missa de Angelis. Further settings of it both ancient and modern are extremely numerous. Among the ancient ones may be mentioned settings by Bird (in 6 parts), Farrant, Gibbons, Child, Aldrich, Blow, Purcell, Rogers and Bevin. Attempts have been made with very fair success to adapt it to a kind of free chant form, which renders it more available for musical performance by parish choirs and general congregations.

The Athanasian Creed, as it is now called, was formerly known very generally as the Psalm 'Quicunque vult'—the first two words of its Latin form. It was sung at Prime after certain other psalms, and the custom of singing it as a psalm has continued in the Roman church to the present day, it being pointed and divided into paragraphs after the manner of psalms, and

answering in its construction to the principles of ancient Hebrew poetry. The chant most commonly used is a very simple one by Tallis (see p. 337 *a*). There have been many others specially written for it both in ancient and modern times. It has never been customary to adapt it to more elaborate forms of composition. [C.H.H.P.]

CREMONA, a considerable town in Lombardy, on the river Po, was for the space of two centuries, from about 1550 to 1750, the seat of the famous Cremona school of violin-makers. The shape and construction of the violin, and the other instruments belonging to the tribe, having been finally settled by the great makers of Brescia, Gaspar de Salo and Paolo Maggini (see those names), it was at Cremona that the last step in the art of violin-making was made, which led to that point of perfection from which no further progress has yet been possible or perhaps desirable. The numerous makers of the Amati family (see that name) chronologically head the list of the masters of Cremona: Antonio Stradivari and Josef Guarnerius (see those names) are the greatest of all, and their instruments have never been rivalled. The names of Andreas, Petrus, and Josef Guarnerius (brother of Andreas), Carlo Bergonzi, Guadagnini, Montagnana, Ruggieri, Storione, and Testore (see all these names) make up the list of the masters of this school, whose violins are still highly valued.

The term 'a Cremona,' or 'a Cremonese violin' is often incorrectly used for an old Italian instrument of any make.

'Cremona,' as applied to an organ stop, is a mere ignorant corruption of 'Krumhorn.' [P.D.]

CREQUILLON or CRECQUILLON, one of the most distinguished musicians of the Netherland school in the period between that of Josquin des Prés and that of Lassus and Palestrina (1520–1560). He was attached to the chapel of the Emperor Charles V at Madrid. His compositions are even more numerous than those of his contemporaries Clemens non Papa and Gombert. His masses, motets and chansons appear in all the great collections printed at Louvain and Antwerp in the second half of the 16th century, and some of his works were printed in 1544 (i.e. probably in his life time) at Venice by Gardano. [J.R.S.B.]

CRESCENDO—increasing, i. e. in loudness. One of the most important effects in music. It is expressed by *cresc.* and by the sign $<$. Sometimes the word is expanded—*cres . . . cen . . . do*—to cover the whole space affected. As with so many other things now familiar, Beethoven was practically the inventor of the crescendo. In the works of his predecessors, even in such symphonies as the G minor and 'Jupiter' of Mozart, it is very rarely to be found. Among the most famous instances in Beethoven are that in the 'working out' (after the double bar) of the first movement of the Symphony in B♭ (No. 4). This immortal passage, which so excited the wrath of Weber, begins in the strings and drum *ppp*, and continues so for 13 bars; then a shade louder, *pp*, for 31 bars; and then a crescendo of 8 bars with the same instruments, ending in the reprise of the subject *fortissimo*, and with full orchestra.

Another instance, on a still more extended scale, is in the coda to the last movement of Schubert's Symphony in C (No. 9), where the operation is divided into distinct steps—first 8 bars *ppp*; then 24 bars *pp*; then 12 bars *p*; then 16 bar *crescendo* to *mf*; then 12 bars *crescendo* to *f*; then a *crescendo* of 8 bars to *ff fz*; and lastly a final advance of 36 more to *fff*.

A short crescendo of remarkable effect is found in the Finale to Schumann's D minor Symphony.

In the overtures of Spontini and Rossini the crescendo is employed, with a repetition of the same figure, in a manner at once so effective, so characteristic, and so familiar, that it is only necessary to allude to it here. [G.]

CRESCENTINI, Girolamo, a very celebrated Italian sopranist, who was born in 1766 at Urbania, near Urbino. At the age of ten, he began the study of music, and was afterwards placed with Gibelli, to learn singing. Possessed of a beautiful mezzo soprano voice, and a perfect method of vocalisation, he made his début at Rome in 1783. He then obtained an engagement as *primo uomo* at Leghorn, where he appeared in Cherubini's 'Artaserse.' In the spring of 1785 he sang at Padua in the 'Didone' of Sarti, and was engaged for Venice. In the following summer he was at Turin, where he sang Sarti's 'Ritorno di Bacco.' He now came to London, and remained sixteen months. He was here thought so moderate a performer that, before the season was half over, he was superseded by Tenducci, an old singer, who had never been first-rate, and had scarcely any voice left. 'It is but justice,' says Lord Mount-Edgcumbe, 'to add that, when he was here, Crescentini was very young, and had not attained that excellence which has since gained him the reputation of a first-rate singer. He never returned to this country.' In 1787 he was engaged for the carnival at Milan, and sang for two whole years at the San Carlo in Naples. In 1791 and 93 he appeared at the Argentina at Rome, and in 94 at Venice and Milan. In this last city he arrived at the highest degree of excellence in Zingarelli's 'Romeo e Giulietta.' In 1796 Cimarosa composed expressly for him 'Gli Orazzi e Curiazzi' at Venice. An amusing story is told, that on one occasion, fancying that the dress of the primo tenore (Curiazzio) was more magnificent than his own (as Orazzio), he insisted on its being given up to him. An exchange was therefore made, in spite of the remonstrances of the manager; and throughout the evening a Curiatius, six feet high, was seen wearing a little Roman costume, which looked as if it would burst at any moment, while a diminutive Horatius was attired in a long Alban tunic, with its skirt trailing on the ground. After singing at Vienna, he returned to Milan for the carnival of 1797, for the 'Meleagro' of Zingarelli. At the end of this season he engaged

himself with the Opera at Lisbon, where he sang for the next four years. Returning to Italy, he reappeared at Milan in Mayr's 'Alonzo e Cora' and Federici's 'Ifigenia,' in 1803. He sang at Piacenza, at the opening of the new theatre, and then went to Vienna with the appointment of professor of singing to the Imperial family. Napoleon having heard him there, was so charmed that he determined to engage him permanently, and secured to him a handsome salary. He also gave him the decoration of the Iron Crown, which provoked almost as much discussion as Napoleon's distribution of thrones and sceptres had done. It is related that, in a salon at Paris, when a pompous orator was holding forth on the subject of the honour conferred on Crescentini, and inquired what right he could have to such a distinction, — the beautiful Mme. Grassini, who was present, rose majestically, and with theatrical tone and gesture exclaimed, '*Et sa blessure, monsieur!*' A storm of laughter and applause stopped the discussion. Crescentini sang at Paris from 1806 to 1812, when his voice showed signs of suffering from an uncongenial climate, and he with difficulty obtained permission to retire. He went to Bologna, and then to Rome, where he remained till 1816, when he settled at Naples as professor at the Royal College of Music. He was the last great singer of his school. 'Nothing could exceed,' says Fétis, 'the suavity of his tones, the force of his expression, the perfect taste of his ornaments, or the large style of his phrasing.' In Romeo he affected Napoleon and the whole of the audience to tears by his singing of the prayer, and the air 'Ombra adorata.' The prayer of Romeo was of his own composition, for this excellent singer was also a composer; he published at Vienna in 1797 several collections of *Ariette*, and some admirable exercises for the voice, with a treatise on vocalisation in French and Italian, at Paris. He died at Naples in 1846. [J.M.]

CRESPEL, Guillaume, a Belgian musician living in the latter half of the 15th century, and composer of a lament on the death of Ockenheim, which is of historical importance as giving what may be considered an authentic list of the most distinguished pupils of that master:—

'Agricola, Verbonnet, Prioris,
Josquin des Prés, Gaspard, Brumel, Compère,
Ne parlez plus de joyeux chants, ne ris,
Mais composez un *ne recorderis*
Pour lamenter nostre Maistre et bon père.'

[J.R.S.B.]

CREYGHTON, Rev. Robert, D.D., born about 1639, was the son of the Rev. Dr. Robert Creyghton, Professor of Greek at Cambridge, afterwards Dean of Wells, and in 1670 Bishop of Bath and Wells. In 1662 he, like his father, held the Greek Professorship at Cambridge. In 1674 he was appointed canon residentiary and precentor of Wells Cathedral. Creyghton composed several services and anthems still extant in the library of Wells Cathedral. Two, in E♭ and B♭, are now printed. Tudway's MS. (Brit. Mus., Add. MSS. 7,338, 39) contains a third, in C, besides an anthem, 'Praise the Lord.' He is widely known by his sweet little canon-anthem 'I will arise.' He died at Wells in 1736 at the advanced age of 97. [W.H.H.]

CRISTOFORI, Bartolommeo di Francesco —written Cristofali by Maffei — a harpsichord-maker of Padua, and subsequently of Florence, and the inventor of the pianoforte. Other claims to this discovery have great interest and will be noticed elsewhere (see Pianoforte and Schröter), but the priority and importance of Cristofori's invention have been so searchingly investigated and clearly proved by the late Cavaliere Leto Puliti,[1] that the Italian origin of the instrument, which its name would indicate, can be no longer disputed.

Cristofori was born in 1651 (Fétis and Pietrucci in their respective memoirs erroneously state 1683). It may be surmised that he was the best harpsichord-maker in Florence, inasmuch as Prince Ferdinand, son of the Grand Duke Cosmo III, a skilled harpsichord player, who visited Padua in 1687, induced him then or very soon after to transfer himself from that city to Florence. We have evidence that in 1693 Cristofori wrote from Florence to engage a singer—the only time he appears in the Prince's voluminous correspondence. In 1709 Maffei visited Florence to seek the patronage of Prince Ferdinand for his 'Giornale dei Letterati d' Italia' and in vol. v. of that work, published in 1711, Maffei states that Cristofori had made four 'gravicembali col piano e forte,' three distinctly specified as of the large or usual harpsichord form, the fourth differing in construction, and most likely in the clavichord or spinet form: there was among the Prince's musical instruments a 'cimbalo in forma quadra,' an Italian spinet which when altered to a pianoforte would be termed a square. In 1719, in his 'Rime e Prose,' published at Venice, Maffei reproduced his description of Cristofori's invention without reference to the previous publication. As these pianofortes were in existence in 1711, it is just possible that Handel may have tried them, since he was called to Florence in 1708 by Prince Ferdinand to compose the music for a melodrama, remained there a year and brought out his first opera 'Rodrigo.'

The Prince died in 1713, and Cristofori continuing in the service of the Grand Duke, in 1716 received the charge of the eighty-four musical instruments left by the Prince. Of these nearly half were harpsichords and spinets—seven bearing the name of Cristofori himself. It is curious however that not one of them is described as 'col piano e forte' and also interesting that in the receipt to this inventory we have Cristofori's own handwriting as authority for the spelling now adopted of his name.

The search for Cristofori's workshop proving unsuccessful, Puliti infers that the Prince had

[1] Cenni Storici della vita del serenissimo Ferdinando dei Medici, etc. Estratto dagli Atti dell' Accademia del R. Istituto Musicale di Firenze 1874.

given him a room in the Uffizi, probably near the old theatre, in the vicinity of the foundry and workshops of the cabinet-makers. He imagines the Prince suggesting the idea of the pianoforte and taking great interest in the gradual embodiment of the idea thus carried out under his own eyes.

Maffei gives an engraving of Cristofori's action or hammer mechanism of 1711. It shows the key with intermediate lever, and the hopper, the thrust of which against a notch in the butt of the hammer jerks the latter upwards to the string. The instant return of the hopper to its perpendicular position is secured by a spring; thus the escapement or controlled rebound of the hammer is without doubt the invention of Cristofori. The fall of the intermediate lever governs an under-damper, but there is no check to graduate the fall of the hammer in relation to the force exercised to raise it. For this however we have only to wait a very few years. There is in the possession of the Signora Ernesta Mocenni Martelli in Florence a grand pianoforte made by Cristofori in 1720, the namepiece 'Bartholomæus de Christoforis Patavinus Inventor faciebat Florentiæ MDCCXX.' being the guarantee for its origin and age. Puliti had two exact drawings made of the action, one with the key at rest and the other when pressed down, and has described each detail with the greatest care. The hammer is heavier than that represented in 1711, the intermediate lever is differently poised and the damper raised by the key when in movement now acts above instead of under the strings. Finally there is the check completing the machine.

What doubts have not found their solution by the discovery of this interesting instrument, which was exhibited at the Cristofori Festival at Florence in May 1876? The story of it begins about sixty years since when Signor Fabio Mocenni, the father of the present owner, obtained it of a pianoforte-tuner at Siena in exchange for wine. Its anterior history is not known, but Puliti offers suggestive information in the fact of Violante Beatrice di Baviera—the widow of Cristofori's master and protector Prince Ferdinand—having lived at Siena at different times, particularly when her nephew was studying at the Sienese University in 1721.

But if it were only a harpsichord turned by the addition of hammers to a pianoforte? The careful examination of Puliti is the authority that all its parts were constructed at one time, and the word 'Inventor' appended to Cristofori's name would not have been applied to a simple harpsichord or spinet. It is a bichord instrument, compass from D to F, exceeding four octaves.

Cristofori died in 1731 at the advanced age of eighty. His reputation had already extended into Germany, for Mattheson had published the translation by König of Maffei's article in the 2nd volume of his 'Critica Musica' (Hamburg 1722–25), and Walther, in his 'Musikalisches Lexicon' (Leipsic 1732), article 'Pianoforte,' treating of the invention, attributes it exclusively to Cristofori.

On May 7, 1876, a stone was placed in the cloisters of Santa Croce at Florence bearing the following inscription—

A Bartolomeo Cristofori
Cembalaro da Padova
che
in Firenze nel MDCCXI
INVENTÒ
il Clavicembalo col Piano e Forte
il Comitativo Fiorentino
Coadiuvanti Italiani e Stranieri
pose questa Memoria.

[A.J.H.]

CRIVELLI, Gaetano, an excellent tenor of the old school, born at Bergamo in 1774. He made his first appearance when very young; and married at the age of 19. In 1793 he was at Brescia, where he was admired for his fine voice and large manner of phrasing. He was engaged to sing at Naples in 1795, where he remained several years, profiting greatly by the opportunities of hearing the best singers, and by the advice of good masters, especially of Aprile. From thence he went to Rome, Venice, and at last to Milan, where he sang at La Scala with Banti, Marchesi, and Binaghi, in the carnival of 1805. In 1811 he succeeded Garcia at the Italian Opera in Paris, where he produced a great effect in the 'Pirro' of Paisiello, in which he first appeared. His superb voice, excellent method, and nobly expressive style of acting, combined to make him a most valuable acquisition to the stage. He remained there until Feb. 1817. He then came to London, and helped to make that a brilliant season at the opera. He had, according to Lord Mount-Edgcumbe, 'a sonorous mellow voice, and a really good method of singing, but he was reckoned dull, met with no applause, and staid only one year.' In 1819 and 20 he sang with success at La Scala in Milan; but in the latter year signs of decay were apparent in his voice, which became more evident when he appeared in that town in Lent, 1823. In 25, at Velluti's suggestion, Ebers sent for him to take part in 'Teobaldo ed Isolina'; but the opera was not performed. For six years he presented the painful spectacle of a worn-out singer before the public of small provincial towns. In 1829 he sang, perhaps for the last time, at Florence; and died at Brescia July 10, 1836. [J.M.]

CROCE, Giovanni dalla, a learned, original composer, was born about 1560 at Chioggia. He was a pupil of Zarlino, by whom he was placed in the choir of San Marco. In 1603 he succeeded Donato as Maestro at that cathedral, and still held the post when he died in 1609. He was also in priest's orders, and in this capacity was attached to the church of Santa Maria Formosa. His publications chiefly consist of a long list of Madrigals, Motets, Psalms, and other pieces in the ordinary musical forms of his epoch, and, with the exception of one curious volume, they are hardly worth enumeration. This is intituled, 'Triacca Musicale, nella quale vi sono diversi capricci a 4, 5, 6, and 7 voci, nuovamente com-

posta e data in luce' (Gi. Vincenti, Venice, 1597). The pieces in it are mostly comic, and are composed upon words written in the Venetian patois. A second edition of this was issued in 1603, a third in 1607, and a fourth in 1609. Two motets for eight voices are in Bodenschatz's 'Florilegium Portense' (Part 2, Nos. 111 and 150). A collection of church music by Croce, set to English words, under the title of 'Musica Sacra to Sixe Voyces,' was published in London in 1608. Several fine motets of his, full of expression and beauty, have been published with English words by Mr. Hullah in his Part Music, and nine in the collection of the Motet Society; and his madrigal 'Cynthia, thy song' is well known. [E. H. P.]

CROCIATO IN EGITTO, IL, heroic opera in two acts; words by Rossi; music by Meyerbeer; produced at the Fenice, Venice, in 1824, and at the King's Theatre, London, June 30, 1825. Velluti appeared in it, probably the last *castrato* heard in London.

CROFT (or, as he sometimes wrote his name, Crofts), WILLIAM, Mus. Doc., born in 1677 at Nether Eatington, Warwickshire, was one of the children of the Chapel Royal under Dr. Blow. On the erection of an organ in the church of St. Anne, Soho, Croft was appointed organist. On July 7, 1700, he was sworn in as a gentleman extraordinary of the Chapel Royal, with the reversion, jointly with Jeremiah Clark, of the first vacant organist's place. On May 25, 1704, on the death of Francis Piggott, Croft and Clark were sworn in as joint organists, and on Clark's death in 1707, Croft was sworn in to the whole place. On the death of Dr. Blow in 1708 Croft was appointed his successor as organist of Westminster Abbey, and master of the children and composer to the Chapel Royal. It was in the discharge of the duties of the latter office that Croft produced, for the frequent public thanksgivings for victories, etc., many of those noble anthems which have gained him so distinguished a place among English church composers. In 1711 he resigned his appointment at St. Anne's in favour of John Isham, who had been his deputy for some years. In 1712 he edited for his friend, Mr. (afterwards Sir John) Dolben, subdean of the Chapel Royal, a collection of the words of anthems, to which he prefixed a brief historical account of English church music. On July 9, 1713, he took the degree of Doctor of Music in the University of Oxford, his exercise (performed on July 13) being two odes, one in English, the other in Latin, on the Peace of Utrecht; these were afterwards engraved and published under the title of 'Musicus Apparatus Academicus.' In 1715 Croft received an addition of £80 per annum to his salary as master of the children of the Chapel Royal for teaching the children reading, writing, and arithmetic, as well as playing on the organ and composition. In 1724 Dr. Croft published in two folio volumes, with a portrait of himself, finely engraved by Vertue, prefixed, Thirty Anthems and a Burial Service of his composition, under the title of 'Musica Sacra.' In the preface he states it to be the first essay in printing church music in that way, i. e. engraven in score on plates. Dr. Croft died Aug. 14, 1727, and was buried in the north aisle of Westminster Abbey, where a monument is erected to his memory. His biographers commonly attribute his death to an illness contracted at the coronation of George II. A glance at the dates will at once disprove this:—Croft died Aug. 14, George II was crowned Oct. 4, 1727. Croft in the earlier part of his career composed for the theatre, and produced overtures and act tunes for 'Courtship a la mode,' 1700; 'The Funeral,' 1702; 'The Twin Rivals,' 1703; and 'The Lying Lover,' 1704. He also published sonatas for both violin and flute. Numerous songs by him are to be found in the collections of the period, and some odes and other pieces are still extant in MS. Two psalm tunes attributed to him, St. Ann's and St. Matthew's, and a single chant in B minor, will long live in the Anglican church, even after his fine anthems have become obsolete. [W. H. H.]

CROOK (Fr. *Corps de rechange;* Germ. *Ton; Bogen*). A name given to certain accessory pieces of tubing applied to the mouthpiece of brass instruments for the purpose of altering the length of the tube, and thus raising or lowering their pitch. Since these instruments can only play one scale, the sole method of enabling them to play another is to transpose the fundamental note, and this is done by the crooks. The largest number of crooks is required by the French horn, which is occasionally written for in every key, from the treble B♮ down to A♭ in the bass octave.

The term is also applied to the S-shaped metal tube connecting the body of the bassoon with the reed (Fr. *bocale*). [W. H. S.]

CROSDILL, JOHN, was born in London in 1751. He received his early musical education in the choir of Westminster Abbey under John Robinson and Benjamin Cooke. Upon quitting the choir he became a performer on the violoncello, and soon attained to considerable proficiency. In 1768 he became a member of the Royal Society of Musicians, and in the following year appeared at Gloucester, as principal violoncello at the meeting of the Three Choirs, a position which he continued to occupy until his retirement from his profession, with the exception of the year 1778, when the younger Cervetto filled his place, at Gloucester. In 76, on the establishment of the Concert of Ancient Music, Crosdill was appointed principal violoncello. In 77 he succeeded Peter Gillier as violist of the Chapel Royal, an appointment which soon became a sinecure, but which he continued to hold until his death. He also became a member of the King's band of music, an office which he likewise retained until his death. In 1782 he was appointed chamber musician to Queen Charlotte, and about the same time taught the Prince of Wales, afterwards George IV, to play the violoncello. In 84 he filled the post of principal violoncello at the Commemoration of Handel.

In 88, having married a lady of considerable fortune, he retired from the public exercise of his profession. In 1821 he resumed its duties for one day, to play, as a member of the King's band, at the coronation of George IV. Fétis says that about 1772 Crosdill visited Paris, where he took lessons of the elder Janson; that he resided in Paris for some years, and played in the orchestra of the 'Concerts des Amateurs' at the 'Loge Olympique'; and that he returned to London about 1780. But this account cannot be correct as respects the dates, as we have seen that Crosdill was engaged in England during the greater part of the time mentioned by Fétis. His visit was probably in 1778–79 and occupied some months instead of some years. Crosdill died in October 1825 at Eskrick, Yorkshire, leaving all his property to his only son, Lieutenant Colonel Crosdill, of the East India Company's service, who, by his father's desire, presented to the Royal Society of Musicians the munificent donation of 1000*l*. [W. H. H.]

CROSS, Thomas, an engraver of music in the latter part of the 17th and early part of the 18th centuries. He resided in Catherine Wheel Court, on the south side of Snow Hill, near Snow Hill Conduit. At a time when printing by metal types was the almost universally adopted means for placing music before the public, he commenced the issue of a long succession of single songs engraved on copper plates by the graver, and printed on one side only of the leaf, and led the way to the general adoption of that method of printing music. Henry Hall, organist of Hereford Cathedral, mentions him in some verses prefixed to Dr. Blow's 'Amphion Anglicus,' 1700;

'While at the shops we daily dangling view
False concord by Tom Cross engraven true.'

And again in some lines prefixed to the second book of Purcell's 'Orpheus Britannicus,' 1702;

'Then honest Cross might copper cut in vain.'

It is probable that he engraved some of the earlier publications of the elder Walsh.

Thomas Cross, junior, his son, was a stamper of music, and (according to Sir John Hawkins) 'stamped the plates of Geminiani's Solos and a few other publications, but in a very homely and illegible character, of which he was so little conscious that he set his name to everything he did, even to single songs.' He probably bore in mind his father's superscription, 'Exactly engraved by T. Cross.' [W. H. H.]

CROSSE, John, a native of, and resident in, Hull, published in 1825 a large quarto volume entitled 'An Account of the Grand Musical Festival held in September, 1823, in the Cathedral Church of York, . . . to which is prefixed a Sketch of the rise and progress of Musical Festivals in Great Britain, with biographical and historical notes'—an admirably executed work, replete with valuable and useful information. He died in 1829. [W. H. H.]

CROTCH, William, Mus. Doc., was born at Norwich, July 5, 1775. His father, a master carpenter, who combined a taste for music and mechanics, had constructed for himself a small organ. When little more than two years old the child evinced a strong desire to get to this instrument, and being placed before it, contrived shortly to play something like the tune of 'God, save the King,' which he soon was able to play with its bass, and other tunes. His ear was remarkably sensitive, and readily distinguished any note when struck, or detected faulty intonation. The Hon. Daines Barrington, a well-known amateur, published an interesting account of him, and Dr. Burney communicated to the Royal Society an account, which was printed in the Philosophical Transactions for 1779. In the spring of 1780 the child was brought to London, and performed in public on the organ. Besides his musical ability he displayed considerable skill in drawing, to which art he remained attached through life, and attained to much eminence in it. In 1786 Crotch went to Cambridge, and remained there about two years as assistant to Dr. Randall, the Professor of Music, and organist of Trinity and King's Colleges, and Great St. Mary's Church. At fourteen years of age he composed an oratorio, 'The Captivity of Judah,' which was performed at Trinity Hall, Cambridge, June 4, 1789. In 1788 he removed to Oxford, where he studied, under the patronage of the Rev. A. C. Schomberg, of Magdalen College, with a view of entering the church. His patron dying, he resumed the profession of music, and in September, 1790, was appointed, on the death of Thomas Norris, organist of Christ Church. On June 5, 1794, he graduated as Bachelor of Music. In March, 1797, he succeeded Dr. Philip Hayes, deceased, as organist of St. John's College, and Professor of Music in the University. On Nov. 21, 1799, he proceeded Doctor of Music, composing as his exercise Dr. Joseph Warton's 'Ode to Fancy,' the score of which he afterwards published. From 1800 to 1804 he delivered lectures in the Music School. In 1812 he produced his oratorio 'Palestine,' which was received with great favour, and also published a treatise on the 'Elements of Musical Composition.' About 1820 he was appointed music lecturer at the Royal Institution, London, and on the establishment of the Royal Academy of Music in 1822 was placed at its head as principal. On June 10, 1834, he produced at Oxford, on the installation of the Duke of Wellington as Chancellor, an oratorio, 'The Captivity of Judah,' wholly different from his juvenile work bearing the same title.[1] On June 28 in the same year he made his last public appearance as a performer, by acting as organist for part of the third day's performance at the Royal Musical Festival in Westminster Abbey. Dr. Crotch died at Taunton at the house of his son, the Rev. William Robert Crotch, then Head Master of the Grammar School there, where he had for some time resided, while seated at dinner, Dec. 29, 1847, and was interred in the neighbouring church of Bishop's Hull, where a monumental inscription is placed

[1] The MS. is now (1876) in possession of the Rev. Sir F. Ouseley, Bart.

to his memory. Besides the works above specified, Dr. Crotch produced 'Ten Anthems,' some chants, a motet, 'Methinks I hear'; several glees; some fugues and concertos for the organ; several pianoforte pieces; an ode on the accession of George IV, performed at Oxford, 1820; Funeral Anthem for the Duke of York, 1827; 'The Lord is King,' anthem for voices and orchestra, 1843; and some works on Thorough Bass and Harmony. He also published 'Specimens of various styles of Music referred to in a course of Lectures on Music read at Oxford and London,' and in 1831 the 'Substance of several courses of Lectures on Music read at Oxford and in the Metropolis.' As a teacher he enjoyed a high and deserved reputation. [W.H.H.]

CROTCHET, a note which is half the value of a minim, and twice that of a quaver, and is represented thus . The origin of the name is not known. It is apparently derived from the French *croche*; but *croche* is a quaver, , and is so called on account of the hook at the end of its tail, whereas a crotchet has no hook. The French name for this note is *noire*, the Italian, *semiminima*, and the German *Viertel*, 'a quarter'—i.e. of a semi-breve. The French call a crochet rest, , by the pretty name of *un soupir*. [G.]

CROUCH, F. Nicholls, a composer of songs and ballads during the second quarter of the present century, was the author of many productions which gained great popularity, and one —'Kathleen Mavourneen'—which still retains its place in public favour. He quitted England about the year 1845 and went to America, where, it is believed, he is still living. [W.H.H.]

CROUCH, Mrs. Anna Maria, born April 20, 1763, was the daughter of Peregrine Phillips, a solicitor. Being gifted with a remarkably sweet voice Miss Phillips was at an early age placed under the instruction of a music-master named Wafer, and some time afterwards was articled to Thomas Linley, under whose auspices she made her appearance in the winter of 1780, at Drury Lane Theatre, as Mandane in Dr. Arne's 'Artaxerxes.' Her success was great, and for upwards of twenty years she held a high place in public esteem, both as actress and singer. Early in 1785 she married Mr. Crouch, a lieutenant in the navy, but after an union of about seven years the parties separated by mutual consent. About 1800 Mrs. Crouch's health became impaired, she withdrew from public life, and died at Brighton, Oct. 2, 1805. [W.H.H.]

CROWN DIAMONDS, THE, the English version of Auber's opera 'Les Diamans de la Couronne'; produced at the Princess's Theatre, London, May 2, 1844, Mme. Anna Thillon as Catarina.

CROZIER, William. A few words are due to the memory of this oboe player, whose tone and exquisite taste will not soon be forgotten by those who heard him in the Crystal Palace orchestra and elsewhere. He learned the oboe from Barret; joined the C. P. orchestra 1855; appeared at the Philharmonic Feb. 29, 1864. He died in harness at Upper Norwood, Dec. 20, 1870. [G.]

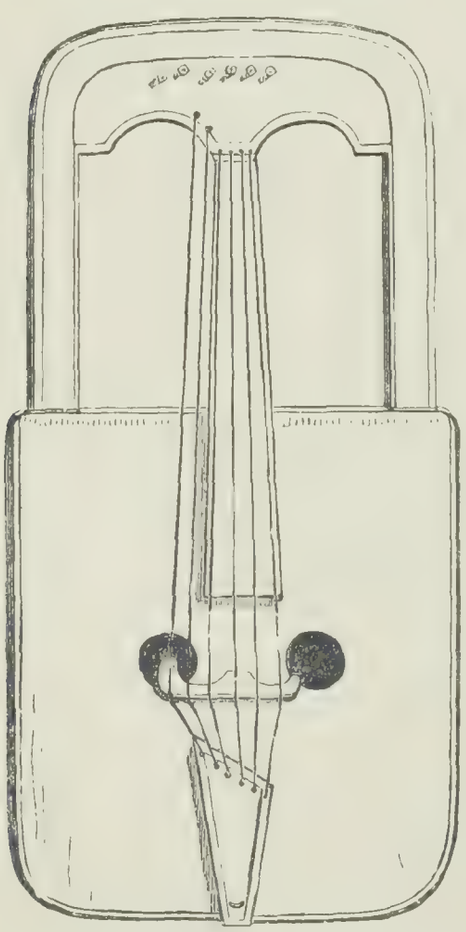
CRÜGER, Johann, born April 9, 1598, at Gross-Breese near Guben in Prussia, educated chiefly at the Jesuit college of Olmütz, at the school of poetry at Regensburg, and the university of Wittenberg; in 1622 was appointed cantor at the church of St. Nicolaus at Berlin, a post which he retained till his death in 1662. His reputation in his own day both as an author and composer was great, but he is now chiefly known as the composer of some of the most favourite chorales. The best-known of them are 'Nun danket alle Gott'; 'Jesu meine Zuversicht'; 'Jesu meine Freude'; and 'Schmücke dich O liebe Seele.' They were published under the title 'Praxis pietatis melica, oder Kirchenmelodien über D. Luthers und Anderer Gesänge,' for four voices and two instruments (Leipsic, 1649). This work has passed through innumerable editions; the 30th bears date Berlin 1703. He also composed many concertos and motets which no longer exist. Other works have been preserved; they are 'Meditationum musicarum Paradisus primus, oder Erstes musikalisches Lust-Gärtlein,' in three and four parts (Frankfort, 1622); and 'Med. mus. Parad. secundus' (Berlin, 1626); a collection of new Magnificats in German, in two and eight part harmony, arranged in all the eight tones. Also 'Recreationes musicae, das ist neue poetische Amorösen' (Leipsic, 1651), containing 33 pieces. Among his theoretical works may be mentioned (1) 'Synopsis musices,' a method for thorough-bass (Berlin, 1624)—the third edition (Berlin, 1634) has a different title; (2) 'Preceptae musicae practicae figuralis' (1625), also published in a German form as 'Rechter Weg zur Singekunst' (Berlin, 1660); (3) 'Quaestiones musicae practicae' (Berlin, 1650). [A.M.]

CRUVELLI, Jeanne Sophie Charlotte, whose family-name was Cruwell, was born March 12, 1826, at Bielefeld in Westphalia. Her father was fond of music, and played the trombone tolerably. Her mother, had a fine contralto voice, and sang with expression. She had a voice of admirable quality, compass, and truth, but did not receive the instruction which should have developed its advantages, and enabled her to avoid those faults and imperfections which are inevitable without it. She made her début at Venice in 1847, and the beauty of her voice ensured her a brilliant success, which was confirmed when she sang in Verdi's 'Attila' at the theatre of Udine on July 24, and in 'I Due Foscari.' Coming now to London, in the height of her fame, she Italianised her name, and became known as Cruvelli, on her appearance in 'Le Nozze di Figaro,' and ever after. The *rôle* of the Countess was not suited to her fiery style, nor was the comparison between her and Jenny Lind, who played Susanna, to her advantage. After this partial failure, she returned to Italy, and continued to earn success by the mere beauty of her organ, and even by the exaggeration of

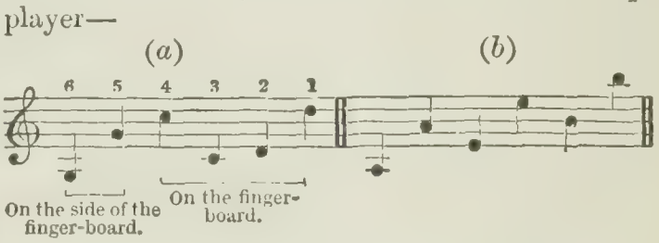
her dramatic effects. In 1851 she went to Paris, where she had sung in concerts before her first appearance in Italy. She appeared with immense success in 'Ernani' at the Théâtre Italien, for Verdi's music seemed made for her. She sang again in London that year, and was very successful, in spite of many faults. Beside her splendid voice, she had a very fine face and figure, and enormous energy of accent and dramatic force: her performance in 'Fidelio' was especially admirable. In Jan. 1854 she was engaged at the Grand Opéra at Paris, and appeared as Valentine in 'Les Huguenots,' when the enthusiasm of the public knew no bounds. But a violent reaction soon succeeded, and the last opera in which she preserved some of her former popularity was the 'Vêpres Siciliennes' of Verdi. In this work she exercised the greatest control of voice and action: it was her last *rôle*. In the following winter she retired, and married the Comte Vigier. [J.M.]

CRWTH (i.e. Crooth) or CROWD, as far as we know the oldest stringed instrument played with the bow; probably at home in India, but in its European use apparently limited to England, and especially to Wales. It is first mentioned in some elegiacs, written about 609, by Venantius Fortunatus, Bishop of Poitiers, running thus:

'Romanusque lyra plaudat tibi, Barbarus harpa,
Graecus achilliaca, *chrotta* Brittanna canat.'



Its oldest form was probably the 'crwth trithant,' or with three strings, pictures of which are found in manuscripts of the 11th century. We first hear it mentioned again by Daines Barrington, a Welsh judge and archæologist, who relates that he knew one John Morgan, born 1711 in the isle of Anglesey, who still played the crwth. Bingley also heard it played at Carnarvon as late as 1801; but it is now entirely out of use. In its later form it was mounted with six strings, four stretched over the finger-board and played with the bow, and two, lying at the side of the finger-board, pinched with the thumb of the left hand. The strings were tuned either as (*a*)—according to Edward Jones, the celebrated Welsh harp-player—



or as (*b*)—according to Bingley ('Musical Biography,' 1814). The sound-holes are perfectly circular, and have a diameter of $1\frac{1}{4}$ inch. The bridge does not stand straight, but inclines toward the right, and its left foot, which is $2\frac{1}{2}$ inches in length (while the right foot measures only $\frac{3}{4}$ of an inch), passes through the sound-hole and rests on the back of the instrument, thus acting the part of the sound-post in the violin. The crwth is $22\frac{1}{2}$ inches in length; its width near the tailpiece is $10\frac{1}{2}$ inches, near the top 9 inches; the height of the sides is 2 inches. [P.D.]

CRYSTAL PALACE SATURDAY CONCERTS, of orchestral and vocal music. These concerts were begun on Sept. 22, 1855, and assumed their present well-known character in 1860, after the construction of the concert-room. They have been throughout under the direction of Mr. Manns, their present conductor. The concerts begin with the first Saturday in October, and last, with an interval at Christmas, till the end of April. The orchestra consists of 16 first and 14 second violins, 11 violas, 10 cellos, and 10 double basses, with single wind, etc. The chorus, who appear only occasionally, are 300 strong. The solo players are the greatest who can be obtained. The programmes usually contain 2 overtures, a symphony, a concerto, or some minor piece of orchestral music, and 4 songs. The distinguishing feature of the concerts is their choice and performance of orchestral music. Not to mention the great works of Haydn, Mozart, Beethoven, Mendelssohn, Spohr, Weber, and other time-honoured classics, the audience were familiar with Schumann's symphonies and overtures, and with Schubert's symphonies and Rosamunde music, at a time when those works were all but unknown in the concert-rooms of the metropolis. Mendelssohn's Reformation Symphony was first played here; so was his overture to Camacho; Brahms's Symphony, Pianoforte Concerto, Variations on a theme of Haydn's, and Song of Destiny; Raff's Lenore and G minor Symphonies; Wagner's Faust Overture; Sullivan's Tempest Music and Symphony in E; Benedict's Symphony in G

minor, and many other works were obtained (often in MS.) and performed before they were heard in any other place in the metropolis. Bennett's 'Parisina' was first played there after an interval of a quarter of a century.

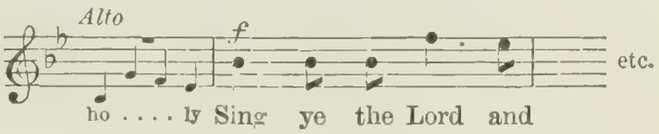
A disposition is apparent in the managers of these concerts to present the audience with pieces of special interest; such as the MS. works of Schubert, and of Mendelssohn; Beethoven's arrangement of his Violin Concerto for the piano, and his Leonora Overture, 'No. 2'; an alternative Andante written by Mozart for his Parisian Symphony; the first version of Mendelssohn's Hebrides Overture, and other rare treasures of the same nature.

The performances are of that exceptional quality which might be inferred from the ability, energy, and devotion of the conductor, and from the fact that owing to the wind and a portion of the strings of the orchestra being the permanent band of the Crystal Palace, Mr. Manns has opportunities for rehearsal which are enjoyed by no other conductor in London. [G.]

CSARDAS. A national dance of Hungary, which consists of two movements, an andante and an allegro, both in common (4–4 or 2–4) time and in the same key. The andante, which is written in the Hungarian Lied-form, has usually no repeats; but the Allegro consists generally of eight- and sixteen-bar phrases which are repeated. The character of the latter is wild and impetuous, and the whole is sometimes in a major key, sometimes in alternating majors and minors. The music of the csárdás is always performed by gipsies, and it partakes strongly of the peculiar character of Hungarian national music, in its accents on the weak beats of the bar, its cadences, etc. An example of the csárdás, which is too long to be quoted here, may be see at p. 91 of F. L. Schubert's 'Die Tanzmusik,' from which book the above particulars are derived. [E.P.]

CUDMORE, Richard, was born at Chichester in 1787, and received his first instruction in music from James Forgett, an organist in that city. At a very early age he became a proficient on the violin, and at eleven years old was placed under Salomon. The next year he led the band at the Chichester Theatre, and was engaged in the orchestra at the Italian Opera, London. He next resided for nine years in Chichester, and then removed to London for the purpose of studying the pianoforte under Woelfl, and became a member of the Philharmonic Society's band. He afterwards settled in Manchester as leader of the Gentlemen's Concerts there. He composed several concertos for the violin and others for the pianoforte, as also an oratorio, 'The Martyr of Antioch' (published) portions of which were performed in Manchester and Liverpool. Cudmore died at Manchester in January 1841. [W.H.H.]

CUE, i. e. *queue*, the *tail* of the preceding passage. Where a player or singer is reading from a separate part, and not from the score, some help is advisable to aid him in coming in correctly after the long pauses. A few notes of some other part immediately preceding the entrance of his own are therefore printed small in the stave as a guide; and this is called a cue:—



CUMBERLANDS, Royal Society of. This is an ancient society of change-ringers long established in London, and originally called the Society of London Scholars. But in the early part of the 18th century some members of the society rang the bells of Shoreditch Church in honour of the public entrance into London of the Duke of Cumberland, and to commemorate this event a medal was presented to the society bearing a likeness of the Royal Duke. It was on receipt of this that its members changed the name of their society to that of 'Cumberland Youths' or 'Royal Cumberlands.' [C.A.W.T.]

CUMMINGS, William Hayman, native of Sidbury, Devon, born 1835, placed at an early age in the choir of St. Paul's Cathedral, and afterwards in that of the Temple Church. On leaving the latter he was appointed organist of Waltham Abbey, and after a time admitted as tenor-singer in the Temple, Westminster Abbey, and the Chapels Royal, appointments which he subsequently resigned. Mr. Cummings is much in request for the important tenor parts in Bach's Passion, Bach's Mass, and other works where an accomplished musician is as necessary as a good singer. His publications include several prize glees, a Morning Service, an Anthem, various songs, a Cantata, 'The Fairy Ring,' and a Primer of the Rudiments of Music (Novello). [G.]

CURIONI, a seconda donna, engaged at the King's Theatre about 1754. Among other parts, she sang that of Plistene, a male character in the 'Ipermestra' of Hasse and Lampugnani. She was, perhaps, the mother of Alberico Curioni, a distinguished tenor, born about 1790. After singing at the San Carlo at Naples, and other theatres, he went to Barcelona, and had great success. Benelli, catering for the London Opera, found him there and engaged him for the season of 1821 at £600. He had a very sweet and pleasing voice, was a very agreeable, if not yet a great, singer, and was one of the handsomest men that ever appeared on the Italian stage. As time went on, his talent developed and he improved in dramatic force and value. His expression and taste were pure, and he sang with much intelligence. In 1821 he made his first appearance in London as Tito with Camporese. He then seemed the best tenor that had belonged to the theatre for some time, but he hardly gave the full promise of his future excellence. Curioni was re-engaged in 1822, at an increased salary, and appeared in 'Otello' with renewed *éclat*; and again in 'La Clemenza di Tito,' in 'La Donna del Lago,' and 'Ricciardo e Zoraide,' in 1823. In 24 and 25 he was again engaged. In the latter year he appeared as Orosmane in

'Pietro l'Eremita,' and in 'Otello,' in 'Così fan tutte,' and 'Il Crociato.' In the latter opera he reappeared in 1826, as also in 'Medea,' where he was very effective in the part of Giasone. His portrait was drawn by Hayter in this character, and there is a good lithograph of it. He was re-engaged in 1827, at the increased salary of £1450, and played a principal part in Pacini's 'Schiava in Bagdad.' In 1828 he was again at the King's Theatre, where he was heard by Lord Mount-Edgcumbe in 1834, singing with undiminished powers. He was an honorary member of the Royal Academy of Music. [J.M.]

CURIOSO INDISCRETO, IL. An opera of Anfossi's, produced at Milan in 1778; of little interest for the present day, except for the fact that Mozart added three songs to it on the occasion of its performance at Vienna in 1783. Two of these, 'Vorrei spiegarvi' and 'No, no, no' (bravura), were for Madame Lange; the third, 'Per pieta non ricercate,' was for Adamberger, but owing to a trick of Salieri's was not sung (Köchel, 418, 419, 420).

CURSCHMANN, Karl Friedrich, born at Berlin June 21, 1805. As a child he showed considerable talent for music, and had a beautiful soprano voice, but having been intended for the law it was not till 1824 that he decided to adopt music as a profession. He studied for four years under Spohr and Hauptmann at Cassel, and in 1824 settled in Berlin, making occasional concert tours in Germany, France, and Italy. He died in the prime of life Aug. 24, 1841. Curschmann's fame rests on his 'Lieder.' He was the favourite song-writer before Schubert's songs were known, and when Schumann had scarcely attempted vocal composition. His songs are full of real melody, and if they do not possess the intensity of expression which characterise the creations of Schubert, Schumann, and Brahms, they are far superior to the shallow productions which deluged Germany at that and a later period. The fact that many of them are still sung speaks much for their inherent merit. Curschmann's collected 'Lieder' (2 vols., Berlin, 1871) comprise 83 solos, and 9 songs in 2 and 3 parts. A few of them have Italian words. Among his other works may be mentioned a one-act opera, 'Abdul und Erinnieh,' written and performed at Cassel, and some church music now forgotten. In England he is best known by his song 'In every opening flower' and his trios 'Ti prego' and 'Addio,' the former a general favourite with amateurs. [A.M.]

CUSANINO. See Carestini.

CUSHION DANCE (i.e. possibly 'kissing-dance'). An old English dance, dating from the beginning of the 16th century—especially used at weddings. The curious old melody is as follows:—

[E.P.]

CUSINS, William George, was born in London, Oct. 14, 1833, and in his tenth year entered the Chapel Royal, as so many good English musicians have done before him. In 1844 he entered the Brussels Conservatoire under Fétis for the study of the piano, violin, and harmony. In 47 he gained the King's Scholarship at the R. A. M. of London, where his Professors were Potter, Sterndale Bennett, Lucas, and Sainton. In 49 his scholarship was prolonged for two years and he made his first appearance in public as a piano player in Mendelssohn's D minor Concerto, and as composer with a MS. overture. In 49 he was appointed organist to the Queen's Private Chapel, and entered the orchestras of the Royal Italian Opera and the principal concerts of London, in which he played the violin for about five years. In 51 he was appointed Assistant Professor at the R. A. M. and afterwards Professor. In 67 he became Conductor of the Philharmonic Society, *vice* Sir W. Sterndale Bennett resigned. In 70 he was appointed Master of the Music to the Queen; in 75 succeeded Bennett as examining Professor at Queen's College; and in 76 became joint examiner, with Mr. Hullah and Mr. O. Goldschmidt, of scholarships for the National Training School of Music. Besides these posts Mr. Cusins has been often before the public as a player and concert giver, having amongst other places performed at the Gewandhaus Leipzig, and at Berlin, as well as the Philharmonic and Crystal Palace at home. His works, if not numerous, are all on an important scale:—Royal Wedding Serenata (1863); Gideon, an oratorio (Gloucester, 1871); two Concert overtures, 'Les Travailleurs de la Mer' (1869), 'Love's Labour's Lost' (1875); Piano Concerto in A minor; besides marches, songs, etc.

CUTELL, Richard, an English musician of the 15th century, was the author of a treatise on counterpoint, a fragment of which is preserved among the manuscripts in the Bodlean Library, Oxford. [W.H.H.]

CUTLER, William Henry, Mus. Bac., was born in the city of London in 1792. Having manifested a precocious musical ability, he was instructed in pianoforte playing by Little and Griffin, and in singing by Dr. Arnold. In 1803 he became a chorister of St. Paul's Cathedral, on quitting which he studied under William Russell, Mus. Bac. In 1812 he took the degree of Bachelor of Music at Oxford, his exercise for which (an anthem for voices and orchestra) he afterwards published. In 1818 he was appointed organist of St. Helen's, Bishopsgate, and about the same time opened an academy for teaching music on Logier's system, but which he gave up after about three years' trial. In

1821 he appeared as a singer at the oratorios at Drury Lane Theatre, but failed from nervousness. In 1823 he resigned the organistship of St. Helen's for that of Quebec Chapel, Portman Square. Cutler's compositions comprise a service, anthems, songs, and numerous pianoforte pieces. [W.H.H.]

CUVILLON, Jean Baptiste Philémon de, a distinguished violinist, was born at Dunkirk in 1809. As a pupil of the Paris Conservatoire he studied the violin under Habeneck sen. and Baillot, and composition under Reicha. He is considered as one of the best representatives of the modern French school of violin-playing at Paris, where he occupies the post of professor of the violin at the Conservatoire. He is mentioned in Hiller's 'Mendelssohn,' pp. 20, 21. [P.D.]

CUZZONI, Francesca. See Sandoni.

CYMBALS are a pair of thin round metal plates, with a leather strap through the centre of each, by which the performer holds one in each hand. The metal is an alloy of 80 parts of copper to 20 of tin. To produce a good tone they should not be struck so as to coincide together, but should rather be rubbed against each other in a single sliding motion (French *froisser*). The part for the cymbals is generally, but not always, the same as that for the bass-drum, and, from motives of economy, it is generally played by the same performer. One cymbal is then tied to the drum, and the other held in his left hand, while his right hand uses the drum stick. [Piatti.] [V.de P.]

CZAKAN, or Stockflöte, a Bohemian or Transylvanian instrument of the flageolet family, usually standing in the key of A, though made to other pitches. It is said to have been lost for many years after its original invention, and to have been rediscovered in a Transylvanian monastery in 1825. However this may be, it rose to great popularity at Vienna about 1830, and received many additions and improvements. It consisted of a large flageolet mouthpiece, with a long slender body, bored with an inverted conical tube like that of the old flute, at right angles to the mouthpiece. It thus resembled an ordinary handled walking-stick, and indeed was commonly put to that use. It had the octave scale of the old concert flute, with fingering intermediate between that and the oboe. There was also a small vent-hole for the thumb at the back, as in the flageolet. It possessed about two octaves compass, starting from the low B of the flute. There exists a *Method* for this almost forgotten instrument by Krämer dated 1830. Its music appears to have been written in the key of C. [W.H.S.]

CZAR UND ZIMMERMANN. Opera in 3 acts, by Lortzing; produced in Berlin 1854, and at the Gaiety Theatre, London, translated, as 'Peter the Shipwright,' April 15, 1871.

CZERNY, Karl, excellent pianoforte teacher and prolific composer, born at Vienna Feb. 21, 1791. His father, a cultivated musician, taught him the pianoforte when quite a child, and at the age of ten he could play by heart the principal compositions of all the best masters. He gained much from his intercourse with Wenzel Krumpholz the violinist, a great friend of his parents, and a passionate admirer of Beethoven. Having inspired him with his own sentiments, Krumpholz took his small friend to see Beethoven, who heard him play and at once offered to teach him. Czerny made rapid progress, and devoted himself especially to the study of the works of his master, whose friendship for him became quite paternal. Czerny also profited much by his acquaintance with Prince Lichnowsky, Beethoven's patron; with Hummel, whose playing opened a new world to him; and with Clementi, whose method of teaching he studied. He was soon besieged by pupils, to whom he communicated the instruction he himself eagerly imbibed. In the meantime he studied composition with equal ardour. Czerny was always reluctant to perform in public, and early in life resolved never to appear again, at the same time withdrawing entirely from society. In 1804 he made preparations for a professional tour, for which Beethoven wrote him a flattering testimonial, but the state of the continent obliged him to give up the idea. Three times only did he allow himself to travel for pleasure, to Leipsic in 1836, to Paris and London in 1837, and to Lombardy in 1846. He took no pupils but those who showed special talent; the rest of his time he devoted to self-culture, and to composition and the arrangement of classical works. His first published work '20 Variations concertants' for pianoforte and violin on a theme by Krumpholz, appeared in 1805. It was not till after his acquaintance with the publishers Cappi and Diabelli that his second work, a 'Rondo Brillante' for four hands followed (1818). From that time he had difficulty in keeping pace with the demands of the publishers, and was often compelled to write at night after giving 10 or 12 lessons in the day. From 1816 to 1823 Czerny had musical performances by his best pupils at his parents' house every Sunday. At these entertainments Beethoven was often present, and was so charmed with the peaceful family life he witnessed, as to propose living there entirely; the project however fell through owing to the illness of the parents. One of Czerny's most brilliant pupils was Ninette von Belleville, then 8 years old, who in 1816 lived in the house, and afterwards spread the fame of her master through the many countries in which she performed. She married Oury the violinist, and settled in London. She was followed by Franz Liszt, then 10 years old, whose father placed him in Czerny's hands. The boy's extraordinary talent astonished his master, who says of him in his autobiography 'it was evident at once that Nature had intended him for a pianist.' Theodor Döhler and a host of other distinguished pupils belong to a later period. About 1850 Czerny's strength visibly declined; his health gave way under his never-ceasing activity, and he was compelled to lay aside his

indefatigable pen. His active life closed on July 15, 1857, shortly after he had, with the help of his friend Dr. Leopold von Sonnleithner, disposed of his considerable fortune in a princely manner. Czerny was never married, and had neither brothers, sisters, nor other near relations. He was modest and simple in his manner of life, courteous and friendly in his behaviour, just and kindly in his judgment on matters of art, and helpful to all young artists who came in his way. His disposition was so gentle that he shrank from a harsh or coarse word even spoken in jest, which was partly the cause of his living so much in retirement. His industry was truly astounding. Besides his numerous printed works, which embrace compositions of every species for pianoforte he left an enormous mass of MS., now in the archives of the 'Gesellschaft der Musikfreunde' at Vienna. These compositions comprise 24 masses, 4 requiems, 300 graduales and offertoires, symphonies, overtures, concertos, string-trios and quartets, choruses, songs for one or more voices, and even pieces for the stage. His book 'Umriss der ganzen Musikgeschichte' was published (1851) by Schott of Mayence, and in Italian by Ricordi of Milan. His arrangements of operas, oratorios, symphonies, and overtures for 2 and 4 hands, and for 8 hands on 2 pianofortes are innumerable. As a special commission he arranged the overtures to 'Semiramide' and 'Guillaume Tell' for 8 pianofortes four hands each. An arrangement for pianoforte of Beethoven's 'Leonora,' which he made in 1805, was of great service in training Czerny for this kind of work. He says in his Autobiography, 'It is to Beethoven's remarks on this work that I owe the facility in arranging which has been so useful to me in later life.' His printed compositions amount to nearly 1000: of which many consist of 50 numbers or even more. A catalogue containing op. 1–798, with the arrangements and the MS. works, is given in his 'School of practical composition' (op. 600, 3 vols. Cocks and Co.). Czerny's pianoforte compositions may be divided into three classes, scholastic, solid, and brilliant. The best of all, especially if we include the earlier works, are undoubtedly the scholastic, op. 299, 300, 335, 355, 399, 400, and 500, published under the title 'Complete Theoretical and Practical Pianoforte School' (3 vols. Cocks). However worthy of admiration Czerny's industry may be, there is no doubt that he weakened his creative powers by over-production, and the effect has been that the host of lesser works have involved the really good ones in undeserved forgetfulness. [C.F.P.]

CZERWENKA, Joseph, born at Benadek in Bohemia 1759, died at Vienna 1835, one of the finest oboists of his time. In 1789 entered the private band of Count Schafgotsche at Johannisberg in Silesia. In the following year played in Prince Esterhazy's band, under Haydn, where his uncle played the bassoon. In 1794 he settled in Vienna as solo oboist in the Imperial band, and the Court Theatre, and professor at the Conservatorium. He retired in 1820. [M.C.C.]

CANTABILE, i.e. singable, a direction placed against an instrumental phrase when it is to be 'sung' with feeling. Beethoven does not often use it, and when he does it is always with special intention, as in the 2nd subject of the Larghetto of the B♭ Symphony, and in the semiquaver figure in the working out of the first movement of the 9th Symphony:—

He has before marked it 'expressivo'—but now it is as if he said '*you* may see no special melody in this group, but *I* do, and will have it played accordingly.'

D.

D. The second note of the natural scale. In solfaing it is called Re. The scale of D major contains F♯ and C♯, and its relative minor is B; that of D minor contains B♭, and its relative major is F. The dominant of D is A.

Among the most important compositions in D major are the Missa Solennis and 2nd Symphony of Beethoven; Handel's Dettingen Te Deum; Mozart's Parisian Symphony. In D minor there are a noble Toccata and Fugue by Bach; the Choral Symphony, Schumann's Do. No. 4, Pianoforte Concertos by Mendelssohn and Brahms, etc.

DA CAPO, or D.C.—'from the beginning'—is placed at the end of the second part of an air, or chorus ('O the pleasure'), or scherzo and trio, or other movement in two portions, to show that

the first portion is to be played over again as a conclusion. In airs the direction is often Dal Segno—'from the sign'—the sign being a 𝄋 at the beginning of the first portion. In scherzos and minuets, with trios, the direction at the end of the trio is usually 'Scherzo, or Minuetto, D.C. senza repetizione.' The first known occurrence of Da Capo is in Tenaglia's opera of 'Clearco' (1661).

DACHSTEIN, Wolfgang, Roman Catholic priest at Strassburg, adopted the Reformed principles in 1524, married, and became vicar and organist of St. Thomas's Church there. He is known chiefly as a composer of chorales, especially 'An Wasserflüssen Babylon.' [M.C.C.]

DACTYL, a metrical 'foot' (– ∪ ∪), exactly expressed by the original word *δάκτυλος*, a finger —one long joint and two short ones. A fine example of dactyls in instrumental music is in the slow movement of Beethoven's 7th Symphony, alternately with spondees, or alone :—

DALAYRAC, Nicolas, a celebrated French composer, was born at Muret (Languedoc) in 1753. His father occupied a high civil appointment in his province, and in spite of his son's early passion for music destined him for the bar. His studies of the violin were put a stop to, and it is said that the young enthusiast, in order to play without interruption, used every night to ascend the roof of the house. This however interfered with the nocturnal exercises of a neighbouring nunnery. But the complaints of the pious damsels addressed to his father ultimately led to the fulfilment of young Dalayrac's dearest wish. His aversion to the law was considered conclusive, and he was sent in 1774 to Paris, where a commission in the guards of the Count of Artois had been obtained for him. But the love of his art was proof against the attraction of a military career. Immediately on his arrival in the capital he took lessons in harmony from Langlé, and soon made his début as a dramatic composer with a comic opera called 'Le petit Souper,' first performed at the French court in 1781. Encouraged by this success, he produced in the following year an opera, 'L'Eclipse totale,' at the Opéra Comique. This also was successful, and secured Dalayrac's position amongst the best and most fertile composers of his time. He continued for the remainder of his life producing operas at the rate of one or two a year. Not even the Reign of Terror interrupted or in any way influenced the inexhaustible productiveness of his pen. Two of his most charming operas, 'L'actrice chez elle' and 'Ambroise, ou Voilà ma journée,' bear the terrible date of 1793. In 1790 he lost much of his property, but in spite of this misfortune he refused to avail himself of his father's will, which excluded his younger brother from a share in the family property. At the beginning of the century he was made a chevalier of the Legion of Honour by Napoleon, and he died in 1809 at Paris. Of the numerous works of Dalayrac none have survived. The titles of the more important ones may be cited :—'Le Corsaire' (1783), 'L'Amant Statue' (1785), 'Nina' (1786), 'Azémia' (one of his best works, first performed on May 3, 1787), 'Raoul de Créqui' (1789), 'Fanchette' (same year), 'Adèle et Dorsan' (1794), 'Adolphe et Clara' (1799), 'Maison à vendre' (1800), 'Une Heure de Marriage' (1804), 'Le Poète et le Musicien' (first performed in 1811, two years after the composer's death), and many others.

Amongst the earlier composers of the modern French school of dramatic music Dalayrac takes a high position. To us his means of expression appear primitive, but considering the date of his earlier works, his skill in orchestral treatment, and his keen perception of dramatic effects and proprieties, are by no means of a despicable order. The opéra comique, consisting of simple airs and short ensembles, was his favourite mode of production. Such a work as the one-act operetta 'Maison à vendre' is not deprived of a certain archaic charm even at the present day. Lise's song 'Fiez vous,' with which it opens, a piece of music much affected by our great-grandmothers, is a charming specimen of the French romance, and the finale of the same work is remarkable for the skilful and fluent treatment of the vocal parts. The same feature is noticeable in his more elaborate compositions, as for instance in the finale of 'Azémia,' which winds up with a charming bit of choral writing. It may briefly be said that Dalayrac's style contains, although in a somewhat embryonic stage, all the qualities which have made the French school justly popular in Europe. He is a unit amongst a galaxy of brilliant stars. His claim to remembrance lies perhaps less in his individual merits than in the fact that without him and other composers of his type and epoch there would have been no Grétry, no Auber, and no Boieldieu. [F.H.]

DALLAM (spelt also Dalham, Dallum, and Dallans), the name of a family of English organ-builders in the 17th century. The eldest was employed in 1605-6 to build an organ for King's College, Cambridge, for which purpose he closed his workshop in London and removed his whole establishment to Cambridge. He and his men were lodged in the town, but boarded in the College Hall. Dr. Rimbault ('History of the Organ') gives a very curious account of every item paid for building this organ. It was destroyed in the time of the Long Parliament, but the case, with some alterations, remains to this day. This Dallam's Christian name does not appear in the college books, but he is most probably identical with Thomas Dallam, who built an organ for Worcester Cathedral in 1613. The three following were probably his sons :—

Robert, born 1602, died 1665, and buried in the cloisters of New College, Oxford, for which college he built the organ ; but his principal work was that of York Minster, since destroyed by fire. He also built similar organs for the cathedrals of St. Paul and Durham.

RALPH built the organ for St. George's Chapel, Windsor, at the Restoration, as well as those at Rugby, Hackney, and Lynn Regis. The Windsor organ is still preserved at St. Peter's-in-the-East, St. Alban's. He died while making the organ at Greenwich Church, begun by him in Feb. 1672. James White, his partner, finished it 1673.

GEORGE lived in Purple Lane in 1672, and in 1686 added a 'chaire organ' to Harris's instrument in Hereford Cathedral. [V. de P.]

DAL SEGNO, 'from the sign,' or al Segno, 'to the sign'; the 'sign' being a 𝄋, probably a capital S. 'Da capo al Segno 𝄋' is the full direction, as at the end of the second part of 'Consider, fond shepherd' in 'Acis,' the 𝄋 being in bar 2 of the first part.

DAMASCENE, ALEXANDER, a foreigner, of probably Italian extraction, but French birth, who, on June 26, 1682, obtained letters of denization in England, was an alto singer. On August 30, 91, Damascene was sworn in as a gentleman extraordinary of the Chapel Royal, and on the death of Henry Purcell in 95 was advanced to a full place. He died July 14, 1719. Damascene was a prolific song writer, and many of his compositions may be found in the following collections, viz. 'Choice Ayres and Songs,' 1676-84; 'The Theatre of Musick,' 1685-87; 'Vinculum Societatis,' 1687 91; 'The Banquet of Musick,' 1688-92; 'Comes Amoris,' 1687-94; 'The Gentleman's Journal,' 1692-94. [W. H. H.]

DAME BLANCHE, LA. Opéra comique in 3 acts, founded on Scott's 'Monastery'; libretto by Scribe, music by Boieldieu; produced at the Opéra Comique Dec. 10, 1825; played at the same theatre for the 1000th time on Dec. 16, 62. Produced in English as 'The White Maid' at Covent Garden Jan. 2, 1827.

DAMON, WILLIAM, one of the musicians to Queen Elizabeth, harmonised for the use of a friend the psalm tunes then in common use, to the number of about forty. His friend, in 1579, published them under the following title:—'¶ The Psalmes of David in English Meter with Notes of foure partes set unto them by Guilielmo Damon, for John Bull [who is called in the preface, 'Citezen and Goldsmith of London'], to the use of the godly Christians for recreatyng themselves in stede of fond and unseemly Ballades. At London, Printed by John Daye. Cum privilegio.' This work seems to have been but ill received, and Damon set himself to work to reharmonise the tunes. The new work was published in 1591 with the title of '¶ The former Booke of the Musicke of M. William Damon, late one of her Majesties Musitions, containing all the tunes of David's Psalms, as they are ordinarily soung in the Church: most excellently by him composed into 4 partes. In which sett the Tenor singeth the Church tune. Published for the recreation of such as delight in Musicke by W. Swayne, Gent. Printed by T. Este, the assignè of W. Byrd, 1591.' The work is in two parts, the second being entitled '¶ The second Booke of the Musicke of M. William Damon, containing all the Tunes of David's Psalms, differing from the former in respect that the highest part singeth the Church tune.' [W. H. H.]

DAMOREAU, LAURE CINTHIE MONTALANT, born at Paris Feb. 6, 1801, was admitted into a vocal class at the Conservatoire Nov. 28, 1808. She made quick progress, and soon began to study the piano. In 1814 she left the piano-class to enter that of vocalisation. She began her career by giving some concerts which were not successful. Engaged at the Théâtre Italien in second parts at the age of 18, Mlle. Cinti, as she now called herself, made her first appearance as Cherubino in 'Le Nozze.' She played the part with great charm and grace, but her time was not yet come. It was not till 1821 that she attempted principal parts. In 22 she was engaged by Ebers for the London opera, at a salary of £500. She was young and pretty, her manners pleasing and elegant, and her acting correct and unaffected, if not forcible; but her voice was not strong enough for the size of the theatre, and she created little sensation. She returned to Paris, where she soon began to take a higher place; her salary was raised, and the arrival of Rossini was a fortunate event for her. She made her début at the Grand Opéra Feb. 24, 1826, in 'Fernand Cortez,' and her success was complete. Rossini wrote for her the principal female parts in the 'Siege de Corinthe' and 'Moïse,' which contributed to her reputation. In consequence, however, of some misunderstanding with the management, Cinti quitted the theatre abruptly in 27, and went to Brussels, where she excited the greatest enthusiasm. Concessions having been made she returned to Paris; but, before leaving Brussels, was married to Damoreau, an unsuccessful actor. This union was not happy. Returned to Paris she resumed her career, singing in 'La Muette de Portici,' 'Le Comte Ory,' 'Robert le Diable,' and 'Le Serment,' in each more excellent than before. In 29 she took part, with Sontag and Malibran, in the 'Matrimonio Segreto.' Never was there a more brilliant combination; nor did Cinti suffer by comparison. Fétis boldly declares that she now became one of the best singers the world has known. In 32 she came over with a French company, and sang at Covent Garden in Meyerbeer's 'Robert le Diable.' Her engagement was not renewed in 1835, and she was gladly welcomed at the Opéra Comique, where Auber wrote for her such works as the 'Domino noir,' 'L'Ambassadrice,' and 'Zanetta.' Cinti retired from the stage in 1843, sang again in London in that year, then at the Hague, at Ghent in 1845, at St. Petersburg, at Brussels in 1846, and made a tour in the United States with the violinist Artot. In 1834 she had been appointed professor of singing at the Conservatoire in Paris; this place she resigned in 1856, and retired to Chantilly, and died in 1863.

Mme. Cinti published an 'Album de romances,' and a few separate pieces. She wrote also a 'Méthode de chant,' dedicated to her pupils.

Her son died at an early age after distinguishing himself by some vocal compositions; and her daughter, a singer, married M. Weckerlin. [J. M.]

DAMPER (Fr. *L'Etouffoir*; Ital. *Saltarello, Spegnitoio*, or *Smorzo*; Ger. *Dämpfer*), that part of the action of a pianoforte contrived to stop the vibration of the strings belonging to a note when the finger is raised from the key. It comprises several folds or thicknesses of cloth or soft felt, elevated upon a wire upright, which rest upon or press upwards against the strings when the key is not touched, but quit the strings when the key is pressed down. The pedal movement connected with the dampers removes them collectively from the strings, and so long as the pedal is pressed down the instrument has virtually no dampers, the strings continuing to sound until their vibrations cease. There are no dampers to the treble notes, as the duration of vibration in this part of the scale is too short to need arresting. [See PIANOFORTE.] [A.J.H.]

DANBY, JOHN, born 1757, one of the most distinguished glee composers Between 1781 and 94 he obtained ten prizes from the Catch Club for eight glees and two canons. He published three books of his compositions, and a fourth was issued after his decease. In 1787 he published an elementary work entitled 'La Guida alla Musica Vocale.' He held the appointment of organist at the chapel of the Spanish embassy, near Manchester Square, for the service of which he composed some masses and motets. He died May 16, 1798, during the performance of a concert which his friends had got up for his benefit, he having long lost the use of his limbs by having been placed in a damp bed at an inn. He was buried in Old St. Pancras churchyard, where an altar tomb was raised to his memory. His fine glee, 'Awake, Æolian lyre!' will not soon be forgotten. [W. H. H.]

DANCE MUSIC. Music designed as an accompaniment to dancing, national, social or on the stage—the ballet; also music written in dance rhythms though not for dancing purposes, such as the Polonaises of Beethoven, Weber, and Chopin; Schulhoff's 'Valses de Concert,' Liszt's 'Galop Chromatique.'

The music of the individual dance tunes has been examined under the separate heads of Allemande, Bolero, Courante, Gigue, Minuet, Waltz, etc. The influence of the dance on music in general, and the manner in which it gradually communicated the rhythm and accent which are its very essence to the unrhythmical and unaccented strains of church music, and thus built up the fabric of modern composition, will be examined under the head of RHYTHM. The more direct and material connexion between the SUITE—a mere string of dances in one key—and the modern SONATA and SYMPHONY, which grew out of the Suite, will be most conveniently discussed under the last-named headings.

DANCE, WILLIAM. An English musician whose name deserves preservation as one of the founders of the Philharmonic Society. He was born in 1755, was in the orchestra of the Opera from 1775 to 93, and led the band at the Handel Commemoration of 1790 in the absence of Cramer. He died full of years and credit in 1840. The circular proposing the meeting which led to the formation of the Philharmonic, was issued by 'Messrs. Cramer, Corri, and Dance,' from Mr. Dance's house, 17 Manchester Street, on Sunday, Jan. 17, 1813. He was afterwards one of the Directors, and Treasurer. His son Henry was secretary to the society for the first year, 1813.

DANDO, JOSEPH HAYDON BOURNE, was born in Somers Town in 1806. At an early age he commenced the study of the violin under his uncle, Signor Brandi. In 1819 he became a pupil of Mori, with whom he continued about seven years. In 1831 he was admitted a member of the Philharmonic orchestra. For many years he filled the post of leader of the bands of the Classical Harmonists and Choral Harmonists Societies (both now extinct), whose concerts were given in the City. Dando was the first to introduce public performances of instrumental quartets. It is true that in the earlier days of the Philharmonic Society a quartet occasionally formed part of the programme, but no concerts consisting exclusively of quartets had before been given. The occasion on which the experiment was first tried was a benefit concert got up by Dando at the Horn Tavern, Doctors' Commons, on 23rd Sept. 1835. The programme was entirely composed of quartets, trios, etc. The experiment proved so successful that two more similar concerts were given in October, each proving more attractive than its precursor. Dando then formed a party consisting of Henry Blagrove, Henry Gattie, Charles Lucas, and himself, to give regular series of Quartet Concerts, and they commenced their enterprise on March 17, 1836, at the Hanover Square Rooms. They continued their performances annually until 42, when Blagrove seceded from the party, upon which Dando assumed the first violin, the viola being placed in the hands of John Loder. Thus constituted they removed to Crosby Hall, where they continued until the deaths of Gattie and Loder in 53 broke up the party. Dando occupied a prominent position in all the best orchestras until 75, when the fingers of his left hand becoming crippled he was compelled to desist from performing. During his long career he has ever shown himself an excellent violinist and amiable man. [W. H. H.]

DANIEL, HERMANN ADALBERT, a German theologian, born 1812 at Cöthen near Dessau, professor in the University of Halle. His 'Thesaurus Hymnologicus' (5 vols. Löschke, Leipsic) is a valuable work on the history of early church music and collection of hymns. [M.C.C.]

DANKERTS, GHISELAIN, a native of Tholen in Zeeland, and a singer in the Papal Chapel in the middle of the 16th century. An eight-part motet of his composition, 'Lætamini in Domino,' is included in Uhlard's 'Concentus octo . . .

vocum' (Augsburg 1545), and a six-part motet 'Tua est potentia' in the 'Selectissimæ cantiones ultra centum' (Augsburg 1540). Also two books of madrigals for 4, 5, and 6 voices were published by Gardano (Venice 1559).

Notwithstanding the new school of composers, already well established in Rome, with Costanzo Festa, Arcadelt, etc. at its head, there were still many conservative musicians in that city, and Dankerts was one of them, who adhered strictly to the old Netherland school, and remained uninfluenced by the new art that had grown up around them. He gained great celebrity as judge in the dispute between two ecclesiastical musicians, Vicentino and Lusitano, upon the nature of the scales on which the music of their time was constructed. Dankerts was obliged to defend his verdict against Vicentino, in a learned and exhaustive treatise on the matter in dispute, the original MS. of which is preserved in the Vallicellan library at Rome. A full account of this controversy is given by Hawkins. [J.R.S.B.]

DANNELEY, John Feltham, born at Oakingham in 1786, was the second son of a lay-clerk of St. George's Chapel, Windsor. At fifteen years of age he studied thorough bass under Samuel Webbe, and the pianoforte first under Charles Knyvett and afterwards under Charles Neate. He resided with his mother at Odiham until he reached his twenty-sixth year, when he established himself at Ipswich as a teacher of music, and in a few years became organist of the church of St. Mary of the Tower in that town. In 1816 he visited Paris, and studied under Antoine Reicha. Danneley published in 1825 'An Encyclopædia, or, Dictionary of Music,' and in 1826 'A Musical Grammar.' He died in London in 1836. [W.H.H.]

DANNREUTHER, Edward, born Nov. 4, 1844, at Strassburg. When five years old was taken to Cincinnati, U.S., where he learned music from F. L. Ritter. In 59 entered the Conservatorium at Leipzig, and remained there till 63, under Moscheles, Hauptmann, and Richter. His career was very brilliant, and he held all the scholarships of the Conservatorium. From Leipzig he removed to London, where he has since resided (excepting two professional visits to the United States), and is one of the most prominent musicians of the metropolis, well known as a pianoforte-player and teacher, littérateur and lecturer, and a strong supporter of progress in music. He is especially known as the friend and champion of Wagner. He founded the Wagner Society in 1872, and conducted its two series of concerts in 73 and 74. He was also a warm promoter of the 'Wagner Festival' in 1877, translated his 'Music of the Future' (Schott 1872), and received Wagner in his house during his stay in London. He was the first to play the concertos of Liszt and Tschaïkowsky (Crystal Palace, Jan. 27, 72; Nov. 21, 74; March 11, 76).

But while Mr. Dannreuther is an earnest apostle of the new school, he is no less zealous for the old, as the range of the programmes of his well-known chamber concerts, his own able interpretations of Bach and Beethoven, his lectures on Mozart, Beethoven, and Chopin, his article on Beethoven in Macmillan's Magazine (July, 76), and other acts and words abundantly prove. He has not yet published any music.

DANZI, Francesca. See Lebrun, Madame.

DANZI, Franz, composer and violoncellist, born at Mannheim 1763, studied chiefly under his father, first violoncellist to the Elector Palatine, and in composition under the Abbé Vogler. At 15 he was admitted into the Elector's band. In 1778 the band was transferred to Munich, and there Danzi produced his first opera 'Azakiah' in 1780, which was followed by 'Der Kuss,' 'Iphigenia,' and others. In 1790 he married Marguerite Marchand, a distinguished singer, and in the following year started with her on a professional tour which lasted six years. At Prague and Leipsic he conducted the performances by Guardassoni's Italian company, and his wife was especially successful in the parts of Susanna in 'Le Nozze di Figaro,' and Caroline, and Nina, in 'Il Matrimonio Segreto.' They were also favourably received in Italy, especially at Venice and Florence. In 1797 they returned to Munich, where Mdme. Danzi died in 1799. Her husband soon after resigned his post of vice-chapel-master to the Elector. In 1807 he was appointed chapel-master to the King of Würtemberg, but was soon compelled to leave Stuttgart on account of the political changes in that part of Germany. He then became chapel-master at Carlsruhe, where he remained till his death in 1826. He composed 11 operas, besides a mass of orchestral, chamber, and church music. For list see Fétis. None of it has survived. He was a sound musician, but strained too much after orchestral effects. He was an excellent teacher of singing, and his 'Singing Exercises' were used for long after his death and form his most permanent work. [M.C.C.]

DARGOMYSKI, Alexander Sergovitch, Russian noble and composer, born 1813 near Toula, Smolensk. He early manifested a taste for music, and at seven composed little sonatas etc. for the pianoforte. He afterwards learnt the violin, and studied harmony and counterpoint under Schoberlechner. In 1830 he appeared with great success in Petersburg as a pianist, and in 31 received an appointment in the Emperor's household, but in 35 gave it up, and devoted himself for eight years to severe study. His intimate friendship with Glinka and with the dramatic poet Kukolnik were of great service to him. In 1845 he visited Germany, Brussels, and Paris. In 1847 he produced in Moscow, with brilliant success, an opera 'Esmeralda,' libretto from Victor Hugo's 'Notre Dame de Paris,' which he had composed in 1838, and which was repeated in Petersburg. Besides 'Esmeralda,' 'Rusalka' (Petersburg 1856), and 'Kozacek,' which have kept their place on the stage, his published works consist of 60 songs with pianoforte accompaniment; variations, fantasies, etc.

for pianoforte, and orchestral dance music. He died Jan. 17, 1868, while at work on an opera by Pushkin, called 'Kamenyi gost' (Don Juan), and, besides the operas named, left an immense number of orchestral works. His melodies are noble and poetical, but his composition is more distinguished for grace than force. As a pianist he was remarkable for the facility with which he accompanied at sight. [M.C.C.]

DASH. The sign of *staccato*, written thus (𝄽), and placed under or over a note to indicate that the duration of the sound is to be as short as possible, the value of the note being completed by an interval of silence; for example—

A round dot (·) is also used for a similar purpose, but with this difference, that notes marked with dots should be less *staccato* than those with dashes, being shortened about one half, thus—

This distinction, which is enforced by all the most celebrated teachers of modern times, such as Clementi, Czerny, and others, is, strange to say, often ignored by modern editors of classical compositions, and it is remarkable that in such valuable and conscientious editions of Beethoven's works as those of Von Bülow ('Instructive Ausgabe'; Cotta, Stuttgart), Pauer (Augener & Co. London), and others, only one sign should have been employed for the two effects. That Beethoven himself considered the distinction of importance is proved by various corrections by his hand of the orchestral parts of the 7th symphony, still extant, and also by a letter written in 1825 to Carl Holz, in which he expressly insists that '𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 and 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 is not a matter of indifference.' See Nottebohm's 'Beethoveniana,' No. xxv, in which extracts are given from several of Beethoven's works, with the signs of staccato as originally marked by himself. And there can be no doubt that every effort ought to be made, at any rate in the case of Beethoven, to ascertain what were the intentions of the composer on a point so essential to correct phrasing. [F.T.]

DAUBLAINE ET CALLINET. Organ builders established in Paris in 1838 as Daublaine & Cie. In 39 the firm was joined by Louis Callinet, member of an old Alsatian family of organ builders. But he brought bad fortune to the house, for in 43 or 44, in a fit of rage, excited by some dispute, Callinet destroyed all the work which he and his partners had just added to the organ at St. Sulpice. After this feat he retired to Cavaillé's factory as a mere journeyman. Barker then took the lead at Daublaine's and under him the S. Eustache organ was built, to be destroyed by fire in 45. The same year the firm became Ducroquet & Cie; they built a new organ at S. Eustache, and exhibited at Hyde Park in 51, obtaining a council medal and the decoration of the Legion of Honour. In 55 Ducroquet was succeeded by a Société anonyme, and that again by Merklin, Schütze, et Cie. The business is now carried on by Merklin alone, whose principal factory is at Lyons, with a branch in Paris. [V.deP.]

DAUGHTER OF ST. MARK, THE. An opera in 3 acts, founded on 'La reine de Chypre,' words by Bunn, music by Balfe; produced at Drury Lane Nov. 27, 1844.

DAUNEY, William, son of William Dauney of Falmouth, Jamaica, was born at Aberdeen in the year 1800. He commenced his education at Dulwich, and completed it at the University of Edinburgh. On June 13, 1823, he was called to the Scottish bar. He found in the Advocates' Library at Edinburgh a MS. collection of music, written between 1614 and 1620 and known as the Skene Manuscript. It consists of 114 English and Scottish ballad, song, and dance tunes, written in tableture. This manuscript Dauney deciphered and published in 1838 in a 4to vol. under the title of 'Ancient Scottish Melodies from a manuscript of the reign of James VI.' He accompanied it with a long and ably written 'Dissertation illustrative of the history of the music of Scotland,' and some interesting documents. The work is valuable as showing the (probably) earliest versions of such tunes as 'The flowers of the forest,' 'John Anderson my jo,' 'Adieu, Dundee,' etc. Shortly after 1838 Dauney quitted Scotland for Demerara, where he became Solicitor General for British Guiana. He died at Demerara, July 28, 1843. [W.H.H.]

DAUVERGNE, Antoine, violin-player and composer, born at Clermont-Ferrand in 1713. He was a pupil of his father, leader of the band at Clermont. In 1739 he went to Paris to complete his studies, and very soon played with success at the Concert spirituel and entered the band of the King and of the Opera. It is however more as a composer of operas than as a violin-player that Dauvergne claims our attention. Up to his time an opéra comique meant merely a vaudeville, a comic play interspersed with couplets. In his first opera, 'Les Troqueurs,' Dauvergne adopted the forms of the Italian intermezzi, retaining however spoken dialogue in place of recitative, and thereby introduced that class of dramatic works, in which French composers have ever since been so eminently successful. Dauvergne wrote 15 operas in all. Fétis also enumerates 15 motets of his composition, trios for two violins and bass (1740), sonatas for the violin, and two sets of symphonies in four parts (1750).

In 1755 Dauvergne bought the appointment of composer to the king and the next presentation as master of the band. From 1751 he conducted the Opera, and from 1762 the Concert spirituel; and finally, with some interruptions, became manager of the Opera. He

retired at the outbreak of the Revolution, and died at Lyons in 1797. [P.D.]

DAVID, FÉLICIEN, one of the most prominent of French composers, was born March 8, 1810, at Cadenet, in the south of France. His father was an accomplished musical amateur, and it is said that Félicien at the mature age of two evinced his musical taste by shouts of applause at his father's performances on the fiddle. At the age of four the boy was able to catch a tune. Two years later Garnier, first oboe at the Paris Opera, happened to hear the child sing, and strongly advised his mother to cultivate Félicien's talent. Soon afterwards the family removed to Aix, where David attended the Maîtrise (school) du Saint Sauveur, and became a chorister at the cathedral. He is said to have composed hymns, motets, and other works at this early period, and a quartet for strings, written at the age of 13, is still preserved at the Maîtrise. In 1825 he went to the Jesuit college at Aix to complete his studies. Here he continued his music, and acquired some skill on the violin. He also developed an astonishing memory for music, which enabled him to retain many pieces by Mozart, Haydn, Cherubini, and Lesueur, by heart. When he left the college, at the age of 18, want of means compelled him to enter the office of his sister's husband, a lawyer, but he soon afterwards accepted the appointment of second conductor at the Aix theatre, which he occupied till 1829, when the position of maitre de chapelle at St. Sauveur was offered to him. During the one year he occupied this place he wrote several compositions for the choir of the church; one of these, a 'Beatus Vir,' afterwards excited the admiration of Cherubini.

In 1830 David went to Paris to finish his musical education. He had a small allowance from his uncle, but his wants were moderate and his enthusiasm great. Cherubini received him kindly, and under his auspices David entered the Conservatoire, and studied harmony under Millot. He also took private lessons from Réber, and thus accomplished his course of harmony within six months. He then entered the class of Fétis for counterpoint and fugue. An 'Ave verum' composed at this time proves his successful advance. On the withdrawal of his allowance David had to support himself by giving lessons. At the same period he narrowly escaped the conscription.

In 1831 we have to date an important event in our composer's life, viz. his joining the St. Simoniens. David lived for some time in the kind of convent presided over by the Père Enfantin, and to his music were sung the hymns which preceded and accompanied the religious and domestic occupations of the brethren. When, in 1833, the brotherhood was dissolved, David joined a small group of the dispersed members, who travelled south, and were received with enthusiasm by their co-religionists at Lyons and Marseilles. The music fell to our composer's share, and several of his choruses were received with great applause.

At Marseilles David embarked for the East, where he remained for several years, at Constantinople, Smyrna, Egypt, and the Holy Land. The impressions thus received were of lasting influence on his talent. He managed wherever he went to take with him a piano, the gift of an admiring manufacturer at Lyons. Soon after his return, in 1835, he published a collection of 'Mélodies orientales' for piano. In spite of the melodious charm and exquisite workmanship of these pieces they met with total neglect, and the disappointed composer left Paris for several years, and lived in the neighbourhood of Igny, rarely visiting the capital. Two symphonies, 24 quintets for strings, several nonets for wind, and numerous songs (one of which latter, 'Les Hirondelles,' was at one time very popular in England) belong to this period. One of his symphonies, in F, was in 1838 performed at the Valentino concerts, but without success. In 1841 David again settled in Paris, and his name began to become more familiar to the public, owing to the rendering of some of his songs by M. Walter, the tenor. But his chief fame is founded on a work of very different import and dimensions—his 'Ode-symphonie' 'Le Désert,' in which he has embodied the impressions of his life in the East, and which was produced Dec. 8, 1844. The form of this composition is difficult to define. Berlioz might have called it a 'melologue.' It consists of three parts subdivided into several vocal and orchestral movements, each introduced by some lines of descriptive recitation. The subject is the mighty desert itself, with all its gloom and grandeur. On this background is depicted a caravan in various situations, singing a hymn of fanatic devotion to Allah, battling with the simoom, and resting in the evening by the fountain of the oasis. Whatever one's abstract opinion of programme music may be, one cannot help recognising in the 'Desert' a highly remarkable work of its kind. The vast monotony of the sandy plain, indicated by the reiterated C in the introduction, the opening prayer to Allah, the 'Danse des Almées,' the chant of the Muezzin, founded on a genuine Arabic melody—are rendered with a vividness of descriptive power rarely equalled by much greater musicians. David, indeed, is almost the only composer of his country who can lay claim to genuine local colour. His Arabs are Arabs, not Frenchmen in disguise.

The 'Désert' was written in three months. It was the product of spontaneous inspiration, and to this circumstance its enormous success is mainly ascribable. None of David's subsequent works have approached it in popularity. 'Le Désert' was followed, in 46, by 'Moïse au Sinaï,' an oratorio written in Germany, where David had gone on a concert-tour, and where he met with much enthusiasm not unmixed with adverse criticism. 'Moïse,' originally destined for Vienna, was performed in Paris, its success compared with that of its predecessor being a decided anti-climax. The next work is a second descriptive symphony, 'Christophe Colomb' (1847), and its

success again was anything but brilliant. 'Eden, a Mystery,' was first performed at the Opéra in 48, but failed to attract attention during that stormy political epoch. His first genuine success since 1844 David achieved with an opéra comique, 'La Perle du Brésil' (1851). His remaining dramatic works are 'La Fin du Monde' (in four acts, never performed), 'Herculanum' (serious opera in four acts; 1859 at the Opéra[1]), 'Lalla Roukh' (two acts; 1862), and 'Le Saphir' (in three acts; 1865 both at the Opéra Comique). Another dramatic work, 'La Captive,' was in rehearsal, but was withdrawn by the composer for reasons unknown.

David's power as an operatic writer seems to lie more in happy delineation of character than in dramatic force. Hence his greater success with comedy than with tragedy. 'Lalla Roukh' particularly is an excellent specimen of felicitous expression, and easy but never trivial melodiousness. Here again his power of rendering musically the national type and the local surroundings of his characters becomes noticeable. This power alone is sufficient to justify the distinguished position he holds. As to his final place in the history of his art it would be premature to give a definite opinion. Félicien David died on Aug. 29, 1876. Since his death several of his works—'Le Désert' and 'Lalla Roukh' amongst the number—have been revived with much success in Paris, and his quartets are now (1877) being played.

An essay on David's life and works up to 1854 is found in the collection called Mirecourt's 'Contemporains.' For the earlier part of his life a brochure (Biographie de F. David, Marseilles, 1845, out of print), by M. Saint-Etienne, is a valuable source. [F. H.]

DAVID, FERDINAND, one of the best and most influential violin-players and teachers of Germany; born at Hamburg Jan. 19, 1810. His musical talent showed itself very early, and, after two years study at Cassel in 1823 and 1824 under Spohr and Hauptmann, he entered, when still a mere boy, on that artistic career which was destined to be so eminently successful.

His first appearance at the Gewandhaus at Leipzig, with which he was afterwards so closely identified, was in 1825, in company with his sister Louise—ultimately famous as Mme. Dulcken. He passed the years 1827 and 1828 as a member of the band of the Königstadt Theatre, Berlin, where he first became acquainted with Mendelssohn. In 1829 he accepted an engagement as leader of a quartet in the house of a noble and influential amateur at Dorpat, whose daughter he subsequently married. He remained in Russia till 1835, making frequent and successful tours to Petersburg, Moscow, Riga, etc. In 1836 Mendelssohn, on becoming conductor of the Gewandhaus concerts, obtained for him the post of leader of the band (Concertmeister), which he filled with such distinction and success until his death. Of the intimate nature of their connection a good instance is afforded by the history of Mendelssohn's Violin Concerto. It is first mentioned in a letter from Mendelssohn to David, dated July 30, 1838. Constant letters on the subject of the work passed between them during the process of composition; hardly a passage in it but was referred to David's taste and practical knowledge, and canvassed and altered by the two friends; and he reaped his reward by first performing it in public at the Gewandhaus concert of March 13, 1845.[1] The autograph is now in the possession of David's family. In like manner 'Antigone' (letter of Oct. 21, 1841), and probably many another of Mendelssohn's works, was referred to him; and he was one of the three trustees to whom the publication of the MS. works of his illustrious friend was confided after his death.

As a virtuoso David combined the sterling qualities of Spohr's style, with the greater facility and piquancy of the modern school; as a leader he had a rare power of holding together and animating the band; while as a quartet-player his intelligence and tact enabled him to do justice to the masterpieces of the most different periods and schools. Among numerous compositions of the most various kinds his solo-pieces for the violin are most pleasing and effective, and are so founded on the nature and character of the instrument as to be indispensable to the student. As a teacher his influence was probably greater than that of any preceding master, and to him the German orchestras owe many of their most valuable members. He took a warm personal interest in his pupils, amongst whom the most eminent are Joachim and Wilhelmj. Within the sphere of his influence he was always ready to help a friend or to further the true interests of musical art and artists.

It is one of David's special merits that he revived the works of the eminent violin-players of the old Italian, German, and French schools, which he edited and published with accompaniments, marks of expression, etc. He also edited nearly the whole classical repertoire of the violin for purposes of study, and took a prominent part in the critical editions of the works of Beethoven, Haydn, and other great masters. His unremitting activity was as earnest as it was quick. He was particularly fond of intellectual pursuits, was eminently well read, full of manifold knowledge and experience. His conversation abounded in traits of wit and humour, he was the pleasantest companion, a faithful friend, and an exemplary husband and father.

In 1861 the 25th anniversary of his appointment as leader was celebrated at Leipzig. He died very suddenly July 18, 1873, while on a mountain excursion with his children, near Klosters in the Grisons. He was buried at Leipzig, where he was highly honoured, and where a street has recently been named after him.

Among his numerous compositions the five

[1] It appears that in 'Herculanum' a great many pieces from the 'Fin du Monde' have been embodied. The present writer has no personal knowledge of either work.

[1] See details in the programme of the Crystal Palace Saturday Concert, Dec. 19, 1871.

violin concertos, a number of variations, and other concert pieces for the violin hold the first rank. He also published for piano and violin 'Bunte Reihe,' 'Kammerstücke,' etc. Besides these, two symphonies, an opera 'Hans Wacht,' a sextet and a quartet for strings, a number of songs and concert pieces for trombone and other wind instruments, deserve to be mentioned. His 'Violin School' is certainly one of the best works of the kind, and the publication of the 'Hohe Schule des Violinspiels' (a collection of standard works of old violinists) marks an epoch in the development of modern violin-playing. [H.]

DAVIDDE PENITENTE. A 'cantata' for 3 solo voices, chorus, and orchestra, to Italian words by an unknown author, adapted by Mozart in 1785 from his unfinished mass in C minor (K. 427), with the addition of a fresh soprano and fresh tenor air, for the widows' fund of the Society of musicians (Tonkünstler-Societät); and performed on March 13 and 15, 1785, in the Burgtheatre at Vienna.

DAVIDE, Giacomo, a very great Italian tenor, better known as 'David le père,' born at Presezzo, near Bergamo, in 1750. Possessing a naturally beautiful voice, he made the best use of it by long and careful study. To a pure and perfect intonation he joined good taste in the choice of style and ornament. Having studied composition under Sala, he was able to suit his *fioriture* to the harmony of the passage he wished to embroider; but he was even more distinguished in serious and pathetic music, and that of the church, than in bravura. Lord Mount-Edgcumbe heard him at Naples in 1785, and thought him excellent in opera. In that year he went to Paris, sang at the Concert Spirituel, and made a great sensation in the 'Stabat' of Pergolese. Returning to Italy, he sang during two seasons at the Scala. In 90 he was at Naples again, and in 91 he came to London. Owing, however, to the Pantheon having been licensed as the King's Theatre, it was impossible to obtain a licence for the Haymarket Theatre, at which Davide was engaged, except for concerts and ballets. This, and the want of good singers to support him, prevented him from becoming as well known here as he deserved. 'He was undoubtedly the first tenor of his time,' says Lord Mount-Edgcumbe, 'possessing a powerful and well-toned voice, great execution as well as knowledge of music, and an excellent style of singing. He learned to pronounce English with tolerable correctness, and one of his last performances was in Westminster Abbey, at the last of the Handel festivals. In 1802 he was at Florence; and, although 52 years of age, had still all his old power, and was able to sing every morning in some church, and at the opera every evening. He returned in 1812 to Bergamo, where he was appointed to sing at the church of Santa Maria Maggiore. It is said that he sang at Lodi in 1820; but he was then no more than the shadow of his former self. He formed two pupils, one of whom was his son, and the other Nozzari. Davide died at Bergamo December 31, 1830.

2. His son Giovanni was born in 1789, and long enjoyed the reputation in Italy of a great singer, though his method of producing his voice was defective, and he frequently showed want of taste, abusing his magnificent voice, with its prodigious compass of three octaves comprised within four B flats. He had, however, a great deal of energy and spirit, and his style was undoubtedly original. He made his *début* at Brescia in 1810, and sang with success at Venice, Naples, and Milan. He was engaged at the Scala for the whole of 1814. In the autumn of that year he was first employed by Rossini in his 'Turco in Italia.' Rossini then wrote *rôles* for him in 'Otello' (1814), 'Ricciardo e Zoraide' (1818), 'Ermione' and 'La Donna, del Lago' (1819). In 1818 he sang at Rome, Vienna, and London. Ebers had made overtures to him in 1822, and his engagement was on the point of completion, when he was engaged for seven years by Barbaja, who at that time directed the operas of Naples, Milan, Bologna, and Vienna. Davide appeared here in 29, singing, among other operas, with Mrs. Wood in Pacini's 'L'Ultimo giorno di Pompei'; but he was *passé*, and his voice so unsteady that he was obliged to conceal its defects by superfluity of ornament. He arrived in Paris in the same year. His voice had now become nasal, and his faults of taste and judgment more apparent. Yet, with all these faults, he was able occasionally to rise to a point that was almost sublime. Edouard Bertin, a French critic, said of him, 'it is impossible for another singer to carry away an audience as he does, and when he will only be simple, he is admirable; he is the Rossini of song. He is a great singer; the greatest I ever heard.' After his return into Italy, Davide sang at Milan and Bergamo in 1831, at Genoa and Florence in 32, at Naples in 32, 34, and 40, at Cremona and Modena in 35, at Verona in 38, and at Vienna in 39. He retired in 41 to Naples, where he founded a school of singing, which was not much frequented. A few years later he accepted the post of manager at the Opera of St. Petersburg, and is said to have died there about 1851. [J. M.]

DAVIDOFF, Charles, eminent cello-player, born at Goldingen in Courland March 15, 1838, received his first musical instruction from H. Schmitt at Moscow. His bent was to mathematics, which he studied in the Moscow university from 1854 to 58, but at length decided to embrace music as his profession, and then learned the cello under C. Schuberth at St. Petersburg, and composition under Hauptmann at Leipzig. His first appearance in public was at the Gewandhaus Dec. 15, 59, after which he at once became leading cello in that orchestra and Professor at the Conservatoire, *vice* Grützmacher. In 1862 he was appointed solo cello to the Emperor of Russia, and professor at the new music school and Conservatoire of St. Petersburg. Davidoff made his first appearance in London at the Philharmonic on May 19, 1862, in a concerto

of his own. His position among cello-players is high. His tone is expressive, his intonation certain, especially in the higher registers, and his execution extraordinary, and there is great individuality in his style. He has composed much both for the cello and piano.

DAVIDSBÜNDLER. An imaginary association of Schumann and his friends, banded together against old-fashioned pedantry and stupidity in music, like David and his men against the Philistines. The personages of this association rejoiced in the names of Florestan, Eusebius, Raro, Chiara, Serpentinus, Jonathan, Jeanquirit, etc., and their displays took place in the pages of the Neue Zeitschrift für Musik, Schumann's periodical. It was Schumann's half humorous, half melancholy way of expressing his opinions. He himself, in the preface to his Gesammelte Schriften (Leipzig, 1854), speaks of it as 'an alliance which was more than secret, since it existed only in the brain of its founder.' The Davidsbündler did not confine themselves to literary feats; their names are to be found in Schumann's compositions also. Florestan and Eusebius not only figure in the Carneval (op. 9), but the Grande Sonate, No. 1 (op. 11), was originally published with their names, and so was the set of pieces entitled 'Davidsbündler' (op. 6). The most humorous of all these utterances is the 'Marche des Davidsbündler contre les Philistins,' which winds up the Carneval, and in which the antiquated 'Grosvatertanz' is gradually surrounded and crushed by the strains of the new allies. [G.]

DAVIES, the Misses Marianne and Cecilia, were daughters of a relative of Benjamin Franklin. Marianne, the elder, attained some distinction as a performer on the harpsichord and pianoforte, but about 1762 achieved much more repute for her skill on the harmonica, or musical glasses, then recently much improved by Franklin. Cecilia, born 1740, won considerable renown as a vocalist. She made her first public appearance at the Concert Room in Dean Street, Soho, April 28, 1756. In 68 the sisters quitted England and went to Paris, and Vienna. Whilst there, Metastasio wrote and Hasse composed an ode, which was sung by Cecilia, accompanied by Marianne on the harmonica. Metastasio, in a letter dated Jan. 16, 1772, describes the beautiful tone of the instrument, and the admirable manner in which Cecilia assimilated her voice to it, so as to render it difficult to distinguish the one from the other. From Vienna the sisters went to Milan, where Cecilia appeared in 1771, with great success, in the opera of Ruggiero, written by Metastasio and composed by Hasse, being the first Englishwoman accepted in Italy as *prima donna*. The Italians bestowed on her the sobriquet of 'L'Inglesina,' and confessed her to be superior to any Italian singer but Gabrielli. She afterwards sang at Florence. In 1773 the two ladies returned to London, where Cecilia appeared at the Italian Opera with the greatest success. She is described as having no great power or volume of voice, but a remarkably neat and facile execution. She subsequently revisited Florence, and performed there until about 1784, when she returned to England. Marianne's nerves had become so seriously affected by her performance on the harmonica (a so frequent result of continued performance on the instrument as to have occasioned official prohibition of its use in many continental towns), that she was compelled to retire from her profession. She died in 1792, and Cecilia shortly afterwards also ceased to perform. About 1817 she published a collection of six songs by Hasse, Jomelli, Galuppi, etc. She survived until July 3, 1836, having for years suffered from the accumulated miseries of old age, disease, and poverty. [W. H. H.]

DAVY, John, was born in the parish of Upton Helion, near Exeter, in 1765. From his earliest infancy he discovered a remarkable propensity for music. After many other manifestations of his inclination, he was, when about six years of age, detected as the purloiner of from twenty to thirty horse-shoes from a neighbouring smithy. From these he had selected as many as formed a complete octave, and, having suspended them in an upper room, was amusing himself by imitating upon them the chimes of the neighbouring church of Crediton. By the advice of the Rev. Mr. Eastcott, he was articled to Jackson of Exeter. Some years afterwards Davy came to London, and obtained employment in the orchestra of one of the theatres and as a teacher. His ability for composition soon became known, and he was engaged to supply music for several dramatic pieces. After upwards of twenty years of such employment his frame gave way under the pressure of infirmities rather than of age, and he gradually sank until he died, in May's Buildings, St. Martin's Lane, Feb. 22, 1824. He was buried in St. Martin's churchyard on Feb. 28 following. Davy composed the music for the following dramatic pieces:—'What a Blunder!' 1800; 'Perouse' (with J. Moorehead), 1801; 'The Brazen Mask' (with Mountain), 1802; 'The Cabinet' (with Braham and others), 1802; 'The Caffres' (with others), 1802; 'Red Roy,' 1803; 'The Miller's Maid,' 1804; 'Harlequin Quicksilver,' 1804; 'Thirty Thousand' (with Braham and Reeve), 1805; 'Spanish Dollars,' 1805; 'Harlequin's Magnet,' 1805; 'The Blind Boy, 1808; 'The Farmer's Wife' (with others), 1814; 'Rob Roy Macgregor,' 1818; 'Woman's Will, a Riddle,' 1820. Also an overture and other music for Shakspere's 'Tempest,' performed in conjunction with the songs of Purcell, Arne, and Linley.

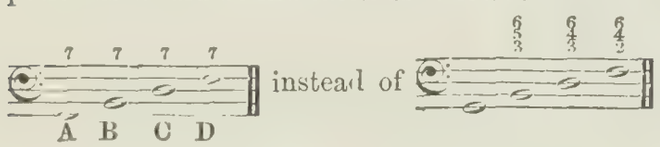
Many of Davy's songs gained great popularity. 'Just like love,' 'May we ne'er want a friend,' and 'The Death of the Smuggler,' have perhaps passed out of remembrance, but 'The Bay of Biscay' retains, and in all probability will long retain, its place in the public favour. [W.H.H.]

DAVY, Richard, an English composer in the early part of the 16th century. Some of his compositions are preserved in the British Museum,

in the volume known as the Fayrfax Manuscript (Add. MSS. 5465). [W. H. H.]

DAY, ALFRED, M.D., the author of an important theory of[1] harmony, was born in London in January 1810. In accordance with the wishes of his father he studied in London and Paris for the medical profession, and, after taking a degree at Heidelberg, practised in London as a homœopathist. His father's want of sympathy for his musical inclinations in his earlier years having prevented him from attaining a sufficient degree of practical skill in the art, he turned his attention to the study of its principles, and formed the idea of making a consistent and complete theory of harmony, to replace the chaos of isolated rules and exceptions, founded chiefly on irregular observation of the practice of great composers, which till comparatively lately was all that in reality supplied the place of system. He took some years in maturing his theory, and published it finally in 1845, three years only before his death, Feb. 11, 1849.

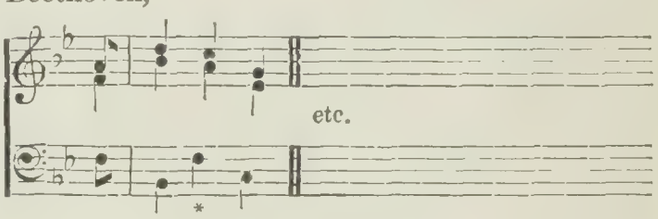
In this work there was hardly any department in which he did not propose reforms. For instance, in view of the fact that the figures used in thorough bass did not distinguish the nature of the chord they indicated—since the same figures stood for entirely different chords, and the same chords in different positions would be indicated by different figures—he proposed that the same chord should always be indicated by the same figures, and that its inversions should be indicated by capital letters A, B, C, etc., placed under the bass, so that the chord of the seventh in its various positions would be indicated as follows :—



as under the old system. And whenever a chord had also a secondary root, as the chord of the augmented sixth, it would be indicated by a capital letter with a line drawn through it, and lines also drawn through the figures which indicated the intervals derived from that secondary root.

With respect to the differences of opinion about the minor scale, he insisted with determined consistency that the principles of its construction precluded the possibility of its containing a major sixth or a minor seventh, and that the only true minor scale is that with a minor sixth and major seventh, the same ascending and descending ; and his concluding remarks are worth quoting as characteristic :—'This scale may not be so easy to some instruments and to voices as the old minor scale, therefore let all those who like it practise that form of passage, but let them not call it the minor scale. Even as a point of practice I deny the old minor scale to be the better ; as practice is for the purpose of overcoming difficulties, and not of evading them.' The principle which throughout characterises his system is to get behind the mere shallow statement of rules and exceptions to the underlying basis from which the exceptions and rules will alike follow. Thus, in dealing with the theory of false relations, he points out that the objectionable nature of contradictory accidentals, such as C♮ and C♯ occurring in the same chord, or in succeeding chords or alternate chords, arises from the obscurity of tonality which thereby results, and which must always result when accidentals imply change of key : but since accidentals under particular circumstances do not imply change of key, contradictory accidentals are not necessarily a false relation ; and he gives as an extreme instance, among others, the succession of the chords of the subdominant and supertonic in the key of C, in which F and F♯ follow one another in different parts in successive chords.

Proceeding after the same manner in his discussion of forbidden progressions of parts, he points out that as the objectionable effect of consecutive fifths is caused by the two parts seeming to move simultaneously in two different keys, there are cases in which the progression of the bass on which they are founded would prevent that effect and render them admissible ; as, for instance, when the bass moves from Tonic to dominant, as in the Pastoral Symphony of Beethoven,

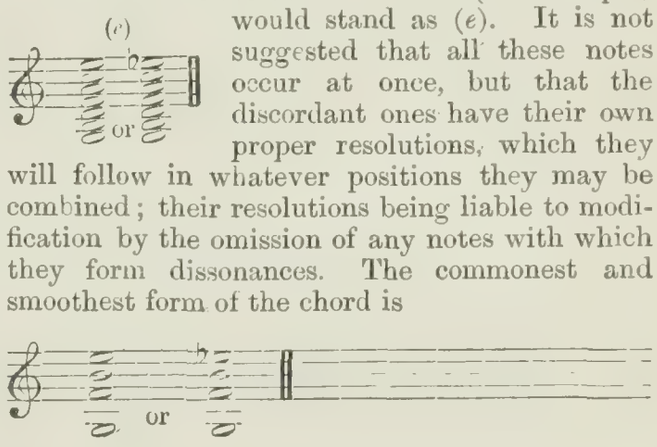


The most important part of his theory, and that which most distinguishes it, is its division of styles into Strict or Diatonic, and Free or Chromatic, and the discussion of the fundamental discords which can be used without preparation. His explanation of the 'Chromatic system' was quite new, and his prefatory remarks so well explain his principles that they may be fitly quoted. After pointing out that the laws of diatonic harmony had been so stretched to apply them to modern styles that they seemed 'utterly opposed to practice,' he proceeds—'Diatonic discords require preparation because they are unnatural ; chromatic do not because they may be said to be already prepared by nature'—since the harmonics of a root note give the notes which form with it the combinations he calls fundamental discords. 'The harmonics from any given note are a major third, perfect fifth, minor seventh, minor or major ninth, eleventh, and minor or major thirteenth.' And this series gives the complete category of the fundamental chords of Day's chromatic system. Moreover, with the view of simplifying the tonal development

[1] Treatise on Harmony, by Alfred Day. Royal 8vo. Novello & Co.

of music, and giving a larger scope to the basis of a single key—and thereby avoiding the consideration of innumerable short transitions—he gives a number of chromatic chords as belonging essentially to every key, though their signatures may not be sufficient to supply them, and with the same object builds his fundamental discords on the basis of the supertonic and tonic as well as on the dominant. In respect of this he says—'The reason why the tonic, dominant, and supertonic are chosen for roots, is because the harmonics in nature rise in the same manner; first the harmonics of any given note, then those of its fifth or dominant, then those of the fifth of that dominant, being the second or supertonic of the original note. The reason why the harmonics of the next fifth are not used, is because that note itself is not a note of the diatonic scale, being a little too sharp, as the fifth of the supertonic, and can only be used as part of a chromatic chord.' The advantages of this system of taking a number of chromatic chords under the head of one key will be obvious to any one who wishes for a complete theory to analyse the progressions of keys in modern music as well as their harmonic structure. For instance, even in the early 'Sonata Pathetique' of Beethoven, under a less comprehensive system, it would be held that in the first bar there was a transition from the original key of C minor to G; whereas under this system the first modulation would be held to take place in the 4th bar, to E♭, which is far more logical and systematic.

The detailed examination of the series of chords which have been summarised above is very elaborate. In most cases his views of the resolutions, even of well-known chords, are more varied and comprehensive than is usual with works on harmony, and point to the great patience and care bestowed on the elaboration of the theory. The most salient points of this part of the work are the reduction of well-known chords and their recognised and possible resolutions under the author's system of fundamental discords. The chord of the diminished seventh (*a*) he points out to be the first inversion of that of the minor ninth (*b*); and though this inversion, in which the root is omitted, is decidedly more common than the original chord (*b*), yet the latter is to be found complete—as is also the major ninth, without omission of the root—in the works of the great masters; and that on tonic and supertonic as well as dominant roots. The chord of the dominant eleventh, when complete (as *c*), is hardly likely to be found unabridged; and it is even doubtful whether any examples of its first position exist, even with some notes omitted, which can be pointed to with certainty as an essential chord. But in this scheme the chord is important as giving in its fourth inversion the chord known as the added sixth (*d*), in which case the fifth of the original chord is at the top and the root and third are omitted, and the free treatment which has generally characterised this formerly isolated chord fully agrees with the rest of the principles of the system. This chord of the eleventh, unlike the others in the series, can only be used on the dominant, because if used on either the tonic or supertonic it would resolve out of the key. The last chord of the series is that of the major or minor thirteenth on either of the before-mentioned roots; of which the whole chord on the dominant of C (for example) would stand as (*e*). It is not suggested that all these notes occur at once, but that the discordant ones have their own proper resolutions, which they will follow in whatever positions they may be combined; their resolutions being liable to modification by the omission of any notes with which they form dissonances. The commonest and smoothest form of the chord is



which will be readily recognised; and there are various resolutions given of the interval which makes the thirteenth with the root in this combination. One of the resolutions of the minor thirteenth deserves special consideration, namely, that in which it rises a semitone while the rest of the chord moves to tonic harmony. This makes the chord appear to be the same as that which was and is commonly known as that of the sharp fifth, as (*f*). To the whole doctrine of a sharpened fifth Dr. Day strongly opposed himself, and maintained that the two chords marked (*g*) and (*h*) in the example were identical; and brought to bear both mathematics and practical experiment to prove it. The combinations and resolutions which result from his views of the nature of this chord are some of them very curious and original, and would probably be impossible if the chord were not a minor thirteenth but a sharp fifth. Still, the case against the sharp fifth cannot be said to be thoroughly substantiated, and the singular results of his views in this special case are not to be found in great numbers in the works of composers.

The chord of the augmented sixth he derives from the primary harmonics arising from a primary root, and the secondary harmonics arising from a secondary root. Thus in the following chord in the key of C, the lower note A♭ he

explains to be the minor ninth of the dominant root, and the remaining three notes to be the seventh, ninth, and third of the supertonic or secondary root; both these notes being already recognised as capable of being taken as roots in any key. The progressions of the component notes of the chord are the same as they would be in their positions in the respective fundamental discords of tonic and supertonic of which they form a part. His views of the capacity of the interval of the augmented sixth for being inverted as a diminished third are opposed to the practice of the greatest composers, who though they use the inversion rarely use it with great effect. He says: 'This interval should not be inverted, because the upper note being a secondary harmonic and capable of belonging only to the secondary root, should not be beneath the lower, which can only belong to the primary root.' As in his views with respect to the sharp fifth and the minor thirteenth, the question cannot be said to be definitely settled. Thus the musical feeling of people of cultivated taste may still count for something, and it seems probable that if the inversion were vicious Bach and Beethoven would not have used it.

This is not the place to point out in what respects Dr. Day's hypothesis is vulnerable; theorists of very high standing repudiate the chords of the eleventh and thirteenth, and even cast doubts on the essential nature of the ninths: but whatever may be said of its hypothetical and as yet incompletely substantiated views it must be confessed that no other theory yet proposed can rival it in consistency and comprehensiveness. The strong adhesion given to it by one of our most distinguished living musicians, the Professor of Music at Cambridge, should be sufficient to recommend it; and the study of it, even if it lead to dissent on some points, can hardly fail to be profitable. [C.H.H.P.]

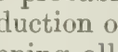
DAY, John, one of the earliest of English musical typographers, began printing about 1549 in Holborn, a little above the Conduit. He afterwards dwelt 'over Aldersgate beneath Saint Martyns,' and subsequently had a shop in St. Paul's Churchyard. He used the motto 'Arise, for it is Day,' which was probably intended as a reference to the introduction of the Reformed religion, as well as a punning allusion to his own name. On March 25, 1553, he obtained a licence to print 'A Catechism in English with an A B C thereunto annexed,' and also the works of John Poynet, Bishop of Winchester, and Thomas Beacon, Professor of Divinity. He subsequently procured a patent to be granted to him and his son for printing the Psalms, etc. He was the printer of Fox's 'Acts and Monuments.' In 1582 he was Master of the Stationers' Company. He died July 23, 1584. The musical works printed by Day were 'Certaine Notes set forth in foure and three partes to be sung at the Morning, Communion and Evening Prayer.' 1560; 'The whole Booke of Psalmes in foure partes,' which may be sung to all Musicall Instruments,' 1563, reprinted in 1565; 'Songes of three, fower and five voyces composed and made by Thomas Whythorne,' 1571; 'The Psalmes of David' by William Damon, 1579. [Damon.] [W. H. H.]

DEANE, Thomas, Mus. Doc., born in the latter half of the 17th century, was organist at Warwick and Coventry. He composed a service and other church music, and in 1703 the instrumental music for Oldmixon's tragedy 'The Governor of Cyprus.' He is said to have been the first to perform a sonata of Corelli in this country in 1709. Many compositions by him for the violin are contained in the collection called 'The Division Violin.' He graduated as Doctor of Music at Oxford July 9, 1731. [W.H.H.]

DEBAIN, Alexandre François, keyed instrument maker, born in Paris 1809. Originally foreman in a pianoforte factory, but in 1834 established a factory of his own. Has distinguished himself by the invention of several musical instruments, amongst others the Antiphonel—a kind of barrel-organ—the Harmonicorde—a combination of reeds and strings—and the Harmonium, or Orgue expressif. Died Nov. 77.

DEBORAH. An oratorio of Handel's, the words by Humphreys; completed Feb. 21, 1733; first performed at the King's Theatre, Haymarket, March 17, 1733. No less than 14 of the airs and choruses are founded on, adapted, or transferred, from other works of Handel's—Dixit Dominus (1707); the Passion (1716); the ode on Queen Anne's birthday (1715); the Coronation Anthems (1727). Deborah was revived by the Sacred Harmonic Society Nov. 15, 1843.

DECANI. The words Decani and Cantoris are used to distinguish the two sides of the choir for the purposes of antiphonal singing in the Anglican Church. The names are derived from the position of the stalls of the Decanus or Dean and the Cantor or Precentor, which are the first on either side on entering the choir of a cathedral, the Dean always on the south side. [C.H.H.P.]

DECRESCENDO, decreasing—the opposite of crescendo—consists in gradually lessening the tone from loud to soft. It is also expressed by *dec.*, *decresc.*, and by the sign  . Whether there was originally any difference between decrescendo and diminuendo or not, at present the two terms appear to be convertible. There is a splendid instance of the thing, where both words are used, at the end of the first section of the Finale of Schubert's Symphony in C, No. 9, in a decrescendo of 48 bars from *fff*, the bass at the same time going down and down to the low G.

DEFESCH, William, a Fleming by birth, was organist of the church of Notre Dame at Antwerp, and in 1725 succeeded Alfonso D'Eve as chapel-master there, but was in 1731 dismissed on account of his ill-treatment of some of the choir-boys under his charge. He then came to England, and established himself in London, where, in 33, he produced an oratorio entitled

'Judith,' which enjoyed some degree of popularity, and in 45 another called 'Joseph.' Whilst at Antwerp he composed a mass for voices and orchestra. His published works comprise several sets of sonatas and concertos for stringed and other instruments, some solos for the violoncello, and a collection of canzonets and airs, and some single songs. He was an able violinist. An engraved portrait of him was published in London in 1757. He died about 1758. [W. H. H.]

DEGREE. The word 'degree' is used to express the intervals of notes from one another on the stave. When they are on the same line or space they are in the same degree. The interval of a second is one degree, the interval of a third two degrees, and so on, irrespective of the steps being tones or semitones, so long as they represent a further line or space in the stave. Hence also notes are in the same degree when they are natural, flat, or sharp of the same note, as C and C♯, E and E♭; and they are in different degrees when, though the same note on an instrument of fixed intonation, they are called by different names, as F♯ and G♭, C and D𝄫. [C.H.H.P.]

DEGREE. For the degrees in music at the English Universities see BACHELOR and DOCTOR. Since BACHELOR was printed an addition has been made to the Oxford examination by requiring candidates to pass previously either Responsions or a local examination in English, Mathematics, Latin, and one of four modern languages—Greek, French, German, or Italian. Additions of a similar nature have also been made by Cambridge and Dublin, and the London University has adopted a report to the same effect. Thus the degree will henceforward be evidence of a certain general education as well as of musical attainments. [C.A.F.]

DEHN, SIEGFRIED WILHELM, musical writer, born at Altona 1796, died at Berlin 1858. His studies at the University of Leipsic were interrupted in 1813 by having to join the army against the French. On the restoration of peace he went to Plön and Leipsic, and in 1823 to Berlin, where he studied under Bernhard Klein in harmony and composition. He possessed strong literary tastes, and being a good linguist, made diligent researches on various subjects connected with music both in Germany and Italy, which he utilised in Marx's 'Berliner Musikzeitung' and other periodicals. In 1842, on the recommendation of Meyerbeer, he was appointed librarian of the musical portion of the royal library at Berlin, a choice he amply justified. He catalogued the entire collection, and added to it a number of valuable works scattered throughout Prussia, especially Poelchau's collection, containing, besides many interesting theoretical and historical works, an invaluable series of original MSS. of the Bach family. Dehn scored no less than 500 motets of Orlando Lasso, and copied for the press an enormous number of works by J. S. Bach. He it was who first published Bach's six concertos for various instruments (Peters, 1850); the concertos for one, two, and three pianofortes; and two comic cantatas. At his instigation Griepenkerl undertook his edition of Bach's complete works for clavier and organ (Peters, Leipsic). Dehn also published a collection of vocal compositions in 4, 5, 6, 8, and 10 parts, called 'Sammlung älterer Musik aus dem XVI und XVII Jahrh.' (Crantz, Berlin). He succeeded Gottfried Weber in the editorship of the musical periodical 'Cæcilia' (Schott). He re-edited Marpurg's treatise on Fugue (Leipzig 1858), had translated Delmotte's work on Orlando Lasso, under the title 'Biographische Notiz über Roland de Lattre,' and was preparing a larger work on the same subject, from valuable materials collected with great labour, when he died. In addition to these and similar labours he conducted a large correspondence on musical subjects and formed many distinguished pupils, among whom may be mentioned Glinka, Kullak, A. Rubinstein, and F. Kiel. Among his friends were Kiesewetter and Fétis, for the latter of whom he collected materials equal to two volumes of his 'Biographie universelle.' His theoretical works were 'Theoretisch-praktische Harmonielehre' (Berlin 1840; 2nd edition Leipsic 1858); 'Analyse dreier Fugen . . . J. S. Bach's . . . und Bononcini's etc.' (Leipzig 1858), and 'Lehre vom Contrapunkt' (Schneider, 1859). The latter, published after his death by his pupil Scholz, contains examples and analyses of canon and fugue by Orlando Lasso, Marcello, Palestrina, etc. Dehn was a good practical musician and violoncellist. [M.C.C.]

DEISS, MICHAEL, musician to the Emperor Ferdinand I of Germany, for whose obsequies in 1564 he composed a motet for four voices, and eight other pieces, published by Joannelli in his 'Thesaurus Musicus.' Other motets of his are contained in Schad's 'Promptuarium Musicum.' Deiss's part-writing was fluent and natural for his time, as is shown in his motet 'Misit Herodes rex.' [M.C.C.]

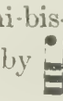
DELDEVEZ, ERNEST, born in Paris May 31, 1817, studied at the Conservatoire, where he was a pupil of Habeneck, and obtained the first violin prize in 1833, the second prize for fugue in 1837, and the second 'prix de Rome' in 1838 for his cantata 'La Vendetta,' which he subsequently revised and printed (op. 16). That he is not only a talented violinist and leader, but also a sound and melodious composer, is shown in his published works. These consist of songs, sacred choruses, 2 trios (op. 9 and 23), quartets (op. 10), a quintet (op. 22), concert-overtures (op. 1 and 3), symphonies (op. 2, 8, 15), besides some still unpublished; a 'Requiem' (op. 7), and dramatic works, besides others still in MS. Among his ballets performed at the Opera we may mention 'Lady Henriette' (3rd act), 'Eucharis' (1844), 'Paquita' (1846), and 'Vertvert' (1851), which contain much pleasing and brilliant music. This learned and conscientious musician has also published an Anthology of Violinists, 4 vols. (op. 19) —a selection of pieces by various composers, from Corelli to Viotti; a work 'Des Principes de la formation des intervalles et des accords'; the

'Cours complet d'harmonie et de haute composition' of Fenaroli; 'Transcriptions et Réalisations d'œuvres anciennes'; 'Curiosités Musicales' (Didot, 1873), on certain peculiarities in the works of the great masters, and 'L'art du Chef d'Orchestre' (Didot, 1878). On the death of George Hainl (1873) Deldevez was appointed first leader to the 'Académie' and to the 'Société des Concerts.' In October 1873 he was chosen to direct the class for instrumental performance, instituted at the Conservatoire at the instance of Ambroise Thomas, and hitherto most successful. He retired from the Opera July 1, 1877. Deldevez is a Chevalier of the Legion of Honour. [G. C.]

DELICATI, MARGHERITA, an Italian soprano engaged at the King's Theatre with her husband in 1789. They played principally in opera buffa. She sang with Marchesi in Tarchi's 'Disertore,' and they both took part in 'La Cosa rara' and 'La Villana riconosciuta.' Delicati also played a small part in Paisiello's 'Barbiere di Siviglia.' Their subsequent history is unknown. [J. M.]

DELMOTTE, HENRI FLORENT, born at Mons 1799, died there 1836, librarian of the public library at Mons, and author of 'Notice biographique sur Roland Delattre, etc.' (Valenciennes 1836). This work was translated into German by Dehn. The authenticity of the chronicler Vinchant, from whom Delmotte took the chief part of his facts, has been contested since his death. (See LASSO.) At the time of his death Delmotte was collecting materials for the life of Philippe de Mons. [M. C. C.]

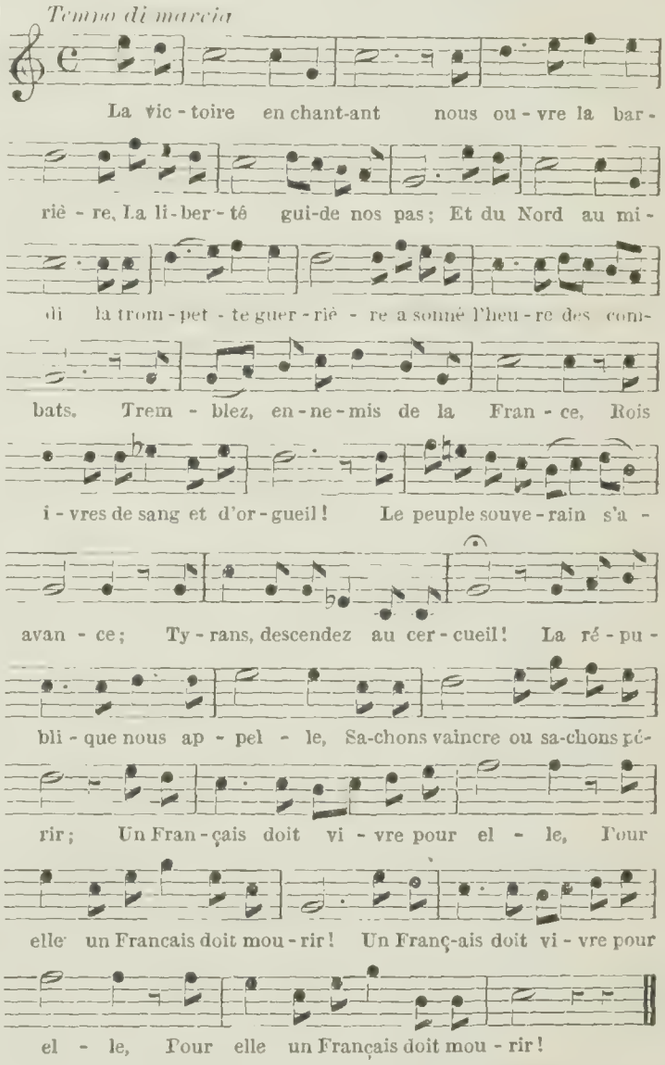
DEMANTIUS, CHRISTOPH, composer, born at Reichenberg 1567; was cantor at Zittau about 1596, and in 1607 at Freyberg in Saxony where he died 1643. His works (for list see Fétis) comprise songs sacred and secular, dances, and threnodies, or funeral laments, besides two elementary works, 'Isagoge artis musicae' etc. (Nuremberg 1605, 12th edition Freyberg 1671) and 'Forma musices, gründlicher ... Bericht der Singekunst' (Budissin 1592). Four 8-part motets are printed in the Florilegium Portense, and a short 'Domine ad adjuvandum,' à 4, in Proske's 'Musica Divina'—Lib. Vesperarum. [M. C. C.]

DEMI-SEMI-QUAVER, the half of a semiquaver; in other words, a note the value or duration of which is the quarter of a quaver and the eighth part of a crotchet. In French 'triple croche'; in Italian 'semi-bis-croma.' It is shown by , or, when joined, by  . and its rest by .

DEMOPHON, tragédie lyrique, in 3 acts; words by Marmontel; music by Cherubini, his first opera in Paris; produced at the Académie royale Dec. 5, 1788.

DENEFVE, JULES, violoncellist and composer, born at Chimay 1814, entered the Brussels Conservatoire in 1833. He studied the violoncello under Platel and Demunck; became professor of the violoncello at the Ecole de Musique, and first violoncello at the theatre, and at the Société des Concerts at Mons. Within a few years he became director of the Ecole, conductor of the Société des Concerts, and founder and conductor (1841) of the Roland de Lattre choral society. He composed three operas for the Mons theatre; a number of choruses for men's voices; several cantatas (one for the erection of a statue to Orlando Lasso in 1858); a Requiem, and various orchestral pieces. Denefve is a member of the 'Société des beaux arts et de littérature' of Ghent, and honorary member of the most important choral societies in Belgium and the north of France. [M. C. C.]

DÉPART, CHANT DU. This national air was composed by Méhul to some fine lines by Marie Joseph Chénier, for the concert celebrating the fourth anniversary of the taking of the Bastille (July 14, 1794). Chénier was in hiding at the house of Sarrette when he wrote the words, and the original edition, by order of the National Convention, states merely 'Paroles de ....; musique de Méhul.' Of all the French patriotic songs this is the only one actually written during the Terror. The first verse is as follows:—



The opening phrase is spirited and sonorous; the modulation in the middle recalls perhaps involuntarily that in the Marseillaise; while the end foreshadows too definitely the melodies of the Empire. Apart from its merit as music, the air is appropriate to Chénier's words, and produces an almost overwhelming effect when sung by a multitude. [G. C.]

DERING, RICHARD, Mus. Bac., a member of the ancient Kentish family of that name, was educated in Italy. He returned to England with a great reputation as a musician, and for some time practised his profession in London. In 1610 he took the degree of Bachelor of Music at Oxford. Being strongly importuned thereto he became organist to the convent of English nuns at Brussels. Upon the marriage of Charles I, in 1625, Dering was appointed organist to the queen, Henrietta Maria, which office he continued to hold until she was compelled to leave England. He died in the Romish communion about the year 1658. Dering's published works are wholly of a sacred kind. They consist of 'Cantiones Sacræ quinque vocum cum basso continuo ad Organum,' Antwerp, 1597; 'Cantica Sacra ad Melodium Madrigalium elaborata senis Vocibus,' Antwerp, 1618; 'Cantica Sacra ad Duos & Tres Voces, composita cum Basso-continuo ad Organum,' London, 1662. On the title-page of this work, which is dedicated to the Queen Dowager, Henrietta Maria, Dering is styled 'Regiæ Majestatis quondam Organista.' In 1674 Playford published a second set of Cantica Sacra by various composers, in which are eight motets attributed to Dering, but which Playford, in his preface, candidly admits were 'by some believed not to be his.' In the library of the Sacred Harmonic Society are preserved in manuscript imperfect sets of parts of the following compositions by Dering: anthem, 'Unto Thee, O Lord'; madrigal, 'The Country Cry'; some motets, and several fancies for viols. [W. H. H.]

DESERTEUR, LE, a musical drama in 3 acts, words by Sedaine, music by Monsigny—his best; produced at the Théatre des Italiens March 6, 1769, and revived at the Opéra Comique Oct. 30, 1843.

DETTINGEN TE DEUM, THE, written by Handel to celebrate the victory of Dettingen (June 26, 1743). 'Begun July 1743'; first performed (not at the thanksgiving service July 28, but) at the Chapel Royal, St. James's, Nov. 27, 43. Many of the themes and passages are from URIO.

DEUS MISEREATUR is the psalm (lxvii.) used in the evening service of the Anglican church after the lessons, alternatively with the Nunc Dimittis. It is considered as a 'responsory psalm' in conformity with the 17th canon of the Council of Laodicea, which appointed lessons and psalms to be read alternately.

In the ancient church the psalm was used at Lauds, and in the Sarum use it was coupled with the bidding prayer on Sundays. Nevertheless it is not in Cranmer's Prayer-Book of 1549, and consequently has no special chant given for it in Marbeck's 'Book of Common Prayer Noted,' of 1550. It was appointed as an alternative to the Nunc Dimittis in the revised edition of the Prayer-Book, 1552. Like its fellow, the 98th Psalm, it is not so often used as the 'Nunc Dimittis,' partly because it seems less appropriate than that canticle, and partly because it is longer. Settings of it are comparatively rare. To take for example the most famous ancient collections of services; there is only one setting in Barnard's collection, viz. that by Strogers; there are three in Boyce's, and only two in Arnold's. With regard to the setting in Barnard's collection, it is worth remarking that there is a quaint note at the end of the index suggesting that it should be sometimes used as an anthem. [C. H. H. P.]

DEUX JOURNÉES, LES. Comédie lyrique in 3 acts, words by Bouilly, music by Cherubini; produced at the Théatre Feydeau Jan. 16, 1800. Translated into German as 'Der Wasserträger,' and into English as 'The Escapes; or, the Water Carrier'; produced, in a very mutilated state, in London 1801, and at Covent Garden Nov. 12, 1824, with the 'overture and all the music.' In Italian produced at Drury Lane June 20, 1872, as Le due Giornate, for one night only. Beethoven thought the book of this opera the best in existence. [G.]

DEVELOPMENT. A word used in two somewhat different senses; on the one hand of a whole movement, in a sense analogous to its use with reference to an organism; and on the other of a subject or phrase, with reference to the manner in which its conspicuous features of rhythm or melody are employed by reiteration, variation, or any other devices which the genius or ingenuity of the composer suggests, with the object of showing the various elements of interest it contains.

The term is very apt and legitimate when used in the above senses, which are in reality no more than the converse of one another; for the development of a movement is rightly the development of the ideas contained in its subjects; otherwise in instrumental music neither purpose nor unity of design could be perceived. It must however be borne in mind that the mere statement of a transformed version of a subject is not development. A thing is not necessarily developed when it is merely changed, but it is so generally when the progressive steps between the original and its final condition can be clearly followed.

The most perfect types of development are to be found in Beethoven's works, with whom not seldom the greater part of a movement is the constant unfolding and opening out of all the latent possibilities of some simple rhythmic figure. It is impossible to give examples, owing to the space they would require; but reference may be made to the first movement of the Symphony in C minor; the Scherzo of the 9th Symphony; the Allegro con brio of the Sonata in C minor, opus 111; the last movement of the Sonata in F, opus 10, no. 2; and the last movement of the Sonata in A, opus 101. [C. H. H. P.]

DEVIL'S OPERA, THE, in two acts, words by G. Macfarren, music by G. A. Macfarren; produced at the English Opera House Aug. 13, 1838.

DEVIN DU VILLAGE, LE (the village sorcerer), an Interméde, in one act; words and music by J. J. Rousseau; played for the first

time at Fontainebleau Oct. 18, 1752, and at the Académie royale March 1, 53. Last played in 1829, after more than 400 representations; some one threw a perruque on the stage, which decided its fate. It was translated and adapted as 'The Cunning Man' by Dr. Burney in 1766. One of Jullien's very first public feats was a Quadrille on the motifs of the Devin, 1836 or 37. [G.]

DEVRIENT, Wilhelmine Schröder. See Schröder.

DIABELLI, Anton, head of the firm of Diabelli & Co., music publishers in Vienna, and composer of pianoforte and church music, born Sept. 6, 1781, at Mattsee in Salzburg. His piano pieces are well written, at once graceful and good practice, and both these and his numerous arrangements had an immense popularity. His masses, especially the 'Landmessen' (for country churches), are widely spread in Austria, being for the most part easy to execute, and interesting, if not particularly solid. He also composed songs for one and more voices, and an operetta, 'Adam in der Klemme.' Being intended for the priesthood he received a good general education, and profited much from association with Michael Haydn, who superintended his musical studies. When the Bavarian convents were secularised in 1803, he gave up the idea of taking orders, went to Vienna, and was warmly received by Joseph Haydn. He soon became a popular teacher of the pianoforte and guitar, made money enough to become partner with Peter Cappi the music-publisher in 1818, and in 24 the firm became Diabelli & Co. The latter half of his life is much more interesting than the former, as it brings us into contact with one of the first music-publishing establishments in Vienna, where Czerny was for many years a daily visitor, and where all the leaders of the musical world went in and out. In 1852 the firm became C. A. Spina, and in July 72 F. Sch.eiber, under which name it still continues, though the business was purchased in May 76 by A. Cranz of Hamburg. Their publications at this moment amount to over 25,000. In Diabelli's time they acquired the publications of the extinct firms of M. Artaria, L. Kozeluch, Th. Weigl, Berka, Leidesdorf, Pennauer, and Traeg, and in 1855 those of Carlo Mecchetti. They published specially for Schubert, Czerny, Strauss, and Lanner; also Marpurg's 'Abhandlung von der Fuge' revised by Sechter, and Reicha's 'Lehrbuch'; and, under the title 'Ecclesiasticon,' a collection of church music. In 1874 they issued a fresh catalogue of their publications, and a thematic catalogue of Schubert's published works, compiled with his usual exhaustive accuracy by Nottebohm. Diabelli died April 8, 1858. His quiet and unassuming life made him many friends, some of whom in 1871 erected a tablet to his memory on the house at Mattsee in which he was born. Beethoven wrote his 33 Variations (op. 120) on a waltz of Diabelli's, and this alone will preserve his name to posterity should it disappear in other ways. [C. F. P.]

DIADESTE. A buffo Italian opera, words by Fitzball, music by Balfe; produced at Drury Lane May 17, 1838.

DIAMANTS DE LA COURONNE, LES. Opera comique in 3 acts, words by Scribe and St. George, music by Auber; produced at the Opéra Comique March 6, 1841; at the Princess's Theatre, London, May 2, 44, as Crown Diamonds.

DIAPASON originally meant the interval of an octave, because it was *διὰ πασῶν χορδῶν συμφωνία*, the consonance arrived at by going 'through all the strings of the lyre' from first to last. In this sense it is used by Dryden:—

'Through all the compass of the notes it ran,
The diapason closing full in man.'

In French it came to mean a tuning fork, and hence also the pitch which was as it were registered by it, the 'Diapason normal' being the standard of pitch supposed to be generally accepted in France, which gave 435 vibrations for the A above middle C. In England the name is given to the most important foundation stops of the organ. (See Organ.) [C. H. H. P.]

DIAPENTE was the ancient Greek name for the consonance of the 5th. By the musicians of the 17th and 18th centuries a canon in the fifth was called in Epidiapente or Subdiapente, as it answered above or below.

DIATESSARON was the ancient Greek name for the consonance of the 4th—*διὰ τεσσάρων χορδῶν συμφωνία*.

DIATONIC is the name given to music which is confined to notes proper to the signature of the key in which they occur—such as the white notes only, in the key of C major. The different forms of the minor scale are considered diatonic. Therefore the major 7th and major 6th, which often occur instead of the minor 7th and minor 6th in the signature of a minor scale, can be used without the passage ceasing to be diatonic. The theme of the Finale of the Choral Symphony is a splendid example of a diatonic melody. [C. H. H. P.]

DIBDIN, Charles, was the son of a silversmith at Southampton, where he was born March 15, 1745, his mother being in her fiftieth year and he being her eighteenth child. His grandfather was a considerable merchant, who founded the village near Southampton which bears his name. Dibdin's eldest brother, who was twenty-nine years his senior, was captain of an Indiaman and father of the Rev. Dr. Thomas Frognall Dibdin, the well-known bibliographer. Charles Dibdin, being intended by his father for the Church, was placed at Winchester College, but a passion for music took possession of him, and he sang with the choristers both at the cathedral and college. He had a good voice and a quickness in learning, which induced Kent to compose anthems for him and teach him to sing them, and Fussel, who afterwards succeeded Kent as organist, taught him the rudiments of music and a few common tunes. All musical knowledge beyond that he acquired for himself, studying

chiefly the concertos of Corelli and the theoretical works of Rameau. The place of organist at Bishop's Waltham becoming vacant, Dibdin offered himself for it, but was rejected on account of his youth. When fifteen years old his eldest brother brought him to London and placed him in the music warehouse of Johnson in Cheapside, where however he did not remain long, a friend having advised him to try the stage. He obtained an engagement at Covent Garden Theatre as a singing actor. About the same time he began to write verses as well as music, in which he was encouraged by Beard, then become manager of the theatre, who advised him to try his hand at something for the stage, promising to bring it out at Dibdin's benefit. He accordingly set to work and wrote and composed 'The Shepherd's Artifice,' a pastoral, which was performed at his benefit in the season of 1762–63, and repeated in the following season. the author-composer performing the character of Strephon. He had performed in the summer of 62 at the Richmond theatre on the hill; and he now obtained an engagement at Birmingham, where he not only played at the theatre but sung at Vauxhall. In the beginning of 65 the opera of 'The Maid of the Mill' was about to be produced at Covent Garden, and some difficulty arising with Dunstall, who was to have played Ralph, Dibdin was requested by Beard to undertake the part. He made a decided hit, and at once established himself firmly in the public favour. In 1767 he composed part of the music for 'Love in the City,' and in the next year two-thirds of that of 'Lionel and Clarissa.' In 68 Dibdin transferred his services from Covent Garden to Drury Lane, where he signalised himself by his composition of the music of 'The Padlock,' and his admirable performance of Mungo in it. In the following year he was engaged to compose for Ranelagh, where he produced 'The Maid the Mistress,' and 'The Recruiting Sergeant.' He likewise composed some of the music for the Shakspere Jubilee at Stratford-on-Avon in that year. In 1772 Thomas King, having become proprietor of Sadler's Wells, engaged Dibdin to write and compose some little musical pieces to be brought out there. In 74 Dibdin produced 'The Waterman,' and in 75 'The Quaker,' pieces which have kept uninterrupted possession of the stage ever since, the songs being still listened to with as much pleasure as when first heard. At the end of the latter season he quitted Drury Lane owing to differences that had arisen between him and Garrick, and exhibited at Exeter Change a piece called 'The Comic Mirror,' in which well-known characters of the day were personated by puppets. In 1776 he took a journey into France, where he remained some months. On his return he was engaged as composer to Covent Garden Theatre at a salary of £10 a week, but he held the appointment for two or three seasons only. In 1782 he projected the erection of the Royal Circus (afterwards the Surrey Theatre), which was opened Nov. 7, 1782, Dibdin undertaking the general management, Hughes the equestrian department, and Grimaldi (father of the afterwards famous clown) the stage direction. For this theatre the ever-active pen of Dibdin was employed in the production of numerous little musical pieces and pantomimes. The first season was remarkably successful. In the second, dissensions broke out amongst the managers, in consequence of which he retired from the theatre. He then made an attempt to regain his position at the patent theatres, and succeeded in getting his opera, 'Liberty Hall' (containing the popular songs of 'Jack Ratlin,' 'The high-mettled racer,' and 'The Bells of Aberdovey'), brought out at Drury Lane on Feb. 8, 1785. Soon afterwards he listened to a proposal to erect a theatre at Pentonville, where he purposed representing spectacles in which hydraulic effects should be introduced. He proceeded to some extent with the building, which he intended to call 'Helicon,' but his application for a licence was refused, and shortly afterwards a gale of wind destroyed the edifice and put an end to the project. Dibdin next meditated a visit to India, and, to raise funds for the purpose, in 1787–88 made a tour through a large part of England and gave entertainments. He published an account of this tour in 1788, in a quarto volume, under the title of 'The Musical Tour of Mr. Dibdin.' In the summer of 88 he sailed for India, but the vessel being driven to take shelter in Torbay, he finally abandoned his intention and returned to London. Dibdin next resolved to rely on his own unaided exertions, and in 1789 produced at Hutchins' Auction Room, King Street, Covent Garden, the first of those 'table entertainments' which he originated, and of which he was author, composer, narrator, singer, and accompanyist, under the title of 'The Whim of the Moment.' On the first evening there was an attendance of only sixteen persons. Dibdin, however, persevered; he engaged the Lyceum and brought out 'The Oddities,' the success of which was at once decisive; and no wonder, for it contained, amongst others, the songs, 'To Bachelors' Hall,' 'Twas in the good ship Rover,' 'The Flowing Can,' 'Saturday night at sea,' 'Ben Backstay,' 'I sailed from the Downs in the Nancy,' 'The Lamplighter,' and 'Tom Bowling'; the last written on the death of his eldest brother, Captain Dibdin. And here it may be observed that nearly the whole of those sea songs that contributed so largely during the war to cheer and inspire the hearts of our seamen, and gained for their author the appellation of the Tyrtæus of the British Navy, were written by Dibdin for his entertainments. In 1790 'The Oddities' was revised, and ran 79 nights, when it was succeeded by 'The Wags,' which was performed for 108 nights. The great sale of 'Poor Jack,' the copyright of which and eleven other songs he had sold for £60, and which in a short time had brought its purchaser a profit of £500, induced Dibdin about this time to become his own publisher. In 1791 he removed from the Lyceum to a room in the Strand, opposite Beau-

fort Buildings, which he opened under the name of Sans Souci, and where he remained for four years. He then built for himself a small theatre on the east side of Leicester Place, which he opened under the same name in 1796. Towards the close of the last century Dibdin published a 'History of the Stage,' in five volumes, and in 1803 his 'Professional Life,' in four volumes. In 1805 he sold his theatre and retired from public life. In 1802 government granted him a pension of £200 per annum, but this being withdrawn on a change of ministry he was led to open a music shop in the Strand as a means of subsistence. The speculation, however, failed, and he became bankrupt. A subscription for his relief was opened in 1810, with part of which an annuity of £30 was purchased for himself, his wife and daughter successively. Subsequently his pension was restored to him. Towards the end of the year 1813 Dibdin was attacked by paralysis, and on July 25, 1814, he died at his residence in Arlington Street, Camden Town. He was buried in the cemetery belonging to the parish of St. Martin-in-the-Fields, in Pratt Street, Camden Town, where there is a monument to his memory. Dibdin's two sons, Charles and Thomas, were well-known dramatists.

The following is a list of Dibdin's operas and other dramatic pieces. Of those marked thus * he was author as well as composer :—

* 'The Shepherd's Artifice,' 1763; 'Love in the City' (part of the music), 1767; 'Damon and Phillida,' 'Lionel and Clarissa' (part of the music), and 'The Padlock,' 1768; 'The Maid the Mistress,' 'The Recruiting Sergeant,' 'The Ephesian Matron,' 'The Jubilee,' 'Queen Mab,' and 'The Captive,' 1769; 'Pigmy Revels,' 1770; 'The Wedding Ring,' and 'The Institution of the Garter,' 1771; * 'The Ladle,' * 'The Mischance,' 'The Brickdust Man,' * 'The Widow of Abingdon,' and 'The Palace of Mirth,' 1772; 'A Christmas Tale,' 'The Trip to Portsmouth,' 'The Deserter' (partly selected from Monsigny and Philidor), and * 'The Grenadier,' 1773; * 'The Waterman,' and * 'The Cobler,' 1774; * 'The Quaker,' and 'The Two Misers,' 1775; * 'The Seraglio,' 'The Blackamoor,' * 'The Metamorphoses,' * 'The Razor Grinder,' * 'Yo, Yea, or, The Friendly Tars,' * 'The Old Woman of Eighty,' * 'The Mad Doctor,' * 'She is mad for a Husband,' * 'England against Italy,' * 'The Fortune Hunter,' and * 'All's not Gold that Glitters,' 1776; * 'Poor Vulcan,' * 'Rose and Colin,' * 'The Wives Revenged,' * 'Annette and Lubin,' and * 'The Milkmaid,' 1778; 'Plymouth in an Uproar,' * The Chelsea Pensioner,' * 'The Mirror,' and * 'The Touchstone,' 1779; * 'The Shepherdess of the Alps,' * 'Harlequin Freemason,' and * 'The Islanders,' 1780; * 'Jupiter and Alcmena,' 1781; * 'None so blind as those who won't see,' 1782; * 'The Barrier of Parnassus,' * 'The Graces,' * 'The Saloon,' * 'Mandarina, or, The Refusal of Harlequin,' * 'The Land of Simplicity,' * 'The Passions,' * 'The Statue,' * 'Chump and Cudden,' * 'The Benevolent Tar,' * 'The Regions of Accomplishment,' * 'The Lancashire Witches,' * 'The Cestus,' * 'Pandora,' * 'The Long Odds,' and 'Harlequin the Phantom of a Day' (all for the Royal Circus), 1783 and 1784; * 'Liberty Hall,' 1785; 'Harvest Home,' 1787; * 'A Loyal Effusion,' 1797; and * 'Hannah Hewett,' 1798.

His table entertainments were—

'The Whim of the Moment,' and 'The Oddities,' 1789; 'The Wags,' 1790; 'Private Theatricals,' 1791; 'The Quizzes,' 1792; 'Castles in the Air,' 1793; 'Great News,' 1794; 'Will of the Wisp,' and 'Christmas Gambols,' 1795; 'The General Election,' 1796; 'The Sphinx,' and 'Valentine's Day,' 1797; 'King and Queen,' 1798; 'A Tour to the Land's End,' and 'Tom Wilkins,' 1799; 'The Cake House,' 1800; 'A Frisk,' 1801; 'Most Votes,' 1802; 'New Year's Gifts,' 'Britons, strike home,' 'Heads and Tails,' 'The Frolic,' 'Datchet Mead,' 'The Professional Volunteers,' 'Rent Day,' and 'Commodore Pennant,' between 1802 and 1805.

Besides these Dibdin was author of 'The Gipsies,' a comic opera for which Dr. Arnold composed the music, 'The Harmonic Preceptor,' a didactic poem, 1804, 'The Musical Mentor,' 'Music Epitomised,' and a few novels and miscellaneous works. [W. H. H.]

DIBDIN, Henry Edward, the youngest son of Charles Dibdin the younger, was born in the 'Dibdins' house,' Sadler's Wells, Sept. 8, 1813. He acquired his first knowledge of music from his eldest sister, Mary Anne, afterwards Mrs. Tonna, an excellent harpist, pupil of Challoner and Bochsa. He subsequently studied the harp under Bochsa, and also became proficient on the organ and violin. Early in 1833 Dibdin went to Edinburgh, where he established himself as a teacher. He died May 6, 1866. Dibdin composed a few psalm tunes and some pieces for the organ and pianoforte, but he is best known as the compiler of 'The Standard Psalm Tune Book,' the largest and most authentic collection of psalm tunes ever published, the contents being mainly derived from ancient psalters. Besides his attainments as a musician Dibdin possessed considerable skill as a painter and illuminator. [W. H. H.]

DICKONS, Mrs., daughter of a gentleman named Poole, was born in London about 1770. Her musical talent was early developed. She became a pupil of Rauzzini, and in 1787 appeared at Vauxhall Gardens as a singer. Her progress was rapid, and she became engaged at the Concert of Ancient Music and other concerts. On Oct. 9, 1793, she made her appearance at Covent Garden Theatre as Ophelia in 'Hamlet.' She next sang in several of the principal towns of England, Scotland, and Ireland with great success. She was subsequently engaged at the King's Theatre, where she performed the Countess in Mozart's 'Nozze di Figaro' to the Susanna of Mme. Catalani. She afterwards sang at Drury Lane Theatre. In 1816 she was engaged at the Italian Opera at Paris. From thence she went to Italy. On her return to England she was again engaged at Covent Garden, where she appeared Oct. 13, 1818 as Rosina in Bishop's adaptation of Rossini's 'Barber of Seville.' In 22 she was compelled by ill health to relinquish her profession. She died May 4, 1833. [W. H. H.]

DICTIONARIES OF MUSIC. The oldest known work of the kind is that of the learned Flemish musician Jean Tinctor, entitled 'Terminorum musicae Diffinitorium,' 15 sheets, 4to, undated, but in all probability printed with the type of Gérard de Flandre, and published in 1474. The original is extremely rare, but Forkel has reprinted it in his 'Allgemeine Litteratur der Musik,' and thus placed it within the reach of students. The 'Glossarium' of Du Cange also includes many musical terms and explanations useful to historians of music. Musical archæologists will further do well to consult Ménage—whose 'Dictionnaire étymologique de la langue Françoise' appeared in 1650—and the 'Dictionnaire Universel' (Rotterdam, 1690) of Furetière, afterwards remodelled by Basnage (the Hague, 1701). These works are often overlooked, and the credit of having written the two oldest dictionaries of music is generally assigned to Janowka and the Abbé Sébastien de Brossard. The Bohemian organist wrote in Latin, and his 'Clavis ad thesaurum magnae artis musicae' (Prague, 1701) was unknown to Brossard when he published his 'Dictionnaire de Musique' (Ballard, Paris 1703).

Taking into account the enormous difficulties under which they laboured, both authors are deserving of great praise for works so eminently useful to students of musical terminology. Amongst their imitators may be named Walthern, Grassineau, and J. J. Rousseau. Walthern's work, 'Alte und neue musikalische Bibliothek, oder musikalisches Lexicon,' was originally published at Weimar, but the second edition (Leipsic, 1732) is the important one. In it he so far adopted the plan suggested by Brossard at the end of his dictionary, that his work forms a kind of complement to that. In his 'Musical Dictionary' (London, 1740, 1 vol. 8vo.; 2nd ed. 1769) James Grassineau has made ample use of Brossard's definitions and examples; but his work is much more complete, and his remarks on the music of the ancients and on musical instruments evince much reading, and may still be consulted with advantage. J. J. Rousseau in his 'Dictionnaire de Musique' (Geneva, 1767) also utilised the labours of Brossard, especially with regard to ancient music; but it is to his literary ability rather than to his elevated views on æsthetics that the enormous success of his dictionary is due. Not only was it translated into several languages, but it was imitated by Meude-Monpas (Paris, 1788) and by Reynvaan (Amsterdam, 1795), only half of whose 'Musikaal Kunst Woorden-book' was ever published. Rousseau's influence may be traced also in the 'Dictionnaire de Musique' contained in the 'Encyclopédie Méthodique.' That enormous mass of undigested material forms two huge 4to. volumes, of which the first (1791) was compiled under the superintendence of Framery and Ginguené, with the assistance of the Abbé Feytou and of Surremain de Missery, and is far superior to the second (1818) edited by Momigny, whose theories were not only erroneous but at variance with those of the first volume. In spite however of its contradictions and errors, both scientific and chronological, a judicious historian may still find useful materials in this dictionary.

Whilst Rousseau's writings were exciting endless discussions among French musicians, the labours of Gerber and Forkel in Germany were marking a new era in the literature of music. By his History (Allg. Geschichte der Musik, Leipsic 1788–1801) Forkel did as much for the musicians of Europe as Burney and Hawkins had in all probability done for him. His influence may be recognised in Koch's 'Musikalisches Lexicon' (Frankfort 1802), a work in all respects superior to that of G. F. Wolf (Halle 1787). Koch also published his 'Kurzgefasstes Handwörterbuch der Musik' (Leipsic 1807), a work distinct from his Lexicon, but quite as useful and meritorious. But the happy influence of Forkel is more especially evident in the biographical work of Gerber, 'Neues historisch-biographisches Lexicon der Tonkünstler' (Leipzig, 1812–14, 4 vols.) a work in every way a great improvement on his first edition (Leipzig, 1790–92, 2 vols.), although incomplete without it, owing to his habit of referring back. Gerber was the model for the 'Dictionnaire historique des musiciens' of Choron and Fayolle (Paris, 1810-11), the first book of the kind published in France, and preceded by an excellent Introduction, by Choron, of which Fétis in his turn has made good use.

In Italy the Abbé Gianelli was the author of the first dictionary of music printed in Italian (Venice 1801, 2nd ed. 1820); but his book has been entirely superseded by the 'Dizionario e Bibliografia della Musica' of Dr. Lichtenthal, the first two volumes of which are devoted to music proper, while the last two contain an historical and critical catalogue, which has been largely utilised by Fétis. Lichtenthal doubtless took many of his materials from Forkel and Gerber, but his work shows a marked advance upon those of Koch and Rousseau in the definitions of words, the descriptions of instruments, and the historical articles. It was translated into French by Mondo (Paris 1821, 2 vols. 8vo.). The 'Dictionnaire de Musique moderne' of Castil Blaze (Paris 1821 2nd ed. 1825, 2 vols.), in part copied from that of Rousseau, attained a certain amount of success from the position of its author and its animated style; but it is by no means equal either in extent or accuracy to Lichtenthal's work. Partly founded on a similar model is the 'Dictionnaire de Musique d'après les théoriciens, historiens, et critiques les plus célèbres' (1844; 5th ed. 72) by MM. Marie et Léon Escudier, a compilation, as its title indicates, but containing much useful information in a small space, especially on ancient musical instruments and on contemporaneous matters. Jos. d'Ortigue, on the other hand, opened up a new line in his 'Dictionnaire liturgique, historique, et théorique de Plain-chant et de Musique d'église . . .' (Paris 1854 and 60), an interesting and valuable work written from the point of view of an orthodox Roman Catholic. It has the merit of quoting distinctly all the sources from which the author derived his information, and of mentioning by name all those who assisted him; and for the special branch of which it treats this dictionary is hitherto without a rival.

The 'Biographie universelle des Musiciens,' by the late F. J. Fétis, is hitherto equally unrivalled. The first edition (Paris and Brussels, 1835–44). in 8 vols. 8vo., double columns, contains a long and admirable introduction, not republished in the second edition. That edition (Paris, 1860–65), also in 8 vols. 8vo., though a great advance on the former one, is still very imperfect. It swarms with inaccurate dates; its blunders, especially in regard to English musicians, are often ludicrous; it contains many biographies evidently written to order; and its author, while severely criticising his victims, has an ugly knack of borrowing from them at the same time: but his labour and spirit were prodigious, he is always readable and often impartial, and while he developes a shrewd and even philosophic critical faculty, he has the art of expressing his judgment with great clearness. The misfortune of biographical dictionaries is that they are never

complete, and a supplement to Fétis is on the point of publication.

Whilst the French authors were writing their dictionaries, either on Rousseau's plan or were following the lead of Choron, Fétis, and d'Ortigue, by enlarging their sphere beyond that of musical terminology, the tendency in Germany was to include in dictionaries not only all that concerns the technical part of music, but the biography of musicians, and the philosophy, literature, and bibliography of the art. Gustav Schilling therefore justly entitles his dictionary 'Encyclopädie der gesammten musikalischen Wissenschaften, oder universal Lexicon der Tonkunst' (Stuttgart 1835–38, 7 vols. 8vo.). In this work biography holds an important place, but the other departments are treated with equal skill and research, so that the whole forms a precious depository of information, and is a notable advance on all previous works of the kind in other countries. Gassner, in his 'Universal Lexicon der Tonkunst' (Stuttgart 1849, 1 vol.), and Bernsdorf, in his 'Neues universal Lexicon der Tonkunst,' in continuation of Schladebach (Dresden and Offenbach 1856–61, 3 vols.), have obviously made considerable use of Schilling, and both works have a well-merited reputation. Koch's 'Lexicon' has been re-edited by Dommer (Heidelberg 1865), and Oscar Paul has published a useful 'Handlexicon der Tonkunst' (Leipsic 1873), in which condensation is carried to its utmost limit. But of all the German works which have followed Schilling the most important and deserving of mention is the Musikalisches Conversations-Lexicon, edited by Mendel, and since his unfortunate death by Reissmann (Berlin, 1870 etc.), of which 7 vols. have already appeared, carrying the work down to 'Paisiello.' There is a want of proportion in some of the articles, a cumbrousness of style and an occasional appearance of bias, but the staff of writers is unequalled for eminence and number, and there is much in their essays which has never been collected before and which is highly valuable. In dictionaries however one work can never supersede another, and perfect information is only to be got by consulting all.

Space compels us to confine ourselves to a mere mention of such works as the Swedish dictionary of Envalson (Stockholm 1802); the illustrated dictionary of Soullier (Paris 1855); and the Spanish dictionaries of Melcior (Lerida 1859) and Parada (Madrid 1868). Besides musical lexicons properly so called there are a certain number of Encyclopedias and Dictionaries of the Fine Arts, which contain important articles on music and musical terms. Amongst these may be cited the 'Encyclopédie' of Diderot and D'Alembert (Paris 1751–80, 35 vols.); the 'Allgemeine Theorie der schönen Künste' (Leipsic 1773), by Sulzer, of which Millin has made great use in his 'Dictionnaire des Beaux Arts' (Paris 1806); the 'Allgemeine Encyclopädie der Wissenschaften und Kunste' (Leipsic 1818–47), by Ersch and Gruber, an enormous collection, containing many remarkable articles on music; and the 'Dictionnaire de l'Académie des Beaux Arts,' begun in 1858, of which the 3rd vol. (1869–75) concludes with the words 'Chœur,' 'Choral,' and 'Chorégique.' It contains new and striking articles by Halévy, Henri Réber, and other eminent musicians.

In England, among cyclopædias, the earliest place is held by that of Rees (1819), the musical articles in which were written by the eminent Dr. Burney. In the new issue of the Encyclopædia Britannica (begun 1875) the musical articles—restricted in number—are written by Dr. Franz Hueffer. Chambers's Cyclopædia (1741–53 or 1778–91) on a smaller, and Brande's Dictionary (1842; 3rd ed. 1853) on a still smaller scale, contain good articles on musical topics, the former including the leading biographies. The Dictionaries are few and unimportant:—Grassineau (1740), Busby (1786), Jousse (1829), Wilson, or Hamilton's and Hiles's Dictionaries of Musical Terms—each a small 8vo. volume—are specimens of the manner in which this department has been too long filled in England. A great advance has been recently made in the 'Dictionary of Musical Terms' edited by Dr. Stainer and Mr. W. A. Barrett (1 vol. 8vo., Novello 1876), though even that leaves something to be desired. As regards biography, the 'Dictionary of Musicians' (2 vols. 8vo., 1822 and 27), though good in intention, is imperfectly carried out.

An excellent work for its date and its intention is the 'Complete Encyclopædia of Music' by John W. Moore (Boston, U.S.A., 1852), a large 8vo. volume of 1000 pages, constructed on a popular basis, and which would be more valuable if it were corrected and modified to date. [G.C.]

DIESIS, from the Greek δίεσις which means division, and was the name given to quarter tones in their system. Aristotle takes it as the unit of musical tones, the last subdivision of intervals. In modern acoustics it means the interval which results from the two sounds which are arrived at by tuning up 3 perfect thirds and an octave, which is the same as the difference between a major or diatonic semitone, and a minor or chromatic semitone, the ratio of their vibrations being 125 : 128. It is commonly called the Enharmonic Diesis, enharmonic being the word which is applied to intervals less than a semitone.

Diése has been adopted by the French as their term for sharp. [C. H. H. P.]

DIEUPART, Charles, a native of France, who came to England in the latter part of the 17th century, was a fine performer on the violin and harpsichord. In 1707 he was associated with Clayton and Haym in introducing translations of Italian operas at Drury Lane Theatre. [Clayton.] After the discontinuance of those operas and the failure of their subsequent concert speculation, Dieupart devoted himself entirely to teaching the harpsichord, and for some time with considerable success, but towards the latter part of his life he acquired low habits, and frequented alehouses, where he entertained the company by his fine performance of Corelli's violin solos. He died in necessitous circum-

stances, and at an advanced age, about the year 1740. He published 'Six Suittes de Clavessin, divisées en Ouvertures, Allemandes, Courantes, Sarabandes, Gavottes, Minuets, Rondeaux, et Gigues, composées et mises en Concert pour un Violin et Flute, avec une Basse de Viole et un Archilut.' [W. H. H.]

DI GIOVANNI, a very useful Italian second tenor engaged at the King's Theatre in 1818 and subsequent years. In 1821 he received a salary of £127 from Ebers, which was increased in 1822 and 23 to £180. In the latter year he played Serano in 'La Donna del Lago'; and continued to play similar parts as late as 1827. [J. M.]

DIGITORIUM. An apparatus for exercising and strengthening the fingers, intended especially for the use of pianists, but claimed by its inventor, Myer Marks, to be of great service to all who require flexible and well-trained fingers.

It consists of a small box about six inches square, provided with five keys[1], fitted with strongly resisting springs, upon which keys such exercises as the five-finger exercises to be found in every Pianoforte School are to be practised. In addition, there are attached to the sides of the box certain appliances for stretching the fingers, and a support for the wrist.

The idea of sparing the ears of pianoforte students, and those who may be in their neighbourhood, by the use of dumb keyboards is by no means new, either here or abroad. Great composers in boyhood, practising under difficulties, have been reduced to muffling the wires that they might practise unheard. It is difficult however to say when the first 'dumb-piano' was manufactured. In 1847 a long article appeared in the 'Allgemeine Musikalische Zeitung' censuring the employment of the dumb piano, and Schumann in his 'Musikalische Haus- und Lebensregeln' says, 'There have been invented so-called dumb keyboards; try them for a while, that you may discover them to be of no value. One cannot learn to speak from the dumb.' Though this may be incontrovertible the question is worth consideration, whether the muscles of the fingers may not be increased in speed and endurance (two essential qualities in pianoforte playing), by a suitable course of properly regulated gymnastic exercises, just as the other muscles of the body are trained for running, rowing, etc.

That considerable muscular power is required in pianoforte playing at the present day, will be seen from the following table of resistances, the one set being taken from one of the most recent concert grand pianos, and the other from a grand made in 1817, both by Messrs. Broadwood and Sons[2].

	Lowest C.	Middle C.	Highest C.
1817	$2\frac{5}{8}$ oz.	$2\frac{3}{8}$ oz.	$1\frac{3}{4}$ oz.
1877	4 oz.	$3\frac{1}{8}$ oz.	$2\frac{3}{8}$ oz.

[1] Digitoriums are occasionally made of greater compass, with black and white keys, the ordinary digitorium having only white keys.

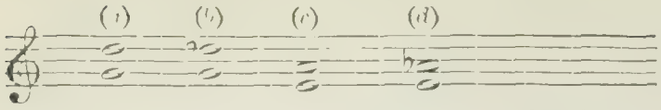
[2] It will be seen that the amount of resistance is not equal throughout the key-board, and that the left hand, although the weaker, has the greatest resistance to overcome.

The resistance offered by the Digitorium is far in excess of the above numbers; it is manufactured in three different degrees of strength, the resistance of the medium touch being no less than 12 ounces. On this account, and also because the resistance is obtained by metal springs, instead of by weights at the farther end of the lever (as in the old dumb pianos), the touch of the digitorium does not in the least resemble that of the pianoforte, but rather a heavily weighted organ-touch, and it should therefore be looked upon as a gymnastic apparatus, and by no means as a *substitute* for the pianoforte in the practice of exercises.

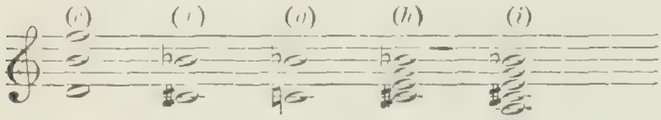
The question of finger gymnastics has received very full consideration from Mr. E. Ward Jackson, in a work entitled 'Gymnastics for the Fingers and Wrist' (London, Metzler and Co, 1874), in which he quotes opinions in favour of his system of exercises, not only from musicians, but from very eminent surgeons. [F. T.]

DIGNUM, Charles, son of a master tailor, was born at Rotherhithe in 1765. His father, being a Roman Catholic, placed him when a boy in the choir of the Sardinian ambassador's chapel in Duke Street, Lincoln's Inn Fields, where his fine voice attracted the attention of Samuel Webbe, the glee composer, then organist there, who undertook to instruct him. On leaving the choir he had no idea of pursuing music as a profession, but was rather solicitous of being sent to Douay to be educated for the priesthood. His father's pecuniary embarrassments however and other circumstances prevented it. He decided on adopting the profession of music, and articled himself to Thomas Linley for seven years. Linley bestowed the utmost attention on his pupil, and would not allow him to sing in public until his powers were sufficiently matured. In 1784 Dignum made his first appearance at Drury Lane Theatre as Young Meadows in 'Love in a Village,' and, although his figure was somewhat unsuited to the part, the beauty of his voice and his judicious singing secured him a favourable reception. He next appeared as the hero in Michael Arne's 'Cymon,' and fully established himself in public favour. In 1787, on the removal of Charles Bannister to the Royalty Theatre, Dignum succeeded to a cast of characters better suited to his person and voice. In 96 he gained much credit by his performance of Crop the miller, in Storace's 'No song no supper,' of which he was the original representative. After singing at the theatres, at Vauxhall Gardens, and at concerts for several years, he retired in easy circumstances. He died March 29, 1827. Dignum composed several ballads. He published a volume of songs, duets, and glees, composed and adapted by himself, to which an engraved portrait of him is prefixed. [W. H. H.]

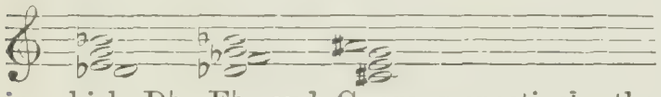
DIMINISHED INTERVALS are such as are either less than perfect or less than minor by one semitone. Thus (*a*) being a perfect fifth, (*b*) is a diminished fifth; and (*c*) being a perfect fourth, (*d*) is a diminished fourth:—



These are both of discordant nature, the diminished fourth always so; but if a major sixth be added below the bass note of the diminished fifth it is considered to modify the discordance so far as to admit of its being used as a concord. This rule is of old standing, especially in regard to the occurrence of the chord diatonically, as (*e*) in the key of C, which was admitted in the strict old style where discords were excluded. Of intervals which are changeable into major or minor the diminished seventh is the commonest, (*f*), which is a semitone less than the ordinary minor seventh (*g*), according to the rule above given. The complete chord, which is commonly known as that of the 'diminished seventh,' (*h*), is properly speaking an inversion of a chord of the minor ninth, (*i*). It occurs with remarkable

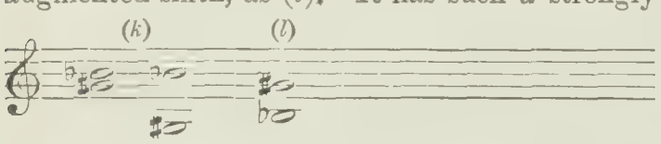


frequency in modern music, part of its popularity no doubt arising from the singular facilities for modulation which it affords. For the notes of which it is composed being at equal distances from one another, any one of them can be chosen at will to stand as minor ninth to the root which is understood. Thus the above chord might be written in either of the following ways—



in which D♭, F♭, and G are respectively the minor ninths to C, E♭, and F♯, the absent root notes, and could pass into as many different keys as those root notes could serve, either as dominant, tonic, or supertonic. [See CHANGE, MODULATION.]

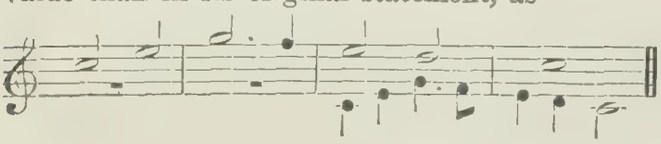
The chord of the diminished third, as (*k*), occurs in music as the inversion of the chord of the augmented sixth, as (*l*). It has such a strongly



marked character of its own that great composers seem agreed to reserve it for special occasions. Bach uses it with powerful effect at the end of the 'Crucifixus' in his B minor Mass, and Beethoven in the chorus to the same words in his 'Missa Solennis.' [C. H. H. P.]

DIMINUENDO. Lessening the tone from loud to soft; employed indiscriminately with decrescendo. Expressed by *dim.* or *dimin.*, and by the sign >.

DIMINUTION, in Counterpoint, is the repetition of a subject or figure in notes of less value than in its original statement, as—



It is a device almost confined to music of a contrapuntal character, such as fugues and canons, and is not of as frequent occurrence as augmentation, which is its converse. There is an example in Handel's chorus 'Let all the angels of God' in the Messiah; in Bach's well-known fugue in E, No. 33 in the 'Wohltemperirte Clavier'; and in the Overture to the Meistersinger by Wagner. [C. H. H. P.]

DINORAH. The original and Italian title of Meyerbeer's opera which was brought out in Paris (Opéra Comique, April 4, 1859) as 'Le Pardon de Ploermel'—Cabel as Dinorah. Dinorah was produced, with recitatives by Meyerbeer, and under his own direction, at Covent Garden July 26, 1859, in 3 acts, with Miolan Carvalho as the heroine; and in English in the autumn of the same year at Drury Lane by Pyne and Harrison.

DIRECT. A mark (𝆕) to be found in music up to the present century at the end of a page, and even of a line, to warn the performer of the note at the beginning of the next page or line, like the catchword at the foot of a page, formerly universal, and still retained in the Quarterly Review.

Thus indicates that the first note of the next line will be G.

DIRECT MOTION is the progression of parts or voices in a similar direction, as—

As a matter of contrapuntal effect it is weaker and less effective than CONTRARY MOTION, which see. [C. H. H. P.]

DIS. The German term for D♯, and also, according to a curious former Viennese custom, for E♭. The Eroica Symphony was announced at Clement's concert April 7, 1805 (its first performance), and at Meier's concert, 1808, as 'in Dis.' DES is the term for D♭.

DISCANT, *dis-cantus*, a double song; originally the melody or 'counterpoint' sung with a plain-song; thence the upper voice or leading melody in a piece of part-music; and thence the canto, cantus, or soprano voice, which was formerly—as late as Mendelssohn, who used to say he had learnt it from Zelter—written in the C clef. Thus in earlier English the word 'discant' or 'descant' means an air:

'And sprightly voice sweet descant sing.'

And the violin, because it took the upper part in the quartet, was called the 'diskant-Violin.'

DISCORD is a combination of notes which produces a certain restless craving in the mind for some further combination upon which it can rest with satisfaction.

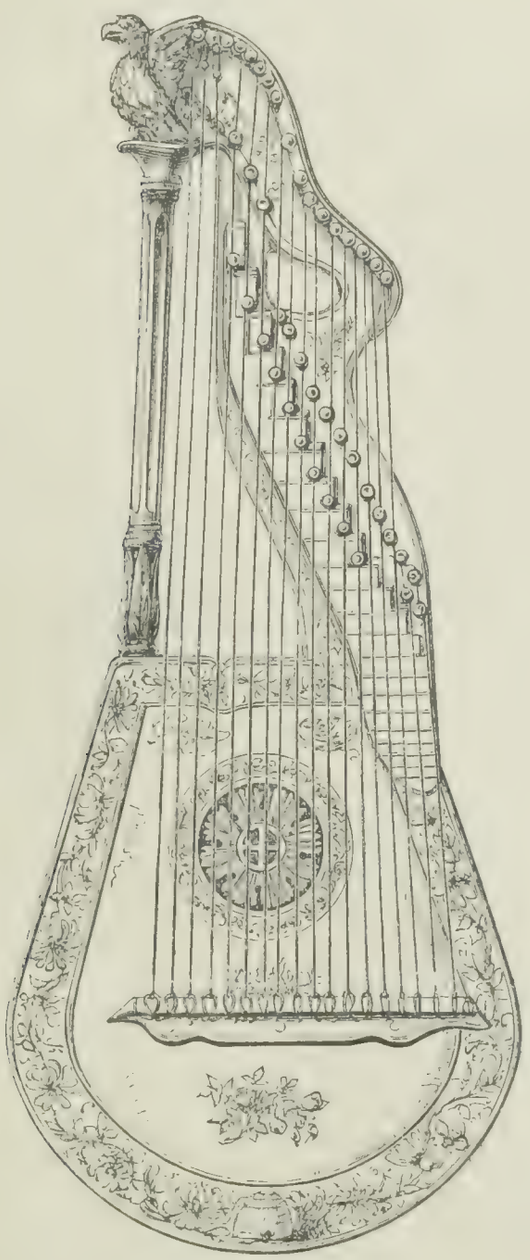
Discords comprise such chords as contain notes which are next to each other in alphabetical order, and such as have augmented or diminished intervals, with the exception in the latter case of

the chord of the 6th and 3rd on the second note of any key. The changed combination which must follow them in order to relieve the sense of pain they produce is called the resolution. For the various kinds of discords and their resolutions see HARMONY. [C.H.H.P.]

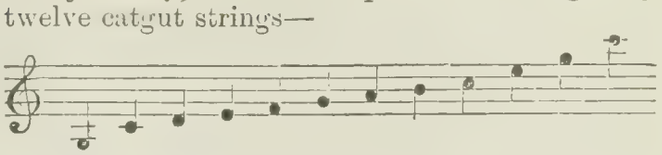
DISSOLUTO PUNITO, IL, OSSIA IL DON GIOVANNI. The full title of Mozart's opera, so well known by the latter half of its name. [See DON GIOVANNI.]

DISSONANCE is any combination of notes which on being sounded together produces BEATS; that is, an alternate strengthening and weakening of the sound, arising from the opposition of the vibrations of either their prime tones, or their harmonics or their combination tones, which causes a painful sensation to the ear. [C.H.H.P.]

DITAL HARP, or chromatic harp-lute, one of the numerous attempts made about the beginning of this century to improve or replace



the guitar. Edward Light appears to have invented this form of stringed instrument about the year 1798. The harp-lute had originally twelve catgut strings—



but this notation was a major sixth higher in pitch than the actual sounds. In 1816 the same Edward Light took out a patent for an improvement in this instrument, which he now denominated 'the British harp-lute.' The patent was for the application of certain pieces of mechanism called 'ditals' or 'thumb-keys,' in distinction from 'pedals' or 'foot-keys'; each dital producing by pressure the depression of a stop-ring or eye to draw the string down upon a fret and thus shorten its effective length, and render the pitch more acute. The most complete instrument of this construction he named the 'Dital harp.' In this each string has a 'dital' to raise it a semitone at pleasure. [A. J. H.]

DITTERSDORF, KARL DITTERS VON—whose original name was DITTERS—distinguished violinist, and prolific composer in all branches of music, but specially esteemed for his German national operas; born at Vienna, Nov. 2, 1739. He soon outstripped his early teachers on the violin, König and Ziegler (not Zügler, as he calls him in his biography). Ziegler worked his pupil in the orchestra at St. Stephen's, and also in that of the Schottenkirche. Here Ditters was noticed by his chiefs, and on their recommendation was received into the private band of the Prince von Hildburghausen, who, being himself a man of high cultivation, looked after the general education of his young page (a lad of 11), and had him instructed in composition by BONNO, the court-composer, in the violin by Trani, and in foreign languages, fencing, dancing, and riding. The formation of his taste was much assisted by hearing Vittoria Tesi, who sang regularly at the Prince's concerts, and he soon formed an intimacy with Gluck and Haydn. When the Prince dismissed his band in 1759 he procured a place for Ditters in the Empress's opera, but wishing to see the world he started in 1761 with Gluck on a professional tour in Italy, where his playing was much admired. Meantime the famous Lolli had been performing in Vienna with great success, but Dittersdorf on his return vanquished him; the general verdict was 'Each has marvellous execution, but Ditters also speaks to the heart.' His intimacy with Haydn was of service to them both. 'Whenever we heard,' says he, 'a new piece, we went through it carefully together, doing justice to all that was good, and criticising what was bad in it'—an impartial course seldom pursued by young composers. In the early part of 1764 he went with Gluck and Guadagni to Frankfort for the election and coronation (April 3) of the Archduke Joseph as King of the Romans. He played twice at court with brilliant success, but his expectations were not otherwise fulfilled, and on his return to Vienna the rudeness of Count Wenzel Spork, the then manager of the theatre, made him gladly accept

the post of capellmeister to the Bishop of Grosswardein, *vice* Michael Haydn departed to Salzburg. For his new master he composed symphonies, violin-concertos, string quartets, and his first oratorio, 'Isacco figura del Redentore.' to a Latin adaptation of Metastasio by the Bishop himself. He also started a small theatre in the castle, for which he wrote several pieces, including his first comic opera, 'Amore in Musica.' But in 69 the Bishop received a rebuke from the Empress on the laxity of his life, and dismissed his whole band. At Troppau Dittersdorf made the acquaintance of Count Schafgotsch, Prince Bishop of Breslau, who invited him to his estate at Johannisberg, where he was living in retirement and disgrace. The versatile musician found means to cheer his master's solitude. He got together a band, engaged singers and musicians, set up a theatre, wrote operas and oratorios, and went out hunting, all with equal zest. In return for his services he was made, through the Bishop's influence (in 1770), Knight of the Golden Spur (a distinction enjoyed by Gluck and Mozart), and Amtshauptmann of Freiwaldau (1773), and received a title of nobility—'Ditters von Dittersdorf.' The oratorio 'Davide' and the comic opera 'Il viaggiatore Americano' belong to this period, and it was while rehearsing them that he fell in love with Fräulein Nicolini, whom he had engaged from Vienna, and married her. During a visit to Vienna he composed 'Ester,' words by the Abbé Pintus, for the concerts (Dec. 19 and 21, 1773) in aid of the widows' fund of the Tonkünstler Societät. Between the parts he played a concerto of his own, and so pleased the Emperor, that on Gassmann's death (Jan. 22, 1774), he wished to appoint him court-capellmeister, but Dittersdorf was too proud to apply for the post, and the Emperor was not inclined to offer it unsolicited. 'Ester' was repeated before the court in 1785; 'Isacco' was performed in Vienna (1776); and 'Giobbe,' also written for the Tonkünstler Societät, on April 8 and 9, 1786, one part each night, Dittersdorf himself conducting. In 1789 it was produced in Berlin with marked success. On another visit to Vienna, in 1786, he produced a symphony on Ovid's Metamorphoses at the morning concerts in the Augarten, and it was on this occasion that the often-quoted conversation with the Emperor Joseph II took place. 'Der Apotheker und der Doctor' (July 11), a lively, sound, though somewhat rough operetta, which has kept the stage to the present day; 'Betrug durch Aberglauben' (Oct. 3, 1786); 'Democrito corretto' (Jan. 24, 1787); 'Die Liebe im Narrenhause' (April 12), all at Vienna; and 'Hieronymus Knicker' (Leopoldstadt, July 1789), were brilliant successes, with the exception of 'Democrito.' In the meantime things had changed at Johannisberg. The Bishop's band, dismissed during the war, had reassembled after the Peace of Teschen, 1779. About 1790 Dittersdorf was obliged to attend to his duties at Freiwaldau, and during his absence his enemies slandered him to the Bishop. Dittersdorf nursed him devotedly during his long illness, but on his death (1795) was dismissed with 500 gulden, a sum soon exhausted in visiting the baths with a view to restore his health, shattered by his irregularities. His next asylum was at the house of Count von Stillfried at Rothlhotta in Bohemia, and here, in spite of constant suffering, he composed operas, symphonies, and innumerable pianoforte pieces, for which he in vain sought a purchaser. On his death-bed he dictated his autobiography to his son, and died two days after it was completed, Oct. 31, 1799. Dittersdorf was a thoroughly popular composer. He possessed a real vein of comedy, vivacity, and quick invention, bright spontaneous melody, original instrumentation, and breadth in the 'ensembles' and 'finales,' qualities which, exercised on pleasing librettos, made him the darling of his contemporaries. He held the same position in Germany that Grétry did in France, though inferior to Grétry in delicacy, spirituality, and depth of sentiment. His oratorios, much valued in their time; his symphonies, in the style of Haydn, though inferior to Haydn in grace and liveliness; his violin-concertos, string-quartets (of which 12 were published in 1866), duos, 'divertimenti,' a concerto with 11 instruments obbligato, masses, motets, and songs—all contributed to his fame, and if they did not survive him, were of moment in their day. Besides the operas already named he composed 'Lo sposo burlato' (1775); 'La Contadina fedele' (1785); 'Orpheus der zweite' (1787); 'Das rothe Käppchen' (1788); 'Der Schiffspatron' (1789); 'Hocus Pocus' (1790); 'Das Gespenst mit der Trommel' (1794); 'Gott Mars oder der eiserne Mann'; 'Don Quixotte'; 'Der Schach von Schiras' (all 1795); 'Ugolino,' grand 'opera seria'; 'Die lustigen Weiber von Windsor'; 'Der schöne Herbstag' (all 1796); 'Der Ternengewinnst'; 'Der Mädchen-markt'; 'Die Opera buffa'; 'Don Coribaldi' (1798); 'Il Tribunale di Giove,' serenata (1788); and 'Das Mädchen von Cola,' a song of Ossian's, for pianoforte (1795). Of his symphonies, 'Six Simphonies à 8 parties'; 'Trois Simphonies à 4 parties obl., etc.'; and 'Simphonie dans le genre de cinq nations, etc,' were published in Paris in 1770. On the title-page of the first set he is called 'first violin and maître de musique to Prince Esterhazy.' His autobiography (Leipsic 1801) forms the foundation of Arnold's 'Karl von Dittersdorf, etc. Bildungsbuch für junge Tonkünstler' (Erfurt 1810). [C.F.P.]

DIVERTIMENTO, a term employed for various pieces of music.

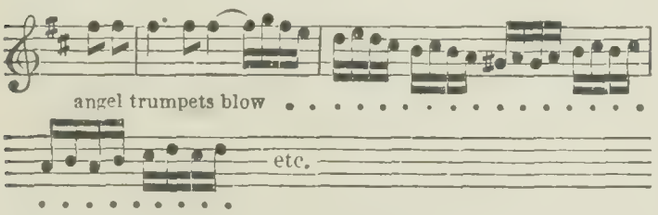
1. In Mozart it designates a piece closely akin to a SERENADE or CASSATION, usually in 6 or 7 movements—though sometimes only 4, and once as many as 10; indifferently for trio or quartet of strings, wind alone, or wind and strings mixed. Köchel's Catalogue contains no less than 22 of such Divertimenti. The following is the order of the movements in one of them (no. 287):—(1) Allegro; (2) Andante grazioso (6 variations); (3) Minuet; (4) Adagio; (5) Minuet; (6) Andante and Allegro molto. The changes of key are slight; in some there is no change at all.

2. A Pot-pourri or arrangement of the airs of an opera or other piece for orchestra or piano.

DIVERTISSEMENT. A kind of short ballet, such as Taglioni's 'Divertissement Silesien,' sometimes mixed with songs. Also a pot-pourri or piece on given *motifs*, such as Schubert's 'Divertissement à l'hongroise.' Also the French term for an entr'acte. The term is no longer used.

DIVISION VIOLIN, THE, the title of a work which, during the latter part of the 17th century and for some time afterwards, was the favourite vade-mecum of amateur violinists. It was the successor of 'The Division Violist' of Christopher Simpson, first published in 1659. Both works consist of divisions, or variations, upon a given theme or subject, denominated the 'ground.' The earlier work contains instructions for performing such divisions extempore, but the later one is confined to divisions already composed. These are often upon popular song-tunes or other well-known subjects. The first edition of 'The Division Violin' appeared in 1684, engraved on copper plates, and a second part a few years later. Both parts went through several editions, the contents of which varied, but were always derived from the best composers of the day, amongst whom were Henry and Daniel Purcell, Davis Mell, John Banister, Solomon, John, and Henry Eccles, G. B. Draghi, Jeremiah Clark, etc. Some pieces by Corelli are included in some of the later editions. [W. H. H.]

DIVISIONS, in the musical nomenclature of the 17th and 18th centuries, were rapid passages—slow notes *divided* into quick ones—as naturally takes place in variations on a theme or ground. Hence the word can be applied to quick consecutive passages like the long semiquaver runs in Handel's bravura songs, as :—



DIVITIS, Antonius, or Antoine le Riche, a French composer, and colleague of Mouton as singer in the chapel of Louis XII, who reigned from 1498 to 1515. The following is a list of his works at present known :—(1) A 4-part mass, 'Gaude Barbara' (MS.), in the library at Cambray. (2) A 6-part Credo (MS.) in the Royal Library at Munich. (3) A mass, 'Quem dicunt homines' (of which Ambros gives a description in his history of music), in the 15th book of the collection by Pierre Attaignant of Paris. (4) A motet, 'Gloria laus,' in the 10th book of the collection of ancient motets by Pierre Attaignant (Paris 1530) who has also, in his collection of Magnificats (Paris, 1534), included one by Divitis. (5) A motet, 'Desolatorum consolator,' in 4 parts, in the 1st book of the 'Motetti della corona' (Petrucci, Venice 1514). (6) Many motets for 3 voices in the collection 'Trium vocum cantiones centum D' published by Petreius (Nuremberg 1540). (7) A setting of the words 'Ista est speciosa,' in the collection 'Bicinia Gallica, Latina, Germanica, etc.,' published by Rhaw (Wittenberg). (8) Two chansons, under the name Le Riche, in the collection 'des plus excellentes chansons' published by Nicolas Duchemin in 1551. [J. R. S. B.]

DLABACZ, Gottfried Johann, librarian and choir-master of the Premonstratensian convent of Strahov, Prague; born July 17, 1758, died Feb. 4, 1820. Author of 'Allgem. historisches Künstlerlexikon für Böhmen,' etc. (Prague 1815–18, 3 vols.); 'Versuch eines Verzeichniss der vorzuglichsten Tonkünstler,' etc. (in Rigger's Statistik von Böhmen)—two exact and valuable works.

DO. The syllable used in Italy and England in solfaing instead of Ut. It is said by Fétis to have been the invention of G. B. Doni, a learned Della Cruscan and writer on the music of the ancients, who died 1669. It is mentioned in the 'Musico pratico' of Bononcini (1673), where it is said to be employed 'per essere più resonante.'

DOCTOR OF MUSIC. The superior degree in music conferred by the English Universities, the inferior one being that of Bachelor. These degrees can be traced as far back as the 15th century: an outline of their history and of the history of musical study at the Universities has been given under the title Bachelor. In the ordinary course the degree of Bachelor of Music must at Oxford and Cambridge precede that of Doctor by a period of five years; but by special leave of the University the degrees may be taken together, and the honorary degree of Doctor of Music has occasionally been conferred on musicians of distinction who had not graduated Bachelors. At Dublin no interval of time is necessary, and the degrees may in all cases be taken on the same day, other conditions being fulfilled. Among Oxford Doctors of Music the following are the best known names :—John Marbeck, 1550; John Bull, 1586; W. Heather (founder of the Professorship), 1622; Arne, 1759; Burney, 1769; Callcott, 1785; Crotch, 1799; S. Wesley, 1839; Bishop, 1854. Haydn received an honorary degree on his visit to Oxford in 1791, when his Symphony in G, thence called the Oxford Symphony, was performed. The same distinction is said to have been offered to Handel in 1733, when his 'Esther' was performed at Commemoration, and to have been refused by him with characteristic humour. Cambridge owns the following names :—Greene, 1730; Boyce, 1749; Randall, 1756; Nares, 1757; Cooke, 1775; Walmisley, 1848; Sterndale Bennett, 1856; Macfarren, 1875; Sullivan, 1876; Joachim, 1877.

During the last century there was no examination for either degree; it was sufficient for the candidate to present an 'exercise,' or composition, to be performed in the Music School. Stricter regulations have been now established, with the view of giving a more genuine character to these degrees; and the following rules are in force.

At Oxford the candidate for a degree of Mus. Doc. must compose and send in to the Professor a vocal composition secular or sacred, containing real eight-part harmony and good eight-part fugal counterpoint, with accompaniments for a full orchestra, of such a length as to occupy from forty to sixty minutes in performance. The exercise having been approved by the Professor, an examination follows, embracing the following subjects:—Harmony; Eight-part counterpoint; Canon, Imitation, etc. in eight parts; Fugue; Form in composition; Instrumentation; Musical History; A critical knowledge of the scores of the standard works of the great composers; and so much of the science of Acoustics as relates to the theory of Harmony. After duly passing this examination (which is entirely in writing) the candidate must have his exercise publicly performed in Oxford, with complete band and chorus at his own expense; and must deposit the MS. full-score in the Library of the Music School. The fees on taking this degree amount to about £20. The regulations at Cambridge and Dublin are almost identical with those of Oxford, and the amount of the fees much the same. Degrees in music are not conferred by the University of London.

An anomalous power of creating a Doctor of Music by diploma still vests in the Archbishop of Canterbury. The only regulation existing in connection with this strange prerogative is that the person for whose benefit it is exercised shall pay £63 in fees. [C. A. F.]

DÖHLER, Theodor, of a Jewish family, born April 20, 1814, at Naples; died Feb. 21, 1856, at Florence; an accomplished pianist, and composer of 'salon' music—a vendor of the sort of ware for which the epithet 'elegant' seems to have been invented. His Fantasias, i.e. operatic tunes embroidered with arpeggios; his 'Variations de concert,' or 'de salon'—similar tunes not necessarily operatic, but bedizened with the same cheap embroidery; his 'Transcriptions'—nondescript tunes bespangled after the selfsame fashion; his 'Nocturnes'—sentimental eau sucrée, made up of a tearful tune for the right hand propped upon undulating platitudes for the left, in D flat; his 'Etudes,' also 'de salon' or 'de concert'—some small piece of digital gymnastics with little sound and less sense,—are one and all of the same calibre, reprehensible from an artistic point of view, and lacking even that quaintness or eccentricity which might ultimately claim a nook in some collection of musical *bric-à-brac*. Döhler was an infant phenomenon, and as such the pupil of Benedict, then resident at Naples. In 1829 he was sent to Vienna, and became Carl Czerny's pupil. From Vienna, where he remained till 34, he went to Naples, Paris, and London—then travelled in Holland, Denmark, Poland, and Russia—as a successful fashionable virtuoso. He died of a disease of the spinal marrow which troubled him for the last nine years of his life. His works, if works they can be called, reach as far as opus 75. [E. D.]

DOLBY, Charlotte. See Sainton, Madame.

DOLCE, i.e. sweetly; a sign usually accompanied by piano, softly—*p dol.*, and implying that a sweet melodious feeling is to be put into the phrase. Beethoven (op. 59, no. 1) has *mf e dolce*; and Schumann begins the Finale of his Eb Symphony with *f dolce*, which is difficult to realise.

DOMINANT is the name now given to the 5th note of the scale of any key counting upwards. Thus G is the dominant in the key of C, F in that of B♭, and F♯ in that of B. It is so called because the key of a passage cannot be distinguished for certain unless some chord in it has this note for root; for which reason also it is called in German 'Der herrschende Ton.' The dominant plays a most important part in cadences, in which it is indispensable that the key should be strongly marked; and it is therefore the point of rest in the imperfect cadence or half close, and the point of departure to the tonic in the perfect cadence or full close. [Modes.]

It also marks the division of the scale into two parts; as in fugues, in which if a subject commences with the tonic its answer commences with the dominant, and vice versâ. In the sonata form it used to be almost invariable for the second subject to be in the key of the dominant, except when the movement was in a minor key, in which case it was optional for that part of the movement to be in the relative major. In lighter and simpler kinds of composition the harmonic basis of the music often alternates chiefly between tonic and dominant, and even in the most elaborate and deeply thought works the same tendency is apparent, though the ideas may be on so extended a scale as to make the alternation less obvious. [C.H.H.P.]

DOMINO NOIR, LE. Opéra comique in 3 acts, words by Scribe, music by Auber; produced Dec. 2, 1837. Translated by Chorley and produced in English (an earlier attempt had failed) Feb. 20, 1861, at Covent Garden.

DON CARLOS. (1) An opera seria in 3 acts, words by Tarantini, music by Costa; produced at Her Majesty's Theatre, London, June 20, 1844. (2) Grand opera in 5 acts, words by Demèry and Du Locle, music by Verdi; produced at the Grand Opéra, Paris, March 11, 1867, and in London, at Her Majesty's Theatre, June 4 of the same year.

DON GIOVANNI—or, full title, Il dissoluto punito, ossia il Don Giovanni—opera buffa in 2 acts; words by Da Ponte; music by Mozart. Produced at Prague Oct. 29, 1787 (the overture written the night before); at Vienna May 7, 1788, with 3 extra pieces, 'In quali,' 'Mi tradi,' 'Dalla sua pace'; in London, King's Theatre, April 12, 1817. Autograph in possession of Mme. Viardot Garcia.

DON PASQUALE, opera buffa in 3 acts; music by Donizetti. Produced Jan. 4, 1843, at the Italiens, Paris; in London, Her Majesty's Theatre, June 30, 1843.

DON QUIXOTE, a comic opera in 2 acts; words by G. Macfarren, music by G. A. Macfarren; produced at Drury Lane, Feb. 3, 1846.

DONIZETTI, GAETANO, was born at Bergamo, in 1798, six years after Rossini; and though he began his career at a very early age, he never achieved any important success until after Rossini had ceased to compose. Having completed his studies at the Conservatorio of Naples, under Mayer, he produced at Vienna, in 1818, his first opera 'Enrico di Borgogna,' which was rapidly followed by 'Il Falegname di Livonia' (Mantua, 1819). His 'Zoraïde di Granata,' brought out immediately after 'Il Falegname' at Rome, procured for the young imitator of Rossini exemption from the conscription, and the honour of being carried in triumph and crowned at the Capitol. The first work however by Donizetti which crossed the mountains and the seas and gained the ear of all Europe, was 'Anna Bolena,' given for the first time at Milan in 1830. This opera, which was long regarded as its composer's masterpiece, was written for Pasta and Rubini. It was in 'Anna Bolena' too, as the impersonator of Henry VIII, that Lablache made his first great success at our 'King's Theatre,' as the Haymarket opera house was called until the close of the past reign. The graceful and melodious 'Elisir d'Amore' was composed for 'Milan in 1832.' 'Lucia di Lammermoor,' perhaps the most popular of all Donizetti's works, was written for Naples in 1835, the part of Edgardo having been composed expressly for Duprez, that of Lucia for Persiani. The lively little operetta called 'Il Campanello di Notte' was produced under very interesting circumstances, to save a Neapolitan manager and his company from ruin. 'If you would only give us something new our fortunes would be made,' said one of the singers. Donizetti declared they should have an operetta from his pen within a week. But where was he to get a libretto? He determined himself to supply that first necessity of the operatic composer; and, recollecting a vaudeville which he had seen some years before at Paris, called 'La Sonnette de Nuit,' took that for his subject, re-arranged the little piece in operatic form, and forthwith set it to music. It is said that in nine days 'the libretto was written, the music composed, the parts learned, the opera performed and the theatre saved.' Donizetti seems to have possessed considerable literary facility. He designed and wrote the last acts both of the 'Lucia' and of 'La Favorita'; and he himself translated into Italian the libretto of 'Betly' and 'La Fille du Régiment.' Donizetti had visited Paris in 1835, when he produced, at the Théâtre des Italiens, his 'Marino Faliero.' Five years later another of his works was brought out at the same establishment. This was 'Lucrezia Borgia' (composed for Milan in 1834); of which the 'run' was cut short by Victor Hugo, who, as author of the tragedy on which the libretto is founded, forbad the representations. 'Lucrezia Borgia' became, at the Italian Opera of Paris, 'La Rinegata'—the Italians of Alexander the Sixth's Court being changed into Turks. 'Lucrezia' may be ranked with 'Lucia' and 'La Favorita' among the most successful of Donizetti's operas. 'Lucia' contains some of the most beautiful melodies in the sentimental style that its composer has ever produced; it contains too a concerted finale which is well designed and admirably dramatic. The favour with which 'Lucrezia Borgia' is everywhere received may be explained partly by the merit of the music, which, if not of a very high order, is always singable and tuneful—partly by the interest of the story, partly also by the manner in which the interest is divided between four principal characters, so that the cast must always include four leading singers, each of whom is well provided for by the composer. But of the great dramatic situation, in which a voluptuous drinking-song is contrasted with a funeral chant, not so much has been made as might have been expected. The musical effect, however, would naturally be more striking in the drama than in the opera; since in the former singing is heard only in this one scene, whereas in the latter it is heard throughout the opera. 'Lucrezia Borgia' may be said to mark the distance half way between the style of Rossini, imitated by Donizetti for so many years, and that of Verdi which he in some measure anticipated: thus portions of 'Maria di Rohan' (1843) might almost have been written by the composer of 'Rigoletto.' In 1840 Donizetti revisited Paris, where he produced successively 'I Martiri' (which as 'Poliuto' had been forbidden at Naples by the censorship); 'La Fille du Régiment,' composed for the Opéra Comique, and afterwards brought out in the form of an Italian opera, with added recitatives; and 'La Favorite,' represented at the Académie. Jenny Lind, Sontag, Patti, Albani, have all appeared with great success in 'La Figlia del Reggimento.' But when 'La Fille du Régiment' was first brought out, with Madame Thillon in the chief part, it produced comparatively but little effect. 'La Favorite,' on the other hand, met from the first with the most decided success. It is based on a very dramatic subject (borrowed from a French drama, 'Le Comte de Commingues'), and many of the scenes have been treated by the composer in a highly dramatic spirit. For a long time, however, it failed to please Italian audiences. In London its success dates from the time at which Grisi and Mario undertook the two principal parts. The fourth and concluding act of this opera is worth all the rest, and is probably the most dramatic act Donizetti ever wrote. With the exception of the cavatina 'Ange si pur,' taken from an unproduced work, 'Le Duc d'Albe,' and the slow movement of the duet, which was added at the rehearsals, the whole of this fine act was composed in from three to four hours. Leaving Paris, Donizetti visited Rome, Milan, and Vienna, at which last city he brought out 'Linda di Chamouni,' and contributed a Miserere and Ave Maria to the Hofkapelle, written in strict style, and much relished by the German critics. Then, coming back to Paris, he wrote (1843) 'Don Pasquale' for the Théâtre Italien, and 'Dom Sebastien' for the Académie. 'Dom Sebastien' has been described as 'a funeral in five acts,' and the mournful drama to which the music

of this work is wedded rendered its success all but impossible. As a matter of fact it did not succeed. The brilliant gaiety, on the other hand, of 'Don Pasquale' charmed all who heard it, as did also the delightful acting and singing of Grisi, Mario, Tamburini and Lablache, for whom the four leading parts were composed. For many years after its first production 'Don Pasquale' was always played as a piece of the present day; but the singers perceived at last that there was a little absurdity in prima donna, baritone, and basso wearing the dress of every-day life; and it is usual now, for the sake of picturesqueness in costume, to put back the time of the incidents to the last century. 'Don Pasquale' and 'Maria di Rohan' (Vienna) belong to the same year; and in this last opera the composer shows much of that earnestness and vigour for which Verdi has often been praised. Donizetti's last opera, 'Catarina Cornaro,' was produced at Naples in 1844, and apparently made no mark. This was his sixty-third work, without counting two operas which have never been played. One of these is the 'Duc d'Albe,' composed to a libretto originally meant by Scribe, its author, for Rossini, but which Rossini returned when, after 'William Tell,' he resolved to write no more for the operatic stage; the other a piece in one act composed for the Opéra Comique, and which, some years ago, used every now and then to be announced for performance. Of Donizetti's sixty-three operas, counting those only which have been represented, at least two-thirds are quite unknown in England. Donizetti, during the last three years of his life, was subject to fits of melancholy and abstraction which became more and more intense, until in 1848 he was attacked with paralysis at Bergamo, where he expired. Buried some little distance outside the town, he was disinterred in 1876 and reburied in Bergamo itself.

The following list of Donizetti's operas is probably not far from complete; the dates are not quite certain:—

Enrico di Borgogna, 1818.
Il Falegname di Livonia, 1819.
Le Nozze in Villa, 1820.
Zora de di Granata, 1822.
La zingara.
La lettera anonima.
Chiara e Serafina.
Il fortunato Inganno, 1823.
Alfredo il Grande.
Una Follia.
L'ajo nell' imbarazzo, 1824.
Emilia di Liverpool.
Alabor in Granata, 1826.
Il Castello degli Invalidi.
Il Giovedì grasso, 1827.
Olivo e Pasquale.
Il Borgomestro di Saardam.
Le Convenienzi teatrali.
Otto mese in due ore, 1828.
Elisabetta a Kenilworth.
La Regina di Golconda.
Gianni di Calais.
L'esule de Roma, 1829.
L'Elisire d'amore.
Il Paria.
Il Castello de Kenilworth.
Il Diluvio universale, 1830.
I pazzi per progetto.
Francesca di Foix.
Irnalda di Lambertazzi.
La Romanziera.
Anna Bolena, 1831.
Fausta.
Ugo Conte di Parigi, 1832.
Sancia di Castella.
Il nuovo Pourceaugnac.
Il Furioso, 1833.
Parisina.
Torquato Tasso.
L'Assedio di Calais.
Lucrezia Borgia, 1834.
Rosamonda d' Inghilterra.
Maria Stuarda.
Gemma di Vergy, 1835.
Marino Faliero.
Lucia di Lammermoor.
Belisario, 1836.
Il Campanello di Notte.
Betly.
Roberto Devereux.
Lio di Tolomei, 1837.
Maria di Rudenz, 1838.
Poliuto.
Gianni di Parigi, 1839.
Gabriella di Vergy.
La Fille du Regiment, 1840.
La Favorite.
Adelasia, 1841.
Maria Padilla.
Linda di Chamounix, 1842.
Maria di Rohan.
Don Pasquale, 1843.
Dom Sebastien.
Catarina Cornaro, 1844.
Elisabeth, 1853.

(Operas adapted.)
Buondelmonte—Maria Stuarda.
Eleonora di Guienna—Rosamonda d'Inghilterra.
Les Martyrs, 1840—Poliuto.

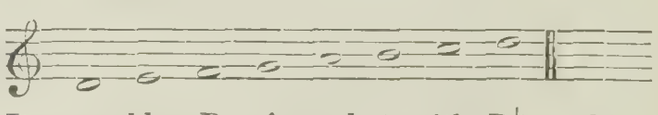
[H.S.E.]

DONNA DEL LAGO, LA, opera in 2 acts, founded on 'The Lady of the Lake'; libretto by Tottola, music by Rossini. Produced at San Carlo, Naples, Oct. ', 1819; in London, King's Theatre, Feb. 18, 1823.

DONZELLI, Domenico, was born at Bergamo about 1790, and studied in his native place. In 1816 he was singing at the Valle Theatre in Rome. Rossini wrote for him the part of Torvaldo, in which he distinguished himself. At the carnival of the next year he sang at the Scala in Milan, and was engaged for two seasons. From thence he went to Venice and Naples, returning to Milan, where 'Elisa e Claudio' was written for him by Mercadante. He was very successful in 1822 at Vienna, and obtained an engagement at Paris for 1824. There he remained, at the Théâtre Italien, until the spring of 31. As early as 1822 efforts had been made, unsuccessfully, to get him engaged at the King's Theatre in London. At length, in 28, he was announced; but did not actually come until 29—making his first visit to England at the same time with Mendelssohn. When he did appear, Lord Mount-Edgcumbe thought him 'a tenor, with a powerful voice, which he did not modulate well.' Another critic, in 1830, says of him, 'He had one of the most mellifluous, robust, low tenor voices ever heard, a voice which had never by practice been made sufficiently flexible to execute Rossini's operas as they are written, but even in this respect he was accomplished and finished, if compared with the violent persons who have succeeded him in Italy. The volume of his rich and sonorous voice was real, not forced. He had an open countenance and a manly bearing on the stage, but no great dramatic power.' He was re-engaged in 1832 and 33. In 34 his place was taken by Rubini. Returning to Italy, he sang at various theatres; and in 41 at Verona and Vienna. About the end of that year he retired to Bologna. He was an associate member of the Accademia Filarmonica at Bologna, and of that of Santa Cecilia at Rome. He published a set of 'Esercizi giornalieri, basati sull'esperienza di molti anni' (Ricordi, Milan). He died at Bologna, March 31, 1873. [J.M.]

DOPPIO, Italian for double. 'Canone doppio,' double canon, 4 in 2. 'Doppio movimento,' double the speed of the preceding. 'Pedale doppio,' two parts in the pedals (organ music), etc.

DORIAN, or DORIC. the first of the 'authentic' church modes or tones, from D to D, with its dominant A—



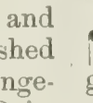
It resembles D minor, but with B♮ and no C♯. Many of the old German chorales were written in this mode, such as 'Vater unser';

'Wir glauben all'; 'Christ unser Herr zum Jordan kam'; 'Christ lag in Todesbanden.' For longer compositions see Orlando Lasso's 5-part motet 'Animam meam,' in Commer's 'Musica sacra,' viii. No. 20, and the fugue in Bach's well-known Toccata (Dörffel, No. 818), marked 'Dorisch.'

DORN, Heinrich Ludwig Edmund, a very considerable musician of modern Germany, born at Königsberg, Prussia, Nov. 14, 1804. His turn for music showed itself early, and was duly encouraged and assisted, but not so as to interfere with his general education. He went through the curriculum of the Königsberg University, and after visiting Dresden (where he made Weber's acquaintance) and other towns of Germany, fixed himself at Berlin in 1824 or 25, and set seriously to work at music under Zelter, Klein, and L. Berger, mixing in the abundant intellectual and musical life which at that time distinguished Berlin, when Rahel, Heine, Mendelssohn, Klingemann, Marx, Spontini, Devrient, Moscheles, Reissiger, and many more, were among the elements of society. With Spontini and Marx he was very intimate, and lost no opportunity of defending the former with his pen. At Berlin he brought out an opera, 'Die Rolandsknappen,' with success. In 1817 he left Berlin, and after travelling for some time returned to his native place as conductor of the theatre. In 1829 he went to Leipzig in the same capacity, and remained there till 32. During this time he had the honour of giving instruction in counterpoint to Schumann. After leaving Leipzig, his next engagements were at the theatres of Hamburg and Riga, in the latter place succeeding Wagner. During the whole of this time he added much teaching to his regular duties, and exercised an excellent influence on the musical life of the places in which he lived. At Riga he remained till 1843, when he was called to succeed C. Kreutzer at Cologne. During the five years of his residence there he was fully occupied, directing the Festivals of 44 and 47, founding the Rheinische Musikschule (1845), and busying himself much about music, in addition to the duties of his post and much teaching. In 47 he succeeded O. Nicolai as conductor of the Royal Opera in Berlin, in conjunction with Taubert. This post he retained till the end of 68, when he was pensioned off in favour of Eckert, and became a 'Königlicher Professor.' Since then he has occupied himself in teaching and writing, in both which capacities he has a great reputation in Berlin. Dorn is of the conservative party, and a bitter opponent of Wagner. He is musical editor of the Post, and writes also in the Gartenlaube and the Hausfreund. His account of his career, 'Aus meinem Leben' (Berlin, 1870, 2 vols.) and 'Ostracismus' (Ib. 74), are both valuable books. A paper of his on Mendelssohn appeared in 'Temple Bar' for February 1872. His compositions embrace 10 operas, of which 'Die Nibelungen' (1854) is the most remarkable; a requiem (1851); many cantatas; symphonies and other orchestral works; many pianoforte pieces, songs, etc. As a conductor he was one of the first of his day, with every quality of intelligence, energy, tact, and industry, to fill that difficult position. [F.G.]

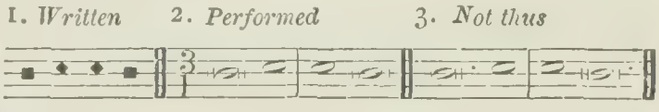
DORUS-GRAS, Julie Aimée. See Gras.

DOT (Fr. *Point*; Ger. *Punkt*; Ital. *Punto*). A point placed after a note to indicate that its length is to be increased one half; a semibreve with the addition of a dot being thus equal to three minims, a minim with a dot to three crotchets, and so on.

So far as regards rhythm, this is at the present time the only use of the dot, and it is necessitated by the fact that modern notation has no form of note equal to three of the next lower denomination, so that without the dot the only way of expressing notes of three-fold value would be by means of the bind, thus instead of ,  instead of , which method would greatly add to the difficulty of reading. The sign itself is however derived from the ancient system of 'measured music' (*musica mensuralis*, about A. D. 1300), in which it exercised various functions, and where it is met with in four forms, called respectively 'point of perfection,' 'point of alteration,' 'point of division,' and 'point of addition.' The different uses of these points or dots was as follows.

The rhythm of the measured music was at first always triple; that is to say, the accent fell upon the first beat of every three (the division of music into bars is of later date, see Bar), and each note was of the value of three of the next lower denomination, the long being equal to three breves , and the breve to three semibreves , and so on. But whenever a long note was followed or preceded by one of the next shorter kind, and the latter sung to an unaccented syllable, it became necessary to shorten the long note by one third, in order to preserve the triple character of the rhythm. Thus Ex. 1 would be sung as Ex. 2, and not as Ex. 3, notwithstanding the breve under other circumstances would be worth three semibreves:—

1. *Written* 2. *Performed* 3. *Not thus*



The note thus shortened was termed *imperfect*.

Cases often arose, however, in which the long note was required to be perfect, *i. e.* worth three beats, in spite of its being followed by a shorter note; in these cases a dot called the 'point of perfection,' and written either as a simple dot or a dot with a tail (*punctus caudatus*), was introduced after the note, the function of which was to preserve the long note from being made imperfect by the next following short note, thus—

4. *Written* *Performed*

Another kind of dot, the 'point of alteration,' written like the foregoing, but placed either

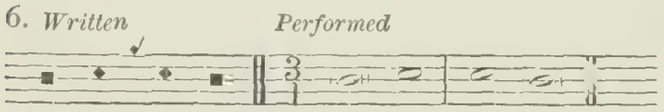
before the first or above the second of two similar notes, indicated that the second of the two was to be 'altered,' *i. e.* doubled in length, again for the sake of preserving the triple rhythm; for example—

5. *Written* *Or* *Performed*

In the absence of the dot in the above example, there would be a doubt as to whether the two breves ought not to be rendered imperfect by means of their respective semibreves, as in Ex. 1. Like the point of perfection therefore this dot preserves the first note from imperfection; but owing to the fact that it is followed by two short notes (instead of three as in Ex. 4), it also indicates the 'alteration' or doubling of the second of the two.

The third kind of dot, the 'point of division,' answers to the modern bar, but instead of being used at regular intervals throughout the composition, it was only employed in cases of doubt; for example, it would be properly introduced after the second note of Ex. 1, to divide the passage into two measures of three beats each, and to show that the two breves were to be made imperfect by means of the two semibreves, which latter would become joined to them as third and first beats respectively, thus—

6. *Written* *Performed*



Without the point of division the example might be mistaken for the 'alteration' shown in Ex. 5.

The last of the four kinds of dots mentioned above, the 'point of addition,' was identical with our modern dot, inasmuch as it added one half to the value of the note after which it was placed. It is of somewhat later date than the others (about A. D. 1400), and belongs to the introduction of the so-called *tempus imperfectum*, in which the rhythm was duple instead of triple. It was applied to a note which by its position would be imperfect, and by adding one half to its value rendered it perfect, thus exercising a power similar to that of the 'point of perfection.'

In modern music the dot is frequently met with doubled; the effect of a double dot is to lengthen the note by three-fourths, a minim with double dot (𝅗𝅥..) being equal to seven quavers, a doubly dotted crotchet (♩..) to seven semiquavers, and so on. The double dot was the invention of Leopold Mozart, who introduced it with the view of regulating the rhythm of certain adagio movements, in which it was at that time customary to prolong a dotted note slightly, for the sake of effect. Leopold Mozart disapproved of the vagueness of this method, and therefore wrote in his 'Violinschule' (2nd edition, Augsburg, 1769), 'It would be well if this prolongation of the dot were to be made very definite and exact; I for my part have often made it so, and have expressed my intention by means of two dots, with a proportional shortening of the next following note.' His son, Wolfgang Mozart, not only made frequent use of the double dot invented by his father, but in at least one instance, namely at the beginning of the symphony in D written for Hafner, employed a triple dot, adding seven eighths to the value of the note which preceded it. The triple dot is also employed by Mendelssohn in the Overture to Camacho's wedding, bar 2, but has never come into general use.

Dots following rests lengthen them to the same extent as when applied to notes.

In old music a dot was sometimes placed at the beginning of a bar, having reference to the last note of the preceding bar (Ex. 7); this method of writing was not convenient, as the dot might easily escape notice, and it is now superseded by the use of the bind in similar cases (Ex. 8).

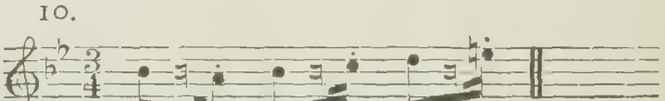
7.

8.

When a passage consists of alternate dotted notes and short notes, and is marked *staccato*, the dot is treated as a rest, and the longer notes are thus made *less* staccato than the shorter ones. Thus Ex 9 (from the third movement of Beethoven's Sonata, Op. 22) should be played as in Ex. 10, and not as in Ex. 11.

9.

10.



11.

In all other cases the value of the dotted note should be scrupulously observed, except—in the opinion of some teachers—in the case of a dotted note followed by a group of short notes in moderate tempo; here it is sometimes considered allowable to increase the length of the dotted note and to shorten the others in proportion, for the sake of effect. (See Koch, 'Musikalisches Lexicon,' art. *Punkt*; Lichtenthal, 'Dizionario della Musica,' art. *Punto*.) Thus Ex. 12 would be rendered as in Ex. 13.

12. *Andante*

13.

In view however of the fact that there are a variety of means such as double dots, binds, etc. by which a composer can express with perfect accuracy the rhythmic proportions which he requires, it certainly seems advisable to employ the utmost caution in making use of such licences as the foregoing, and in particular never to introduce them into movements the rhythmical character of which is dependent on such progressions of dotted notes as the above example, such for instance as the 14th of Beethoven's 33 Variations, Op. 120, or the coda of the Fantasia, Op. 77.

2. Besides the employment of the dot as a sign of augmentation of value, it is used to indicate *staccato*, being p'aced above or below the note, and written as a round dot if the staccato is not intended to be very marked, and as a pointed dash if the notes are to be extremely short. [DASH.] As an extension of this practice dots are used to denote the repetition of a single note; and they are also placed before or after a double bar as a sign of the repetition of a passage or section. In old music for the clavecin they are used as an indication of the *Bebung*. [ABBREVIATIONS; BEBUNG.] [F. T.]

DOTTI, ANNA, a distinguished seconda donna who formed part of Handel's company at the King's Thea're in London for some years. She appeared first as Irene in 'Tamerlane' with Cuzzoni in 1724, and as Agamira in the 'Artaserse' of Ariosti. In 25 she sang in 'Rodelinda' and 'Giulio Cesare,' as well as in the anonymous 'Elisa,' the 'Dario' of Attilio, and Vinci's 'Elpidia.' During the next season she played in the 'Ottone' and 'Alessandro' of Handel; and in 27 was again in London, and took the part of Orindo in the first representations of 'Admeto,' and that of Pilade in 'Astianatte.' After 1727 her name does not occur again in the libretti. [J. M.]

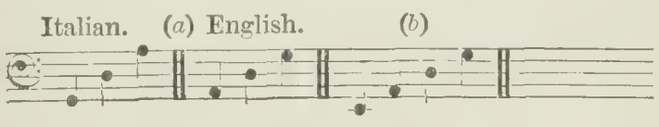
DOTZAUER, JUSTUS JOHANN FRIEDRICH, one of the greatest composers, players, and teachers of the violoncello; born at Hildburghausen, Jan. 20, 1783. His teachers were Henschkel, Gleichmann, and Rüttinger—a pupil of Kittl's, and therefore only two removes from J. S. Bach. For the cello he had Kriegk of Meiningen, a famous virtuoso and teacher. He began his career in the Meiningen court band, in 1801, and remained there till 1805. He then went by way of Leipzig to Berlin, where he found and profited by B. Romberg. In 1811 he entered the King's band at Dresden, and remained there till his death, March 9, 1860, playing, composing, editing, and, above all, teaching. His principal pupils were Kummer, Drechsler, C. Schuberth, and his own son, C. Ludwig. His works comprise an opera ('Graziosa,' 1841), a mass, a symphony, several overtures, 9 quartets, 12 concertos for cello and orchestra, sonatas, variations, and exercises for the cello. He edited Bach's 6 sonatas for cello solo, and left an excellent Method for his instrument.

DOUBLE BAR divides a piece or a movement into main sections, and when accompanied by dots indicates that the section on the same side with the dots is to be repeated.

The double bar is a principal feature in the symphony or sonata. In the first movement it occurs at the end of the first section, which is then repeated, and is followed by the working out, or *Durchführung*. In the symphonies before Beethoven, and in Beethoven's own earlier sonatas, the second section was often repeated as well as the first. In the minuet, or scherzo, with trio, both sections of each are repeated, and then after the trio the minuet is given again without the repetitions.

DOUBLE BASS (Ital. *Contrabasso* or *Violone*) is the largest of the stringed instruments played with a bow. Whether it was invented before or after the violin is still an unsettled question. In its forms it has some of the characteristics of the older gamba tribe, viz. the flat instead of the arched back, and the slanting shoulder; while, on the other hand, it has the four corners, the *f*-holes, and in every respect the belly of the violin, thus appearing to be a combination of the gamba and the violin, and therefore probably of a date posterior to both.

The double bass was originally mounted with three strings only, tuned thus (*a*). At the present time, however, basses with four strings, tuned thus (*b*), are used by all, except the Italian



and some English players, who still prefer the three-stringed instrument on account of its greater sonority. For orchestral playing, however, the fourth string has become an absolute necessity, since modern composers very frequently use the contra E and F in obligato passages. In England, up to a very recent period, a phrase like that which opens Mendelssohn's 'Meeresstille' (*c*), owing to the absence of the fourth string and the consequent impossibility of producing the low [1]F, had to be altered to the octave (*d*).

This and other similar musical barbarities were committed, until at the Crystal Palace the sensible plan was adopted of having half the number of the basses with four, and the other half with three strings, thus avoiding the mutilation of phrases like the above, without sacrificing the greater

[1] In the Storm in the Pastoral Symphony, Beethoven takes his double basses down to the C below this.

richness of tone which is claimed for the three-stringed instrument.

If the violin is the leader of the orchestra, the double bass is its foundation. To it is given the lowest part, on which both harmony and melody rest. The English term 'double bass' has probably been applied to the instrument because it often doubles in the lower octave the bass of the harmony, given to the bass voice, the violoncello, the bassoon, or some other instrument. In a similar way the 32-feet stop of the organ is termed double diapason because it doubles a 16-feet diapason in the lower octave.

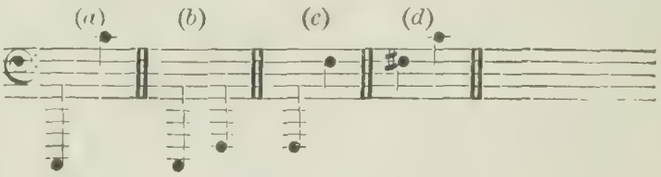
This doubling of the bass part was for a long time, with rare exceptions, the sole function of the double bass, and it is only since the beginning of the 19th century that we meet, in the scores of Haydn, and more frequently in those of Beethoven, with independent double-bass passages. The double bass from its very nature—its tone, when heard alone, being somewhat rough, and its treatment, owing to its large dimensions, very difficult—is essentially an orchestral rather than a solo instrument, and as such it is with the violin the most important and indispensable one. The solo performances of Bottesini and a few other celebrated double-bass players, are exceptions which prove the rule for any one who has heard them. In fact these virtuosi do not play on full-sized double basses, but use the basso di camera, an instrument of considerably smaller dimensions.

As double bass-players Dragonetti, Müller, and Bottesini, have the greatest reputation. Most of the great Italian violin-makers, from Gaspar da Salo downwards, have made double basses of various sizes, a fair number of which are still extant. [P. D.]

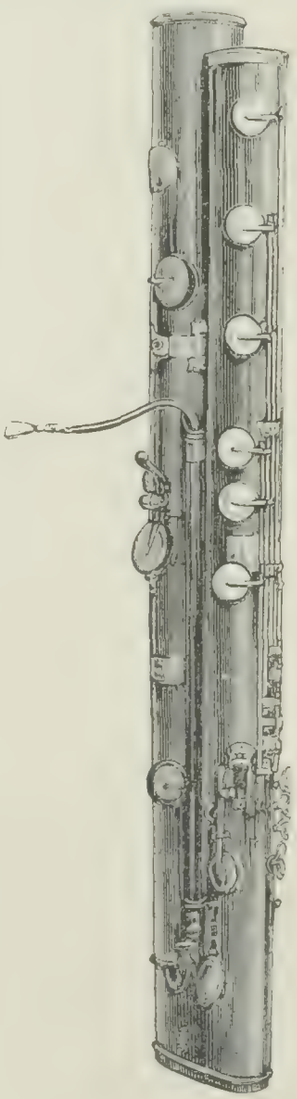
DOUBLE BASSOON (It. *Contrafagotto*; Fr. *Contrebasson*; Ger. *Contrafagott, Doppelfagott*). The contrafagotto or double bassoon, in pitch an octave below the ordinary bassoon, is not by any means a new instrument; but the older instruments were of feeble rattling tone, rendered unwieldy by unsuccessful attempts to obtain the B♭ of the 32-foot octave. It has been considerably improved by Herr Haseneier of Coblenz, and subsequently by the writer, who has introduced it into English orchestras.

The double bassoon as made on the writer's design by Haseneier consists of a tube 16 feet 4 inches long, truly conical in its bore, enlarging from $\frac{1}{4}$ inch diameter at the reed to 4 inches at the bell. It is curved four times on itself for convenience of manipulation, so that the length of the instrument is about equal to that of the ordinary bassoon. Its extreme compass is three octaves, from CCC upwards to middle C—see example (*a*). Its ordinary range, however, should be limited to the tenor G, the notes above this being rather difficult to produce.

It possesses every semitone of the diatonic scale throughout its compass, and is therefore able to play in any key with moderate facility. The scale is founded on the octave harmonic, and continued by means of the twelfth. From CCC to FF (*b*), only a single sound is obtained by each key. Between the latter note and its double octave (*c*), the same fingering produces two sounds of an octave, simply by change of *embouchure* and greater pressure of wind. With the four-foot F♯ a new harmonic sound begins, using the fingering of the eight-foot B♮, and again increasing the wind-pressure. Seven semitones thus procured carry the tone up to the C above (*d*), which is the fourth C inclusive from the foundation note. It must be remembered, however, that the orchestral part for this instrument, like that of the double bass, is always written an octave higher than the real sound, to avoid ledger lines.



The holes from which the sound issues are of graduated size, increasing downwards with the size of the bore. They are placed as a rule in their correct positions, so as to cut off the proper portion of tube corresponding to the elevation of the note. Mechanism is adapted to them, to bring them within reach of the fingers. To enable the player to distinguish what are called 'open' from closed holes, a different shape is given to the terminations of the levers. The first three fingers of each hand, which have to keep closed the six open notes of the ordinary bassoon, fall into saddle-shaped recesses worked in the brass of the key; whereas the two little fingers and the thumbs touch the cushion-shaped surface of keys similar to those used on other wind instruments. It is, in consequence, very easy for any person accustomed to the ordinary bassoon to adapt his playing to this. The saddle-shape of the key also serves to support the upper joints of the finger, and to throw the labour of closing the hole more on the powerful muscles of the forearm than on the weaker fabric of the hand itself.



Although this instrument was formerly used in military bands, and was played at the first Handel commemoration in Westminster Abbey, it had gone completely out of use until the Handel Festival of 1871. It is however abun-

dantly written for by the great masters. Haydn gives it an important part in the 'Creation,' the Passion music, and other of his works. Mozart uses it in a nonet for wind instruments (already mentioned under CLARINET), as also does Spohr in a similar combination. Beethoven employs it largely in his greatest works. It reinforces the March in the finale of the C minor symphony, takes a leading part in the choral symphony, and in the Grand Mass in D. It also appears in the overture to 'King Stephen,' and has obbligato passages in the grave-digging scene of 'Fidelio'—apropos to which see a characteristic anecdote in Thayer's *Beethoven*, ii. 288. Mendelssohn introduces it in his overture 'The Hebrides,' in his re-orchestration of Handel's Dettingen Te Deum, in the Reformation symphony, and elsewhere. In all cases it forms a grand bass to the reed band, completing the 16-foot octave with the six lowest notes wanting on three-stringed double basses. [W. H. S.]

DOUBLE CHANT, a chant equal in length to two single chants, and covering two verses; peculiar to the English church, and not introduced till after the Restoration. [CHANT, p. 338.]

DOUBLE CONCERTO, a concerto for two solo instruments and orchestra, as Bach's for two Pianos, Mozart's for Violin and Viola (Köchel, 364); or Mendelssohn's (MS.) for Piano and Violin.

DOUBLE COUNTERPOINT is the accompaniment of a subject or melody by another melody, so contrived as to be capable of use either below or above the original subject. See examples given under COUNTERPOINT (p. 408).

DOUBLE FLAT. If the flat lowers a note by a semitone, the double flat lowers it by two. The sign for the double sharp is abbreviated, but that for the double flat remains simply ♭♭, the corrective to which is either ♮♭ or ♭ at pleasure. On keyed instruments the double flat of a note is a whole tone lower:—thus A♭♭ = G♮, C♭♭ = B♭. The French term is *double bémol*; the German one *doppel-B*. The German nomenclature for the notes is Eses, Asas, Deses, etc.

DOUBLE FUGUE, a common term for a fugue on two subjects, in which the two start together, as in the following, by Sebastian Bach:—

or in D. Scarlatti's harpsichord fugue in D minor: or Handel's organ fugue, quoted under COUNTERSUBJECT, p. 409 *b*. [G.]

DOUBLE SHARP raises a note by two semitones, and is denoted by a ×, probably an abbreviation of ♯♯. It is singular that the sign should be a less complicated one than that for the single sharp. On instruments of fixed intonation C × = D♮, E × = F♯, etc. The French call it *double dièse*, and the Germans *doppel kreuz*. The Germans call the notes *eisis*, *fisis*, *gisis*, etc.

DOUBLE STOPPING is sounding on the violin or other instrument of that tribe two notes simultaneously. Such notes are termed 'double stops.' An 'open note' is produced by merely striking the string with the bow without touching it with the fingers of the left hand—so that the string vibrates in its whole length. A 'stopped note' is a note produced by putting a finger of the left hand on the string, so that the vibration of the string is 'stopped' at a certain point.

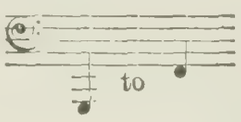
Strictly speaking, the term 'double-stopping' ought only to be applied to the simultaneous sounding of two 'stopped' notes; it is, however, indiscriminately used for any double sounds, whether produced with or without the aid of the open strings. The playing of double stops is one of the most difficult parts of the technique of the violin. [P. D.]

DOUBLE TONGUEING, a method of articulation applicable to the flute, the cornet à pistons, and some other brass instruments. The oboe, bassoon, and clarinet, are susceptible only of single tongueing, which signifies the starting of the reed-vibrations by a sharp touch from the tip of the tongue similar to the percussion action in harmoniums. It requires long practice to give the necessary rapidity to the tongue muscles co-operating for this end. Single tongueing is phonetically represented by a succession of the lingual letter T, as in the word 'rat-tat-tat.' Double tongueing aims at alternating the linguo-dental explosive T with another explosive consonant produced differently, such as the linguo-palatals D or K, thus relieving the muscles by alternate instead of repeated action. The introduction of the mouthpiece into the cavity of the mouth itself prevents such an alternation in the three instruments above named, but it is possible in the flute and cornet. Any intermediate vowel sound may be employed. The words commonly recommended for double-tongueing are 'tucker' or 'ticker.' Triple tongueing is also possible; and even four blows of the tongue against the teeth and palate have been achieved and termed quadruple tongueing. Indeed the system may be farther extended by employing words such as 'Tikatakataka', in which dental and palatal explosives are judiciously alternated.

The obstruction to the wind-current is not so complete in double as in single tongueing, nor is the mechanical starting of the reed present in the latter. But it is notwithstanding capable of producing a good *staccato* effect. [W. H. S.]

DOUBLES (Fr.). The old name for 'Variations,' especially in harpsichord music. The doubles consisted of mere embellishments of the

original melody, and were never accompanied by any change in the harmonies. Examples are numerous in the works of the older masters. Handel's variations on the so-called 'Harmonious Blacksmith' are called 'Doubles' in the old editions. In Couperin's 'Pièces de Clavecin,' Book 1, No. 2, may be seen a dance 'Les Canaries' followed by a variation entitled 'Double des Canaries,' and two instances will also be found in Bach's English Suites, the first of which contains a 'Courante avec deux Doubles' and the sixth a sarabande with a double. The term is now entirely obsolete. (2) In combination the word 'double' is used to indicate the octave below; thus the 'double-bass' plays an octave below the ordinary bass, or violoncello; a 'double' stop on the organ is a stop of the pitch known as 16-feet pitch (see ORGAN), an octave below the 'unison' stops. (3) The notes in the bass octave from



are often spoken of by organ-builders as double G, double F, etc. (4) The word is applied to singers who under-study a part in a vocal work, so as to replace the regular performer in case of need. [E. P.]

DOUBLES. The name given by change ringers to changes on five bells, from the fact that *two* pairs of bells change places in each successive change. [C. A. W. T.]

DOWLAND, JOHN, Mus. Bac., was born in Westminster in 1562. In 1584 he visited France and Germany, and, after remaining some months in the latter country, crossed the Alps into Italy. Having returned to England he, in 1588, took the degree of Bachelor of Music at Oxford, and was subsequently admitted to the same degree at Cambridge. In 1592 he was one of the musicians engaged in harmonising the Psalm Tunes in four parts, which were published by Thomas Este in that year. In 1597 he published 'The First Booke of Songes or Ayres of foure parts with Tableture for the Lute. So made that all the partes together, or either of them severally may be song to the Lute, Orpherian, or Viol de gambo.' This work became so popular that four subsequent editions appeared in 1600, 1603, 1608, and 1613. It was printed in score for the Musical Antiquarian Society, in 1844. Dowland, soon after its publication, entered the service of Christian IV, King of Denmark, as lutenist, and whilst resident in that country he published (in London), in 1600, 'The Second Booke of Songes or Ayres of 2, 4, and 5 parts, with Tableture for the Lute or Orpherion, with the Violl de Gamba . . . Also an Excelent lesson for the Lute and Base Viol, called Dowland's adew' [for Master Oliuer Cromwell]. In 1602, being still in Denmark, he published (also in London) 'The Third and last Booke of Songes or Ayres. Newly composed to sing to the Lute, Orpharion, or Viols, and a dialogue for a base and meane Lute, with fiue voyces to sing thereto.' In 1605 he came to England, and published 'Lachrymæ, or, Seven Teares, figured in seaven passionate Pavans, etc., set forth for the Lute, Viols, or Violins, in five parts.' The first pavan of these seven is that so frequently alluded to by contemporary dramatists as 'Lachrymæ.' Dowland afterwards returned to Denmark, which he finally quitted in 1609 to come back to and remain in England. In 1609 he published his translation of Andreas Ornithoparcus's treatise 'Micrologus.' In 1610, at the end of a collection of lute lessons edited by his son, Robert, appeared some Observations on Lute playing by Dowland. In 1612 Dowland published 'A Pilgrime's Solace, wherein is contained Musicall Harmonie of 3, 4, and 5 parts, to be sung and plaid with Lute and Viols.' He describes himself on the title-page as 'Lutenist to the Lord Walden.' In 1625 he was one of the six lutenists in the service of the king. Dowland died early in 1626. His skill as a lutenist is celebrated in one of the sonnets of Shakspere's 'Passionate Pilgrim,' printed in 1599; but which sonnet had previously been printed in a work by Richard Barnfield.

'If music and sweet poetry agree,
As they must needs, the sister and the brother,
. . . . . .
Dowland to thee is dear, whose heavenly touch
Upon the lute doth ravish human sense;
Spenser to me,' etc. [W. H. H.]

DOWLAND, ROBERT, son of the preceding, was also a lutenist. In 1610 he edited 'A Musicall Banqvet. Furnished with varietie of Delicious Ayres, Collected out of the best Authors in English, French, Spanish and Italian, by Robert Dowland.' The authors referred to are Daniel Batchelar, John Dowland, Robert Hales, Anthony Holborne, and Richard Martin. In the same year he also edited 'Varietie of Lessons: viz. Fantasies, Pavins, Galliards, Almaines, Corantoes, and Volts. Selected out of the best approved Authors, as well beyond the Seas as of our owne Country. By Robert Dowland. Whereunto is annexed certaine Observations belonging to Lute-playing by John Baptisto Besardo of Viconti: Also a short Treatise thereunto appertayning by John Dowland, Batchelor of Musicke.' In April, 1626, on the death of his father, Robert Dowland was appointed his successor as one of the musicians to the king. The time of his death has not been discovered, but he was living in 1641, when his name occurs as one of the 'Musicians for the Waytes.' [W. H. H.]

DRAESEKE, FELIX, a gifted and highly cultivated, though somewhat eccentric, composer and writer upon musical subjects, disciple of Liszt's at Weimar, and one of that small but formidable circle of young musicians, who are known as 'die neudeutsche Schule,' and amongst whom are such names as Hans von Bülow, Peter Cornelius,

Carl Klindworth and Carl Tausig, was born in 1835 at Coburg. On leaving Weimar, Dräseke settled at Dresden, and subsequently at Lausanne, as teacher of the pianoforte and harmony. In 1868 Von Bülow called him to Munich as a master of the new Conservatoire, but he returned to Switzerland soon after Von Bülow's departure from Munich early in 1869, and is at present residing at Dresden. Dräseke has published a number of pianoforte pieces, remarkable for harmonic and rhythmic subtleties; 'Fantasiestücke in Walzerform,' op. 3; 'Deux valses de concert,' op. 4; a fine Sonata in E major, op. 6; several pieces for piano and violoncello; some vocal compositions and a symphony. An opera, for which he himself wrote the poem, is still in manuscript. Of his literary labours, the elaborate analysis of Liszt's Poemes symphoniques in Brendel's 'Anregungen,' and the recent essay on Peter Cornelius, in 'Die neue Zeitschrift für Musik,' as well as a treatise on 'Modulation,' are valuable. [E. D.]

DRAGHI, Antonio, capellmeister to the court at Vienna, born at Ferrara 1635 (not 1642, as generally stated). In 74 he was invited to Vienna as Hoftheater Intendant to the Emperor Leopold I, and chapel-master to the Empress Leonore, and in 82 took up his abode there for life. He was a gifted dramatic composer, and most prolific, as may be seen by the list of his works performed at the court during 38 years, amounting to no less than 87 operas, 87 feste teatrali and serenades, and 32 oratorios. (See Köchel's life of Fux.) Some of his carnival operas have been several times revived. The scores of most of his works are in the imperial library, and some in the archives of the 'Gesellschaft der Musikfreunde.' His librettos, some of them illustrated, were printed in the imperial press by Cosmerow, and have nearly all been preserved. Occasionally he wrote librettos, which were set by other composers, Ziani, Bertali, and even the Emperor Leopold, who composed the complete opera 'Apollo deluso' (1669), and airs for others. Various mistakes have been made about the year of his death. Walther's Lexicon speaks of him as alive in 1703, and Fétis, followed by most modern biographers, says he went back to Ferrara and died there in 1707; but all doubts are set at rest by the register of deaths in Vienna, from which it appears he died there Jan. 18, 1700, aged 65. A son of his, Carlo, was court-scholar in 1688, court-organist in 1698, and died May 2, 1711. [C. F. P.]

DRAGHI, Giovanni Baptista, was an Italian musician who settled in London in the middle of the 17th century, and who, during his long residence in this country, so completely adopted the English style of composition that he must be regarded as in effect an English composer. It has been conjectured that he was a brother of Antonio Draghi. The earliest notice of him is found in Pepys's Diary, under date of Feb. 12, 1667. The diarist there mentions having heard him (at Lord Brouncker's house) sing through an act of an Italian opera which he had written and composed at the instance of Thomas Killigrew, who had an intention of occasionally introducing such entertainments at his theatre. Pepys expresses in strong terms his admiration of the composition. It is extremely doubtful whether this opera was ever produced. Draghi however lived to witness the introduction into this country of the Italian opera at the commencement of the following century. He excelled as a player on the harpsichord, for which instrument he composed and published in England many lessons. He was music-master to Queen Anne, and probably also to her elder sister, Queen Mary. In 1675 he composed the act-tunes and some other instrumental music for Shadwell's opera 'Psyche'; the remainder, including the whole of the vocal part, being composed by Matthew Lock. On the death of Lock in 1677 Draghi succeeded him as organist to Catherine of Braganza, wife of Charles II. In 1687, for the celebration of St. Cecilia's day, he composed music for Dryden's fine ode commencing 'From Harmony, from heavenly Harmony.' In 1706 he contributed part of the music to D'Urfey's comic opera, 'Wonders in the Sun; or, the Kingdom of the Birds,' produced at the Queen's Theatre in the Haymarket. Many songs by him are found in the collections of the period. [W. H. H.]

DRAGONETTI, Domenico, one of the greatest known players on the double-bass, born at Venice 1755. As a boy he showed remarkable talent for music, teaching himself the guitar and violin, which however he soon exchanged for his own special instrument. On this he quickly outstripped his master Berini, and was admitted to the orchestra of the 'Opera buffa' at 13, and a year later to the 'Opera seria' at San Benedetto, and to all performances of importance. In his 18th year he was appointed to the post in the choir of St. Mark's, hitherto occupied by his master, who himself persuaded him to accept it. He had now attained to such perfection that nothing was too hard for him; he composed sonatas, concertos and capriccios for his instrument, and frequently played upon it the violoncello part in string-quartets. At Vicenza he played in the opera orchestra, and while there was fortunate enough to discover the marvellous double-bass, with which he never again parted, although often tempted by large offers of money. This instrument belonged to the convent of S. Pietro, and was made by Gasparo di Salò, master of the Amati. He tested its powers on the monks of S. Giustina at Padua, by imitating a thunderstorm and bringing them out of their cells in the dead of the night. Meantime his fame had spread beyond Italy, and he was offered an engagement at the Imperial Opera in St. Petersburg, upon which the Procurators of St. Mark's immediately raised his salary. Shortly after, however, he obtained a year's leave of absence, having been persuaded by Banti and Pacchierotti to accept an invitation to London, where he arrived in 1794, and was immediately engaged for the opera, and for the concerts at the King's Theatre. He made his first appearance

on the 20th of Dec., and gave a benefit-concert on the 8th of May, 1795, when he was assisted by Banti, Viotti, the harpist Le Fourneur, Harrington, Monzani, Holmes, and the brothers Leander, French-horn players. The force and expression of his playing and his power of reading at sight excited universal astonishment, and he was at once invited to take part in all the great provincial performances. Henceforth he became the inseparable companion of the violoncellist Lindley; for 52 years they played at the same desk at the opera, the Antient Concerts, the Philharmonic, the Provincial Festivals, etc., and their execution of Corelli's sonatas in particular was an unfailing attraction. Great as was Dragonetti's power of overcoming difficulties, it was his extraordinary tone, and the taste, judgment, and steadiness of his performance, that characterised him, and made him so indispensable to the orchestra.

Soon after Dragonetti's arrival in London he met Haydn, with whom he became intimate. On his way to Italy in 1798 Dragonetti visited the great master in Vienna, and was much delighted with the score of the 'Creation,' just completed. In 1808 and 9 he was again in Vienna, but from caprice would play before no one but the family of Prince Starhemberg, in whose palace he lived, and whose wife often accompanied him on the piano. Here he made the acquaintance of Beethoven, and also that of Sechter, afterwards court-organist, a sound musician, who was teaching the porter's children, and whom Dragonetti requested to put a pianoforte accompaniment to his concertos. To him he played unasked, though he locked up his instrument because the Starhembergs invited some of the nobility to their soirées. His silence was perhaps partly caused by his fear of Napoleon, who was then in occupation of Vienna, and who wished to take him by force to Paris. With Sechter he corresponded all his life, and remembered him in his will. In August 1845, when 90, he headed the double-basses (13 in number) at the Beethoven Festival at Bonn; and Berlioz, in his 'Soirées de l'orchestre,' writes that he had seldom heard the scherzo in the C minor Symphony played with so much vigour and finish. Thus, in his old age, he rendered homage to the great master, of whose friendship he was reminded on his death-bed. Shortly before his end, when surrounded by Count Pepoli, Pigott, Tolbecque, and V. Novello, he received a visit from Stumpff, the well-known harp maker, who, as Dragonetti held out his great hand covered with callosities and unnaturally spread from constant playing, said with emotion, 'This is the hand which Beethoven our great friend, whose spirit now dwells in purer regions, bade me press.' He died in his own house in Leicester Square, April 16, 1846, and was buried on the 24th in the Catholic chapel at Moorfields. His works were few. It is not generally known that he wrote for the voice, but three canzonets with Italian words, written during his stay in Vienna, still exist in a collection of 'XXXIV Canzonette e Romanzi,' by various composers, and dedicated to the Archduke Rodolph, Beethoven's friend and pupil. He was a great collector of pictures, engravings, musical instruments, and music; and left to the British Museum alone 182 volumes of scores of classical operas. His eccentricities were many and curious. He was an inveterate snuff-taker, and had a perfect gallery of snuff-boxes. Among his treasures were found a quantity of curiously-dressed dolls, with which he used to play like a child, taking a selection of them with him to the musical festivals, especially a black one which he called his wife. His dog Carlo always accompanied him in the orchestra. The most curious thing about him was his speech, a mixture of his native Bergamese dialect with bad French, and worse English. He was a man of kindly temper and a warm friend, though in money matters very close. His picture as 'Il Patriarca dei Contrabassi' was published by Thierry, after a half length taken in crayons by Salabert, of London. His precious instrument, his companion for nearly sixty years, he bequeathed to the 'Vestry of the Patriarchal Church of S. Mark at Venice.' [C. F. P.]

DRECHSLER, Josef, a remarkable composer and teacher, born May 26, 1782, at Vlachovo Brezí in Bohemia; received his first instruction from his father, schoolmaster in his native place. After various alternations of place and pursuit, he studied music and law at Prague; in 1807 found himself at Vienna, but it was not till 1810 that he obtained employment as chorus-master at the Court Theatre. This was followed in 1812 by a place as 'Capellmeister adjunct,' then by an organist's post; in 1815 he opened a music school, and gradually won his way upwards, till in 22 he was chief Capellmeister at the theatre in the Leopoldstadt. On Gänsbacher's death in 44 he became Capellmeister at S. Stephen's, a post which he retained till his death, Feb. 27, 1852. His industry during this chequered life was truly extraordinary. He left behind him books of instruction for the Organ, Harmony, Thorough Bass, and the art of Preluding, with a new edition of Pleyel's Clavier-school; 16 Masses, and a Requiem; 24 smaller pieces of choral music; 6 Operas; 25 shorter dramatic pieces (Singspiele) and pantomimes; 3 Cantatas, and a host of Airs, Sonatas, Fugues, Quartets, etc. To say that none of these have survived is to detract nothing from the activity and devotion of Josef Drechsler. [G.]

DRECHSLER, Karl, a great violoncello player, born May 27, 1800, at Kamenz, in Saxony. Entered the Court band at Dessau, in 1820, and in 24 put himself under Dotzauer at Dresden. In 26 he received a permanent appointment as leader of the band at Dessau. Before then he had visited England, and played with much success. He shone equally in quartets, solos, and the orchestra, with a full tone, good intonation, and excellent taste. Drechsler was the master of Cossmann, Grützmacher, and A. Lindner. [G.]

DREHER. A name given in Austria and Bavaria to a dance very similar to the LÄNDLER. The name, which is descriptive of the dance, is derived from the verb *drehen*, to twirl. Suites of Drehers are said to be in existence, but dance, music, and name are now alike obsolete. [E.P.]

DREYSCHOCK, ALEXANDER, born Oct. 15, 1818, at Zack in Bohemia, died April 1, 1869, at Venice; a pianist of great executive attainment, and a well-trained musician to boot. J. B. Cramer, who in his old days heard him at Paris, exclaimed: 'The man has no left hand! here are two *right* hands!' Dreyschock was the hero of octaves, sixths, and thirds, his execution the *non plus ultra* of mechanical training. He played his own pieces principally, though his repertoire included many classical works, which latter he gave with faultless precision, but in a manner cold and essentially prosaic. In very early youth, already a brilliant performer, he became the pupil of Tomaschek at Prague. He began his travels in 1838, and continued them with little interruption for twenty years. Up to 1848, from which year the golden time for itinerant virtuosi began to decline, Dreyschock gathered applause, reputation, orders, decorations, and money in plenty, from one end of Europe to the other. In 1862 he was called to the professorship of the pianoforte at the Conservatoire of St. Petersburg, and was at the same time chosen director of the Imperial school for theatrical music, and appointed court pianist; but his health failed, and he was sent to Italy in 68, where in 69 he died. The body was buried at Prague in accordance with the desires of his family. Dreyschock's publications for his instrument have not met with much success. They are 'salon music' of a correct but cold and sterile sort. He also brought forth a sonata, a rondo with orchestra, a string-quartet and an overture for orchestra, all still born, spite of their solid and respectable musical parentage. [E.D.]

DROGHIERINA. See CHIMENTI.

DRONE. A name given to the three lower pipes of the bagpipe, which each emit only a single tone; usually two octaves of the key-note D, and the fifth A. They are distinguished from the CHAUNTER, which has the power of producing a melodious succession of notes. [See BAGPIPE.]

The term has hence been transferred to continuous bass in a composition, usually of a pastoral kind, as in the 'Hirten-melodie' in Schubert's 'Rosamunde,'

the 'Leyermann' in Schubert's 'Winterreise,' or the Danse des Juives in the ballet of Gounod's 'Reine de Saba':—

See also the 'Hirtengesang' at the beginning of the Finale to Beethoven's Pastoral Symphony, and many other places. [W.H.S.]

DROUET, LOUIS FRANÇOIS PHILIPPE, one of the most eminent of flute-players, born at Amsterdam 1792. At seven years old he played at the Conservatoire and the Opera-house, Paris. From 1807–10 he was teacher to King Louis of Holland, and claims to have put 'Partant pour la Syrie' into shape for Queen Hortense. His serious study of the flute began in 1807, after an extraordinary success which he achieved at a concert of Rode's in Amsterdam. In 1811 he was appointed solo flute to Napoleon I, a post which he retained after the Restoration. He appeared in London at the Philharmonic March 25, 1816, and this was probably the commencement of a lengthened tour, during which he resided for some time at Naples and the Hague. He played again at the Philharmonic May 17, 1830. From 1836 to 54 he was Court-Capellmeister at Coburg, after which he visited America. Since his return thence he has lived at Gotha and Frankfort. Drouet was eminently a flute player, not remarkable for tone, but with extraordinary skill in rapid passages and in double tongueing. He left some 150 works of all kinds, admirably written for the flute, and greatly esteemed by players, but of little account as music. He died 1873.

DRUM. Some instrument of this kind has been known in almost every age and country, except perhaps in Europe, where it appears to have been introduced at a comparatively late period from the East.

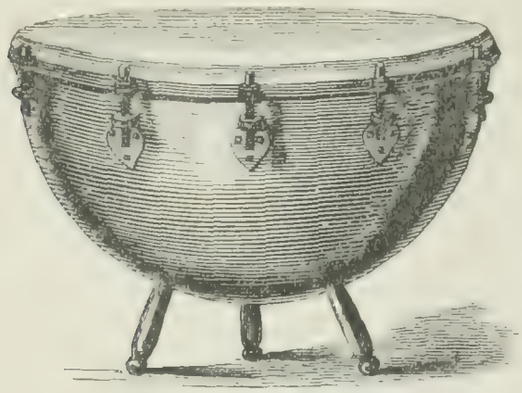
A drum may be defined to be a skin or skins stretched on a frame or vessel of wood, metal, or earthenware, and may be of three different kinds:—

1. A single skin on a frame or vessel open at bottom, as the Tambourine, Egyptian Drum, etc.
2. A single skin on a closed vessel, as the Kettledrum.
3. Two skins, one at each end of a cylinder, as the Side-drum, etc.

1. The first sort is represented by the modern tambourine, and its varieties will be described under that head. [TAMBOURINE.]

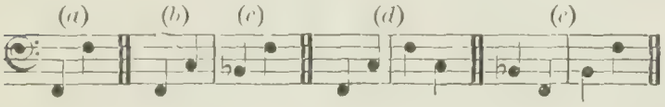
2. The second kind is represented by the modern KETTLEDRUM—the only really artistically musical instrument of this class. It consists of a metallic kettle or shell, more or less hemispherical, and a head of vellum which, being first wetted, is lapped over an iron ring fitting closely outside the kettle. Screws working on this ring serve to tighten or slacken the head, and thus

to tune the instrument to any note within its compass. The shell is generally made of brass



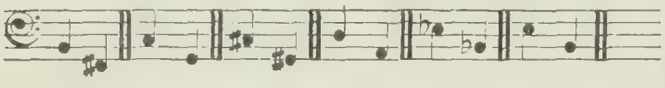
in France and of copper in England. In the cavalry two drums are used, one on each side of the horse's neck. Two are likewise required in orchestras. The larger of the two drums should be able to go down to F, and the smaller to the F above (*a*), giving a range of an octave to the two. Each drum should have a compass of a fifth, viz. F to C for the larger (*b*), and B♭ to F for the smaller (*c*).

In the key of F, the tonic and dominant may be obtained in two ways (*d*), and likewise in B♭ (*e*), but in all other keys in only one way.

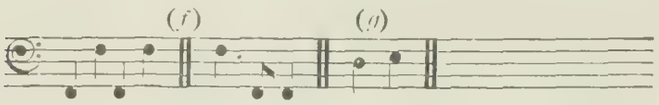


Thus in F♯, G, A♭, and A, the dominant must be *above* the tonic,

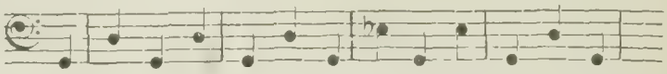
while in B♮, C, C♯, D, E♭, and E, the dominant must be *below* the tonic,



Drums are generally tuned to tonic and dominant; but modern composers have found out that they may advantageously stand in a different relation to each other. Thus Beethoven, in his 8th and 9th Symphonies, has them occasionally in octaves (*f*), and Mendelssohn, in his Rondo Brillante, most ingeniously puts them in D and E (*g*); thereby making them available in the



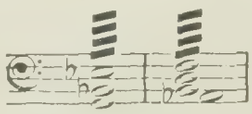
keys of B minor and D major, as notes of the common chord, and of the dominant seventh, in both keys. By this contrivance the performer has not to change the key of his instruments all through the rondo—an operation requiring as we shall see, considerable time. Berlioz says that it took seventy years to discover that it was possible to have three kettledrums in an orchestra. But Auber's overture to 'Masaniello' cannot be played properly with less, as it requires the notes G, D, and A; and there is not time to change the G drum into A. In Spohr's 'Historical Symphony' three drums are required all at once in the following passage:



And in 'Robert le Diable' (No. 17 of the score) Meyerbeer uses three drums, C, G, and D.

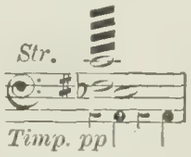
Another innovation is due to Beethoven, namely, striking both drums at once. This occurs in his 9th Symphony, where, in the slow movement, the kettledrums have

Gounod has a similar chord in the ballet music of 'La Reine de Saba.' But Berlioz, in his 'Requiem,' besides fifty brass instruments, has eight pairs of kettledrums, played by ten drummers, two of the pairs having two drummers each. The drum parts have these chords—



most of the notes being doubled.

Besides their obvious use in forte passages, the drums are capable of beautiful piano effects. Observe a passage several times repeated in Mozart's overture to 'Die Zauberflöte,' beginning at the 41st bar from the end: also the mysterious effect of the 13th bar in the introduction to Beethoven's 'Mount of Olives'; that of the A♮ against a tremolo of the strings in the first movement of Weber's overture to 'Der Freischütz,'



, and of a single

on the return of the subject in the middle movement.

When musicians talk of 'drums' they mean kettledrums, in contradistinction to the side drum or bass drum, of which hereafter. The two latter can only mark the rhythm, not being musical notes; but kettledrums give musical sounds as definitely as the double bass, and can only be used when forming part of the harmony played by the other instruments. Composers have usually treated them thus; but Beethoven was probably the first to see that they might also be treated as *solo* instruments. Thus in the Andante of his Symphony No. 1 the drum repeats this bar

several times as a bass to a melody in the violins and flutes. In Symphony No. 4 it takes its turn with other instruments in playing this passage—

In the wonderful transition from the scherzo to the finale of the 5th Symphony, the soft pulsations of the drum give the only signs of life in the deep prevailing gloom. Of the drums in octaves in Beethoven's 8th and 9th Symphonies, we have already spoken. And in reviewing his Violin Concerto, which begins with four beats of the

drum, literally *solo*, an English critic observes that 'until Beethoven's time the drum had, with rare exceptions, been used as a mere means of producing noise—of increasing the din of the *fortes*; but Beethoven, with that feeling of affection which he had for the humblest member of the orchestra, has here raised it to the rank of a solo instrument.'

The late Mr. Hogarth says that 'to play it well is no easy matter. A single stroke of the drum may determine the character of a whole movement; and the slightest embarrassment, hesitation, or misapprehension of the requisite degree of force, may ruin the design of the composer.'

There are many sorts of sticks. The best are of whalebone with a small wooden button at the end, covered with a thin piece of very fine sponge. With these every effect, loud or soft, can be produced. A small knob, not exceeding $1\frac{1}{4}$ inch in diameter, entirely made of felt on a flexible stick, answers very well. India-rubber discs are not so good. Worst of all are large clumsy knobs of cork, covered with leather, as they obscure the clear ring of the kettledrum, so different from the tone of a bass drum.

Very large drums, going below F, have not a good musical tone, but mere *thunder*. Thin transparent skins have a better tone than the opaque white ones. The right place to strike a kettle-drum is at about one-fourth of its diameter. A *roll* is written in either of the following ways,

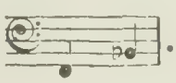
and is performed by alternate single strokes of the sticks. We shall see presently that the side-drum roll is produced in quite a different manner.

Drum parts were formerly always written, like horn and trumpet parts, in the key of C, with an indication at the beginning as to how they were to be tuned, as 'Timp. in E♭, B♭,' or 'Timp. in G, D,' etc.; but it is now usual to write the real notes.

To tune drums of the ordinary construction, a key has to be applied successively to each of the several screws that serve to tighten or loosen the head. In French-made drums there is a fixed T-shaped key-head to each screw. But even then it takes some time to effect a change, whence several attempts have been made to enable the performer to tune each drum by a single motion instead of turning seven or eight screws. In Potter's system, the head is acted on by several iron bars following the external curvature of the shell, and converging under it; and they are all drawn simultaneously by a screw turned by the foot of the performer, or by turning the whole drum bodily round.

Cornelius Ward took out a patent in 1837 for the same object. The head is drawn by an endless cord passing over pulleys from the outside to the inside of the drum, where it goes over two nuts, having each two pulleys. These nuts approach and recede from each other by means of a horizontal screw, nearly as long as the diameter of the drum, the handle of which comes just outside the shell, and is turned by the performer whenever he requires to tune the drum. A spring indicator shows the degree of tension of the cord, and consequently the note which the drum will give, so that the performer may tune his instrument by the eye instead of the ear. Gautrot, of Paris, has another plan, viz. a brass hoop fitting closely inside the shell, and pressing against the head. A handle, working a rack and pinion motion, raises or lowers this hoop, and so tunes the drum by altering the pressure against the head. Einbigler, of Frankfort-on-the-Main, makes drums with a similar internal hoop, but worked by a different mechanism; they are used in the theatre of that town.

There will always be some objection to these schemes from the fact of the head being an animal membrane, and consequently not perfectly homogeneous, but requiring a little more or less tension in some part of its circumference, unless, as in Einbigler's drums, there are small screws with fly-nuts all round the upper hoop, for the purpose of correcting any local inequality of tension. Writers on acoustics seem to have been disheartened by this inequality from extending their experiments on the vibration of membranes. Even Chladni does not pursue the subject very far. We must therefore be content with some empirical formula for determining the proportion which two drums should bear to each other, so that the compass of the larger should be a fourth above that of the smaller. We have already said that the lowest notes of the two drums should be respectively

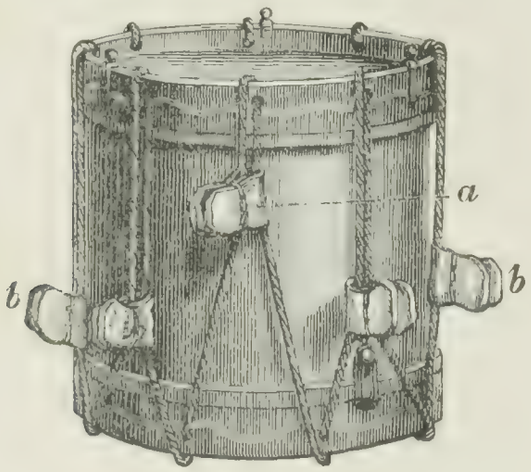


. Now the numbers of the vibrations due to these two notes are in the proportion of three to four. Assuming that the surfaces, or the squares of the diameters, of the membranes are in the inverse ratio of the number of vibrations they give, the tension being equal (which is true of metal plates of equal thickness), and calling the larger diameter D and the smaller d, we should have this proportion $D^2 : d^2 :: 4 : 3$, whence $D : d :: 2 : \sqrt{3}$, or as 2 : 1·732, or very nearly as 30 : 26. Practically this is found to be a very suitable proportion, the drums at the French Opera being 29 and $25\frac{1}{4}$ inches diameter, and those lately at the Crystal Palace 28 and $24\frac{1}{4}$. No drum should exceed 29 inches or thereabouts.

Kettle-drums in German are called *Pauken*; in Italian, *timpani*; in Spanish, *atabales*; in French, *timbales*: the two latter evidently from the Arabic *tabl* and the Persian *tambal*. There are two very complete *Methods* for the kettledrums, viz. 'Metodo teorico pratico per Timpani,' by P. Pieranzovini, published at Milan by Ricordi; and a 'Méthode complète et raisonnée de Timbales,' by Geo. Kastner, published in Paris by Brandus (late Schlesinger).

3. The third kind of drum consists of a wooden

or brass cylinder with a skin or head at each end. The skins are lapped round a small hoop, a larger hoop pressing this down. The two large hoops are connected by an endless cord, passing zigzag from hoop to hoop. This cord is tightened by means of leather braces *a, b, b*. It is slackest when they are all as at *a*, and tightest when as at *b, b*. This is called a Side-drum, and is struck



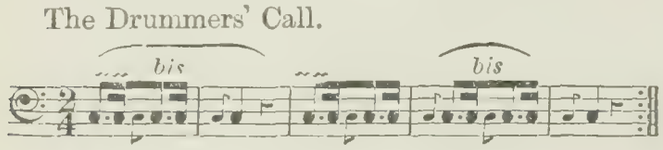
in the centre of the upper head by two sticks of hard wood, ending in a small elongated knob. Across the lower head several cords of catgut, called *snares*, are stretched, which rattle against it at every stroke. The roll (nick-named 'daddy-mammy') is made by alternately striking two blows with the left hand and two with the right, very regularly and rapidly, so as to produce one continuous *tremolo*. It is not easy to do, and must be learned at an early age.

Some side-drums are made much flatter, and are tightened by rods and screws instead of cords.

In orchestras the side-drum is frequently used (and abused) by modern composers. But in the overtures to 'La Gazza Ladra' and 'Fra Diavolo,' the subjects of both being of a semi-military nature, the effect is characteristic and good.

Side-drums are used in the army for keeping time in marching and for various calls, both in barracks and in action. In action, however, bugle-calls are now usually substituted:—

The Drummers' Call.

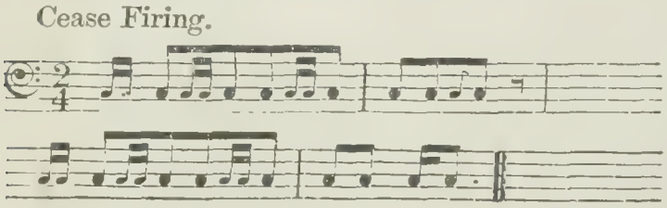


The Sergeants' and Corporals' Call.

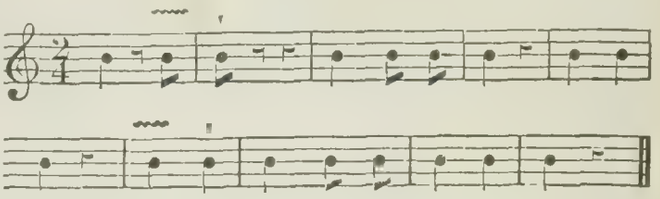
Repeated 3 times.

Commence Firing.

Cease Firing.



The above are examples of drum calls used in the British army; the next is 'La Retraite,' beaten every evening in French garrison towns.



The effect of this is very good when, as may be heard in Paris, it is beaten by twenty-eight drummers. For Berlioz has well observed that a sound, insignificant when heard singly, such as the clink of one or two muskets at 'shoulder arms' or the thud as the butt-end comes to the ground at 'ground arms,' becomes brilliant and attractive if performed by a thousand men simultaneously.

The Tenor-drum is similar to the side-drum, only larger, and has no snares. It serves for rolls in military bands instead of kettle-drums.

The French Tambourin is similar to the last, but very narrow and long. It is used in Provence for dance-music. The performer holds it in the same hand as his flageolet (which has only three holes) and beats it with a stick held in the other hand. Auber has used the tambourin in the overture to 'Le Philtre.'

The Bass-drum (Fr. *Grosse Caisse*, Ital. *Gran Cassa* or *Gran Tamburo*) has also two heads, and is played with one stick ending in a soft round knob. It must be struck in the centre of one of the heads. It used to be called the long-drum, and was formerly (in England at least) made long in proportion to its diameter. But now the diameter is increased and the length of the cylinder lessened. The heads are tightened by cords and braces like the side-drum first described, or by rods and screws, or on Cornelius Ward's principle as described for kettle-drums. It is used in military bands and orchestras. There is another sort of bass-drum called a Gong-drum, from its form, which is similar to a gong or to a gigantic tambourine. It is very convenient in orchestras where space is scarce; but it is inferior to the ordinary bass-drum in quality of tone. These instruments do not require tuning, as their sound is sufficiently indefinite to suit any key or any chord.

Cymbals generally play the same part as the bass-drum; though occasionally, as in the first Allegro of the overture to 'Guillaume Tell,' the bass-drum part is *senza piatti* (without the cymbals). [V. de P.]

DRURY LANE, opened in 1696 under the name of the Theatre Royal in Drury Lane; materially altered and enlarged in 1762 and 1763; pulled down in the summer of 1791; the new theatre opened (for plays) April 21, 1794; burned Feb. 24, 1809; rebuilt and opened Oct. 10, [1]1812. Among the eminent composers who have been connected with this theatre must, in the first place, be mentioned Dr. Arne, who,

[1] This opening, for which the address was written by Lord Byron, gave occasion to the 'Rejected Addresses' of James and Horace Smith.

from the year 1738, when he wrote the music to Milton's 'Comus,' until shortly before his death in 1778, produced a large number of operas and operettas. In 1806 one of Sir Henry Bishop's first works, a pantomime-ballet called 'Caractacus,' was brought out at Drury Lane. But Bishop, after the burning of the theatre in 1809, accepted an engagement at Covent Garden, where most of his operas and musical dramas were performed. Meanwhile foreign operas as arranged or disarranged for the English stage by Mr. Rophino Lacy, Mr. Tom Cooke, and others, were from time to time performed at Drury Lane; and in 1833, under the direction of Mr. Alfred Bunn, some English versions of Italian operas were produced with the world-renowned prima donna, Marietta Malibran, in the principal parts. Drury Lane was the last theatre at which she sang. [MALIBRAN.] A few years later Mr. Bunn made a praiseworthy but not permanently successful attempt to establish English opera at this theatre. During this period Balfe's 'Bohemian Girl,' 'Daughter of St. Mark,' 'Enchantress,' 'Bondman,' etc.; Wallace's 'Maritana' and 'Matilda of Hungary,' Benedict's 'Crusaders' and 'Brides of Venice,' were brought out at Drury Lane, for which theatre they had all been specially written. When Her Majesty's Theatre was burnt down (Dec. 6, 1867), Mr. Mapleson took Drury Lane for a series of summer seasons. In 1869 the performances took place under the management of Mr. George Wood (of the firm of Cramer, Wood, and Co.), who among other new works produced Wagner's 'Flying Dutchman' —the first of Herr Wagner's operas performed in England. Until 1877 'Her Majesty's Opera,' as the establishment transferred from Her Majesty's Theatre was called, remained at Drury Lane. In 1877, however, Mr. Mapleson returned to the Haymarket; and his company now performs at the theatre rebuilt on the site of 'Her Majesty's.' [H. S. E.]

DUBOURG, GEORGE, a grandson of Matthew Dubourg, born 1799, is author of a history of the violin and the most celebrated performers on it, originally published in 1836, and which in 1878 reached a fifth edition. [W. H. H.]

DUBOURG, MATTHEW, an eminent English violinist, pupil of Geminiani, born in London 1703. It is reported that he first appeared as a boy at one of the concerts of Britton the small-coal man, when he performed a solo of Corelli with great success, standing on a high stool. In 1728 he was appointed to succeed Cousser as conductor of the Viceroy's band at Dublin, in which capacity he set many odes for the celebration of royal birthdays. During his residence there he led the band at the performances given by Handel during his visit to Ireland in 1741, and then had the distinction of assisting at the first performance of the 'Messiah.' Later he returned to London, and in 1752 succeeded Festing as master of the King's band, which post he retained up to his death in 1767. He lies in Paddington churchyard. Dubourg appears to have been a brilliant performer and fond of showing off his skill. Burney relates that on one occasion he introduced a cadenza of extraordinary length into the ritornelle of an air. When at last he finished up, Handel, who was conducting, exclaimed: 'Welcome home, Mr. Dubourg.' [P. D.]

DUCIS, or HERTOGHS,[1] BENEDICTUS, a Flemish musician in the early part of the 16th century, organist of the Lady Chapel in the cathedral at Antwerp, and 'Prince de la Gilde' in the brotherhood of St. Luke in that city. He left Antwerp in 1515, and is supposed to have come to England, perhaps to the court of Henry VIII, but as his name does not appear in the lists of court musicians at that time, and no manuscript compositions of his have been found in this country, it appears that his residence here must have been very short, if not altogether mythical. His elegy on the death of Josquin (1531), and another on the death of Erasmus (1536) fix two more dates in his life. After that no more is known of him. Some German historians have claimed him as a countryman on the strength of the publication and dedication of a setting of the Odes of Horace (published at Ulm in 1539, and dedicated to the youths of that city), maintaining that this proves his residence in that city, but the dedication was more probably the work of the publisher than of the composer. His connection with Antwerp, mentioned above, was discovered not many years ago, by M. Leon de Burbure, and certainly outweighs anything said in favour of his being a German; while the internal evidence of his compositions, which bear the decided Flemish character, and very closely approach the style of Josquin, sets the matter entirely at rest.

We have the following compositions of his:— (1) A 4-part 'monody' on the death of Josquin, in the 7th set of French chansons in 5 and 6 parts printed by Tylman Susato in 1545. A copy of the book is in the British Museum. The composition itself is printed in Burney's History (ii. 513), with critical remarks. There are also several songs by Ducis in former volumes of the same work. (2) Another elegy in 5 parts, 'Plangite Pierides,' on the death of Erasmus, and an 8-part 'Agnus Dei,' both from the 'Selectissimæ nec non familiarissimæ cantiones ultra centum' (Augsburg 1540). (3) Songs in the collection of German songs made by Förster and printed by Petreius (Nuremberg 1539–1540). (4) A motet, 'Peccantem me quotidie,' from the 'Cantiones octo . . . vocum' printed by Uhlard (Augsburg 1545). 'No wonder,' says Ambros, speaking of this motet, 'that historians have striven to prove such a composer their countryman.' (5) A motet, 'Dum fabricator mundi supplicium,' from Rhau's 'Selectæ Harmoniæ . . . de Passione Domini' (Wittenberg 1538). (6) Two 5-part motets, 'Benedic Domine,' and 'Corde et animo,' from Kriesstein's 'Cantiones sex et quinque vocum etc.' (Augsburg 1545). [J. R. S.-B.]

[1] Benedictus Ducis, who is often called by his first name alone, must not be confounded with Benedictus Appenzelders, a Swiss musician who lived in Belgium, but of later date and less genius.

DUDDYNGTON, Anthony, citizen of London, contracted in 1519 to build an organ for All-Hallows, Barking, for the sum of £50. [V. de P.]

DUET (It. *Duetto*; Fr. *Duo*). A composition for two voices or instruments, either with or without accompaniments. Some writers use the form 'Duet' for vocal, and 'Duo' for instrumental compositions; this distinction, however, is by no means universally adopted. Strictly speaking, a duet differs from a two-part song in the fact that while in the latter the second voice is mostly a mere accompaniment to the first, in the duet both parts are of equal importance. In cases where it is accompanied, the accompaniment should always be subordinate to the principal parts. The most important form of the duet is the 'Chamber Duet,' of which the old German and Italian masters have left many excellent examples (see especially Handel's 'Chamber Duets'). These duets were often in several movements, sometimes connected by recitatives, and almost invariably in the polyphonic style. The dramatic duet, as we find it in the modern opera, is entirely unrestricted as to form, which depends upon the exigences of the situation. Among the finest examples of operatic duets may be named those in the first act of 'Guillaume Tell,' in the fourth act of 'Les Huguenots,' and in the second act of 'Masaniello,' in the more modern school; while the duets in 'Fidelio' and in the operas of Mozart and Weber are models of the older classical forms of the movement. Many of the songs in Bach's cantatas in which the voice and the obligato instrument are equally prominent are really duets in character, but the term is not applied to the combination of a voice and an instrument. The word is now often employed for a pianoforte piece *à quatre mains*, of which Schubert's 'Grand duo' (op. 140) is a splendid example. [E. P.]

DUETTINO (Ital. dimin.). A duet of short extent and concise form.

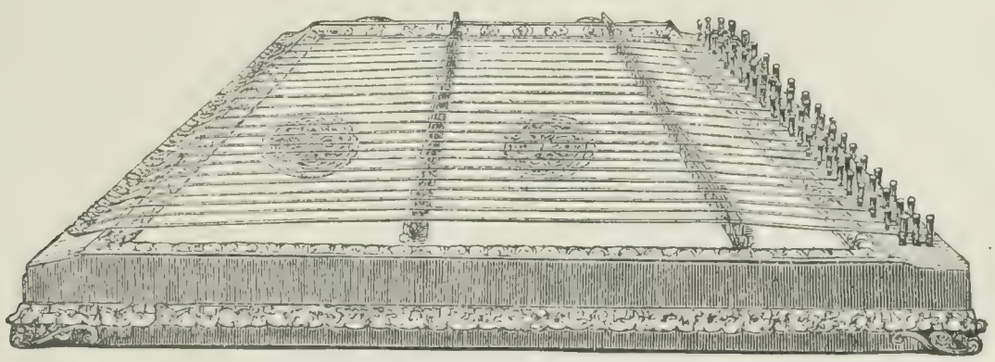
DUGAZON, Mme. Rosalie, daughter of an obscure actor named Lefèvre, born at Berlin 1755, died in Paris Sept. 22, 1821. She and her sister began their career as ballet-dancers at the Comédie Italienne, and Rosalie made her first appearance as a singer at the same theatre in 1774. She had an agreeable voice, much feeling and 'finesse,' and played to perfection 'soubrettes,' 'paysannes,' and 'coquettes.' Her most remarkable creation was the part of Nina in Dalayrac's opera of that name. After an absence of three years during the Revolution, she reappeared in 1795, and played with unvarying success till 1806, when she retired. To this day the classes of parts in which she excelled are known as 'jeunes Dugazon' and 'mères Dugazon.'—Her son Gustave (Paris 1782–1826), a pianist and pupil of Berton's, obtained the second 'Prix de Rome' at the Conservatoire in 1806. His operas and ballets, with the exception of 'Aline' (1823), did not succeed. [G. C.]

DULCIMER (Fr. *Tympanon*; Ital. *Cembalo, Timpanon, Salterio tedesco*; Germ. *Hackbrett*). The prototype of the pianoforte, as the psaltery was of the harpsichord. These instruments were so nearly alike that one description might serve for both, were it not for the different manner of playing them, the strings of the dulcimer being set in vibration by small hammers held in the hands, while in the psaltery the sounds were produced by plectra of ivory, metal, or quill, or even the fingers of the performer. It is also no less desirable to separate in description instruments so nearly resembling each other, on account of their ultimate development into the harpsichord and pianoforte by the addition of keys. [See Harpsichord, and Pianoforte.]

Dr. Rimbault (Pianoforte, p. 23) derives dulcimer from 'dulce melos.' Perhaps the 'dulce,'—also used in the old English 'dulsate' and 'dulsacordis,' unknown instruments unless dulcimers—arose from the ability the player had to produce sweet sounds with the softer covered ends of the hammers, just as 'piano' in pianoforte suggests a similar attribute. The Italian 'Salterio tedesco' implies a German derivation for this hammer-psaltery. [See also Cembalo.] The roughness of description used by mediæval Italians in naming one form of psaltery 'strumento di porco,' pig's head, was adopted by the Germans in their faithful translation 'Schweinskopf,' and in naming a dulcimer 'Hackbrett'—a butcher's board for chopping sausage-meat.

The dulcimer is a trapeze-shaped instrument of not more than three feet in greatest width, composed of a wooden framing enclosing a wrest-plank for the tuning-pins, round which the strings are wound at one end; a soundboard ornamented with two or more sound-holes and carrying two bridges between which are the lengths of wire intended to vibrate; and a hitchpin-block for the attachment of the other ends of the strings. Two, three, four, and sometimes five strings of fine brass or iron wire are grouped for each note. The dulcimer, laid upon a table or frame is struck with hammers, the heads of which are clothed on either side with hard and soft leather to produce the forte and piano effects. The tone, harsh in the loud playing, is always confused, as there is no damping contrivance to stop the continuance of the sounds when not required. This effect is well imitated in various places in Schubert's 'Divertissement Hongroise.' The compass of two or three octaves, from C or D in the bass clef, has always been diatonic in England, but became chromatic in Germany before the end of the 18th century. As in most mediæval musical instruments ornamentation was freely used on the soundboard, and on the outer case when one existed. The dulcimer and psaltery appear to have come to us from the East, it may be through the Crusades, for the dulcimer has been known for ages in Persia and Arabia, and also in the Caucasus, under the name of 'santir.' Its European use is now limited to the semi-oriental gypsy bands in Hungary and Transylvania. The Magyar name is 'cimbelom.' Mr. Carl Engel ('Descriptive Catalogue,' 1874) points out the remarkable resemblance between an Italian

dulcimer in South Kensington Museum of the 17th century and a modern Georgian santir; and refers to the use by the translators of the English Bible of the word 'dulcimer' as well as of the names of other instruments common in the Elizabethan epoch, to represent Hebrew musical instruments about which we have no sure knowledge. Pantaleon Hebenstreit of Eisleben, a distinguished violin-player, became about 1697 a virtuoso upon the dulcimer, which he quadrupled in dimensions and had constructed as a double hackbrett with two soundboards, each with its scale of strings—on the one side overspun catgut, on the other, wire. There were 185 strings in all, costing 100 thalers a year to keep in order. With this powerful chromatic instrument, demanding herculean force to play, Hebenstreit travelled to Paris in 1705, where Louis XIV baptised it with his name, PANTALEON. Kühnau (in Mattheson's 'Critica Musica,' Dec. 8, 1717) praises the instrument and its prerogative over harpsichords and clavichords in the properties it possessed of piano and forte. It was this, according to Schröter's account, that led him to ponder over a keyed instrument to do the like, and to his notion of a pianoforte. [See CEMBALO, HARPSICHORD, PIANOFORTE, PSALTERY, SCHROETER.] [A. J. H.]



DULCKEN, MADAME LOUISE, a great pianoforte-player, younger sister of Ferdinand David, born at Hamburg, March 20, 1811. She was the pupil of Grund, and made her appearance in public at Hamburg as early as her 10th year. In 1823 she played at Berlin, and in 25 with her brother at Leipzig, always with the greatest success. In 1828 she married, and left Germany for London, where she resided for the rest of her life. Her first public appearance here was at one of Mr. Ella's soirées in 1829. At the Philharmonic she played a concerto of Herz's on March 1, 1830, and thenceforward was one of the most prominent features in the music of London. She was an executive pianist of the first order, with remarkable brilliancy of finger. Her intelligence and general capability were very great. She spoke four languages, and was *au fait* in the literature of Germany, France, Italy, and England. In teaching she was extraordinarily successful, and for her time no teacher could boast so large a number of pupils, at the head of whom was Queen Victoria. In fact she overtasked her strength, and died after a short and severe illness April 12, 1850. [G.]

DUNI, EGIDIO ROMOALDO, the founder of opéra comique in France; born at Matera, Naples, Feb. 9, 1709; brought up from his 10th year under Durante at the Conservatorio dei poveri di Gesu Cristo at Naples. His life was a varied one. At Rome he competed with Pergolesi, and his opera of 'Nerone' was successful, while Pergolesi's 'Olimpiade' was damned. This shows how early and how strong was Duni's gift of melody; for 'Olimpiade' is Pergolesi's *capo d'opera*. A political mission to Vienna gave him the chance of producing his music there. Returning to Naples he wrote 'Artaserse' for San Carlo, with great applause. He then visited Venice, Paris, and London. In London his health failed, and he was driven to Holland to consult the great Boerhaave. Boerhaave cured him, but in returning to Naples he was attacked by brigands, and the fright undid all that the physician had done, and made him a permanent invalid. In 1755 he was called to Parma, as music-master to the Duke's daughter. The court was French, and here at last Duni found his place in life. His first attempt was on Favart's 'Ninette à la Cour,' and it was thoroughly successful. France was evidently his field. To Paris in 1757 he went, and made his *début* in 'Le Peintre amoureux'; and there he remained till his death, which took place June 11, 1775, after he had delighted the public with 18 [1]pieces, full of gaiety and tune. Those in fact are his characteristics. His orchestration is poor, he is often weak in dramatic expression, but he is always charming and always melodious. His pen was taken up by Monsigny, and the Opéra Comique was established. [G.]

DUODRAMA. A kind of melodrama, of which Mozart speaks with enthusiasm and at some length in letters to his father from Mannheim and Kaisersheim in the end of 1778. The name would indicate a piece for two performers; and those which he heard—Benda's 'Medea' and 'Ariadne auf Naxos'—and that which he contemplated writing himself—'Semiramis'—appear to have been pieces in which spoken dialogue was accompanied by the orchestra, as in Mendelssohn's 'Midsummer Night's Dream' and other pieces, and those called 'Melodram.' 'Not a note is sung,' says he, 'only spoken; in fact it is a recitative with instruments, only the actor speaks instead of singing' (Letter 120). There is no trace of 'Semiramis' having been composed, but Mozart acted on the idea in 'Zaide' (1780),

[1] See the list in Fétis.

which contains two long monologues treated *en melodrame.* [G.]

DUPARC. See FRANCESINA.

DUPORT. Two eminent cellists, brothers.

1. JEAN PIERRE—'Duport l'aîné'—born at Paris, Nov. 27, 1741. Considered the best pupil of Berthaut. Soon achieved a great reputation in Paris, but after 10 years of success started on a lengthened tour through England and Spain, and finally in 1773, on the invitation of Frederick the Great, settled at Berlin as first cello in the king's band, and after Frederick's death director of Court concerts. After the battle of Jena, his post was abolished, but he continued to live at Berlin till his death in 1818. His publications are few and unimportant.

2. He was eclipsed by his brother, JEAN LOUIS, also born at Paris, Oct. 4, 1749. His fame, like his brother's, came early, but it was the arrival of Viotti in Paris (1782) that inspired him to imitate the breadth and brilliancy of style of that great violinist, and thus to become the extraordinary player he was. About this time he made the acquaintance of Crosdill, and at his invitation visited London for six months. On the breaking out of the Revolution he joined his brother in Berlin, and entered the king's band. At that time he had the reputation of being one of the first cello players of the day, and was much visited and sought after. He had not the force and execution of Romberg, but in tone and style was unrivalled. It was either with him or his brother—probably with him—that Beethoven played his two sonatas for piano and cello (op. 5) at the Prussian Court in 1796. Duport returned to Paris in 1806 ruined by the war. Though his playing was as fine as it had ever been, he had great difficulty in obtaining employment. He entered the service of the ex-King of Spain at Marseilles, but returned to Paris in 1812. At length fortune smiled on him, he was admitted into the private band of Marie Louise, then into that of the Emperor, and at length as professor into the Conservatoire. In the evening of his life he composed a great deal, but the work by which he will survive is his 'Essai sur le doigter du violoncelle et la conduite de l'archet, avec une suite d'exercises.' A sentence from this work exhibits the modesty of a great artist. 'Tout le monde connoît le coup d'archet martelé ou staccato; c'est une affaire de tacte et d'addresse. Il y a des personnes qui le saisissent tout de suite, d'autres ne parviennent jamais à le faire parfaitement. *Je suis du nombre*' (p. 171). His cello became the property of Franchomme, who purchased it for the enormous sum of 25,000 francs (£1,000). He died at Paris 1819. [G.]

DUPREZ, GILBERT, the 13th of the 22 children of a Paris perfumer, was born Dec. 6, 1806 Having completed his studies under Choron at the Conservatoire, he made his début (Dec. 1825) as tenor at the Odéon, where Castil-Blaze was producing his translations of the favourite operas of Rossini and Weber. His success was not great, and when the theatre closed in 1828 he went to Italy. At first he attracted little attention; but having altered his style and adopted the 'voix sombrée' he became speedily popular, and by his creation of the part of Edgardo in 'Lucia di Lammermoor' (Naples, 1835) placed himself at the head of the French dramatic singers of his time. He was engaged for the Grand Opéra in Paris, and made his first appearance (April 17, 1837) in 'Guillaume Tell,' when his novel and striking reading of his part contributed greatly to the revival of the opera. During the 12 years he remained at this theatre he created the principal tenor part in 'Guido et Ginevra,' 'Benvenuto Cellini,' 'Le Lac des fées,' 'Les Martyrs,' 'La Favorite,' 'La Reine de Chypre,' 'Charles VII,' 'Dom Sébastien,' 'Otello,' 'Lucie,' and 'Jérusalem' (a translation of 'I Lombardi'), as well as playing the parts created by Nourrit in 'La Muette,' 'Robert,' 'La Juive,' 'Les Huguenots,' and 'Stradella.' His physical appearance was against him, and he had a propensity to over gesticulation; but in spite of these defects he made his way as a tragedian, and was frantically applauded for his excellent declamation and the smoothness of his 'canto spianato.' His two most serious faults, the abuse of the notes 'sombrées,' so prematurely wearing to the voice, and a habit of dragging the time, which is as fatal to the interests of the composer as it is to all artistic interpretation, have materially affected French singing to the present day. Duprez was professor of singing at the Conservatoire from 1842 to 1850, and in 1853 founded an 'Ecole spéciale de chant,' which still exists, and has turned out many dramatic singers. He has composed romances, chamber music, two masses, and eight operas, of which the best are 'Joanita' 1848; 'La lettre au bon Dieu' (1851); and 'Jeanne d'Arc' (1857) though none of the eight have any originality. He has also published 'L'Art du chant' (1845) and 'La Mélodie' (1873), two Methods which deserve to be better known. [G. C.]

DUPUIS, THOMAS SANDERS, Mus. Doc., was born in England of French parents in 1733. He received his early musical education as a chorister of the Chapel Royal under Bernard Gates, and subsequently became a pupil of John Travers, then one of the organists of the Chapel Royal. On the death of Dr. Boyce, in 79, Dupuis was appointed his successor as organist of the Chapel Royal. On June 26, 1790, he accumulated the degrees of Bachelor and Doctor of Music at Oxford. He died in 96. He published during his lifetime several sonatas and concertos for the pianoforte, some organ pieces, chants, anthems, and glees. In the year after his death a selection from his cathedral music was published under the editorship of John Spencer, one of his pupils, to which his portrait is prefixed. Dupuis was one of the best organists of his time. [W. H H.]

DURAND, alias DURANOWSKY, AUGUSTE FRÉDÉRIC, violin-player, born at Warsaw about 1770. After having received his first instruction

on the violin from his father, a musician at the court of the king of Poland, he was sent in 1787 to Paris by a nobleman. Here he studied under Viotti, but appears not so much to have adopted the style of his master, as to have followed the bent of his own talent for the execution of technical *tours de force*. In 1794 and 95 he travelled in Germany and Italy, meeting everywhere with great success. Suddenly however, discarding the violin, he entered the French army, and became adjutant to one of the generals. Owing to some misconduct he was imprisoned at Milan, and had to quit the service. He then returned to the violin, and till 1814 led an unsettled life in Germany, continually changing his abode. He finally settled at Strassburg as leader of the band, and was living there in 1834. The date of his death is not known.

According to Fétis, Paganini confessed that his peculiar style and many of his most brilliant and popular effects were to a considerable degree derived from Durand, whom he had heard when young. There can be no doubt that Durand's technical skill was extraordinary and his treatment of the violin full of originality. The full development of his talent appears however to have been impeded by his irregular habits of life. It is amongst other things related that he often had no violin of his own, and would play in public on any instrument he could get hold of, however bad. His compositions—concertos, airs variés, and a number of smaller pieces for the violin—show him to have been but an indifferent musician. [P. D.]

DURANTE, Francesco, born at Frattamaggiore, Naples, March 15, 1684, a year before Handel and Bach. As a boy he entered the 'Conservatorio dei poveri di Gesu Cristo,' passed to that of S. Onofrio under A. Scarlatti, then perhaps (though this is doubtful) to Rome for five years' study under Pitoni and Pasquini. In 1718 became head of S. Onofrio, and in 1742 relinquished that post to succeed Porpora at the Conservatorio Santa Maria di Loreto at Naples, in which position he died Aug. 13, 1755. Durante was a man of singularly reserved and uncouth manners, yet he was three times married, and his pupils were not only numerous and very distinguished, but appear to have been much attached to him. His salary at S. Maria was but 10 ducats a month—not £20 per annum—but out of it he contrived to add a chapel to the church of St. Antonio in his native town, with a statue of the archangel Gabriel, bearing his own name. He himself composed only for the church, but his scholars, Traetta, Vinci, Jomelli, Piccinni, Sacchini, Guglielmi, and Paisiello, were all great opera writers, and may be said to have occupied the stage of Europe during the last half of the 18th century to the exclusion of every one but Gluck and Mozart. The library of the Conservatoire at Paris contains a large collection of his works. The list, as given by Fétis, comprises 13 masses and credos; 16 psalms; hymns, motets, litanies, etc., to the number of 28. These are written for various numbers of voices from 3 to 9, occasionally with orchestra, but usually without. The Vienna library has in addition his Lamentations of Jeremiah, a so-called 'Pastoral-Mass' and other compositions.

His works have not been much published. The collections of Schlesinger, Rochlitz, and Commer, contain a few pieces—amongst them a Misericordias Domini for 8 voices, of which Hauptmann (Briefe an Hauser, ii. 112) speaks in high terms; and our own Fitzwilliam music has a Trio and a Chorus—but the bulk of them are still in MS. Durante and Leo are often spoken of as founders of the Neapolitan school, but it is difficult to understand this when they were preceded there by A. Scarlatti and Porpora. [G.]

DURASTANTI, Margherita, a prima donna at the King's Theatre in the Haymarket, during Handel's management. She was born about 1695, and, like Senesino, was engaged from the Dresden Theatre. She was a married woman when she came here, and the following quotation from the 'Evening Post' of March 7, 1721, shows that she soon acquired favour at court:—'Last Thursday, his Majesty was pleased to stand godfather, and the Princess and Lady Bruce godmothers to a daughter of Mrs. Durastanti, chief singer in the Opera-house. The Marquis Visconti for the King, and the Lady Litchfield for the Princess.' This was so unusual a favour, that it seems likely that either she or her husband was of a noble family. She had already appeared in 1720 in company with Senesino. Her popularity continued: in 1721 she played the principal female parts in 'Muzio Scevola'; in 'Arsace'; and in 'Odio e l'amore,' probably a pasticcio. On Jan. 12, 1723, the 'Otho,' or 'Ottone,' of Handel was produced, and Durastanti played Gismonda, but a formidable rival had appeared in Cuzzoni, who sang the principal part of Theophane. Durastanti, however, continued to sing through this and the next season, in spite of Cuzzoni, and performed in 'Flavio,' 'Coriolano,' 'Erminia,' and 'Farnace.' In 24 she played Sesto in 'Giulio Cesare,' and appeared also in 'Calfurnia' and 'Vespasiano.' She took her leave of the public at her farewell performance in 'Calfurnia,' in a song written by Pope for her—some say at the desire of her patron the Earl of Peterborough— which ended with this couplet,

> 'But let old charmers yield to new;
> Happy soil, adieu, adieu!'

If she understood the meaning of the words, her modesty was astonishing, and sets a brilliant example to all singers. Durastanti returned to London in 1733, in company with Carestini, Scalzi, and the two sisters Negri, to help Handel to withstand the opposition of Cuzzoni and Farinelli at the other house. Against old Porpora, their composer in ordinary, Handel was strong enough to put on a bold front; not so his singers against the company commanded by Porpora. On Jan. 26, 1734, Handel produced his 'Ariadne,' on March 11 'Parnasso in Festa,' and subsequently a revival of 'Ottone'; in all which Durastanti

took her part. She never appeared again in England, nor is she mentioned as having appeared subsequently on any other stage. She seems to have been an estimable and faithful artist, and her popularity in London only yielded, as it might well do, to the exceptional powers of Cuzzoni. [J. M.]

DURCHFÜHRUNG — leading through, or taking through. *Durchführung-satz* is the German term for that portion of the first movement of a sonata or symphony—or other movement in similar form—which occurs between the double-bar and the reprise of the first subject; and in which the materials of the previous portion—with or without episodes, or other fresh matter—are led through such changes and varieties of treatment and contrivance as the genius and knowledge of the composer may dictate. In England this portion is often called the 'free fantasia'—surely an unfortunate name, as 'fantasia' suggests rather an entire movement than a part of one. Perhaps 'development' or 'working out' would be a better term. [FORM.]

D'URFEY, THOMAS, the son of a French Huguenot father, who fled from Rochelle before the siege in 1628 and settled at Exeter, was born (as is supposed, of an English mother) in Exeter about 1649. He was educated for the law, but abandoned that profession for poetry and the drama. Between 1676 and his death he produced upwards of thirty plays, which were at first very popular, but were in the course of a few years afterwards banished from the stage on account of their licentiousness and indecency. The songs in a few of them still survive, being preserved through having had the good fortune to be allied to the music of Henry Purcell. These are in 'A Fool's Preferment,' 1688; 'Bussy d'Ambois,' 1691; 'The Richmond Heiress,' 1693; and the three parts of 'Don Quixote,' 1694–96. His comic opera, 'Wonders in the Sun,' 1706, was set by Giovanni Baptista Draghi. Much of his fame was owing to his songs and to the lively manner in which he himself sang them, which procured him the favour of Charles II, William III, and Queen Anne. In this he resembled Tom Moore, and like him he was particularly apt at adapting his verses to existing music. He published, between 1683 and 1685, three collections of songs written by himself, and set to music by the best composers of the period. About 1706 he collected and published, in four small volumes, a large number of songs by himself and others, many of them with the tunes prefixed, under the title of 'Wit and Mirth; or, Pills to purge Melancholy.' This he republished with variations and the addition of two more volumes in 1719–20. D'Urfey wrote several of the birth-day and New Year's odes which were set to music by Purcell and Blow, and supplied the former with the words for his fine ode known as 'The Yorkshire Feast Song.' In the latter part of his life he was reduced to great distress, from which he was relieved by the profits of a performance of his own comedy 'The Fond Husband; or, The Plotting Sisters,' which the managers of the theatre generously gave for his benefit on June 15, 1713. D'Urfey died Feb. 26, 1723, and was buried at St. James's, Piccadilly, where, against the outer south wall of the tower of the church, may be seen a tablet with the simple inscription, 'Tom D'Urfey, Dyed Febʳʸ yᵉ 26th, 1723.' [W. H. H.]

DUSCHEK (DUSSEK), FRANZ, valued pianoforte teacher, performer, and composer, born Dec. 8, 1736, at Chotiborz in Bohemia. Count von Spork had him educated in the Jesuit's seminary at Königgratz, but after a fall which crippled him for life he gave up other studies and devoted himself to music. His patron sent him first to Prague and then to Vienna, where, under Wagenseil's instruction, he became an excellent pianist. On his return to Prague, he soon had numerous pupils, and exercised a powerful influence on the taste of his time. Reichardt, in his 'Briefe' (i. 116), speaks of him as one of the best pianists of that time (1773), 'who, besides his excellent reading of Bach, possesses a peculiarly pleasing and brilliant style of his own.' Among his best pupils may be numbered L. Kozeluch, Maschek, Wittassek, von Nostiz, and his own wife Josephine. He was also esteemed as a composer of symphonies, quartets, trios, pianoforte concertos, sonatas, Lieder, etc., of which only a small part were published. In his compositions is reflected the gentleness of character which made him universally beloved. He was a kind-hearted man, and all artists, whether his own countrymen or foreigners, were sure of a kind reception at his house. His friendship with Mozart is well known, and it was in his villa and garden near Prague that the great composer put the finishing touches to the score of 'Don Giovanni.' In this very villa Bertramka, at Koschirz near Prague, the present proprietor erected a bust of Mozart, which was solemnly unveiled on June 3, 1876. For further particulars of both husband and wife see Jahn's 'Mozart'; 'Jahrbuch der Tonkunst von Wien und Prag,' 1796; Cramer's 'Magazin für Musik'; and Mozart's Letters, edited by Nohl.

His wife JOSEPHINE, a celebrated singer, whose maiden name was HAMBACHER, was born at Prague 1756, and died there at an advanced age. Her husband taught her music, and she became a good pianist and composer, but above all a fine singer. Her voice was full and round, and according to Reichardt she sang with great expression, especially in recitative. She executed the most difficult bravura passages with ease, had a good *portamento*, and united grace and expression with force and fire. Mozart's father, however, was of a different opinion, as appears from a letter to his daughter (April 1786), whilst Schiller and Körner have recorded their unfavourable impression of her—the latter specially denying that she had expression (Schiller, 'Briefwechsel mit Körner,' i. pp. 280, 294). Mozart, from his first acquaintance with her in Salzburg in 1777, looked upon her as a true and sympathising friend, and wrote for her (Nov. 3,

1787) at Prague the concert-aria 'Bella mia fiamma' (Köchel, No. 528). She sang at Vienna, Berlin, Weimar, Leipsic, and Dresden, where the Elector had her portrait painted life-size (1787). On her first visit with her husband to Vienna (March and April 1786), they gave no public performance, but were often invited to the houses of the aristocracy, especially to Prince Paar's, where Josephine sang with great success. They witnessed the downfall of the intrigues against the first representation of Mozart's Figaro in Vienna, and it was their partisanship and enthusiastic admiration of the work which prepared the way for its brilliant reception in Prague on Oct. 14, and that of 'Don Giovanni' on Oct. 29, 1787. Beethoven was at Prague early in 96, and wrote his 'Ah perfido!' there; and as it was first sung by Madame Duschek on Nov. 21 of that year, we may infer that he composed it for her. On her second visit to Vienna, Madame Duschek gave a concert at the Jahn'sche Saal (March 29, 1798), at which she herself sang an aria by Danzi and a rondo by Mozart, accompanied by Mozart's questionable friend Stadler, with corno di bassetto obligato. Schuppanzigh played a violin concerto, and Beethoven a pianoforte sonata with accompaniment. Fetis's statement that she came to London in 1800 and died there, arises from a confusion with the wife of Dussek the pianist. [C. F. P.]

DUSSEK, Johann Ludwig, or Ladislaw, one of the most renowned pianists and composers for the pianoforte of the latter part of the 18th and beginning of the 19th centuries, was born at Czaslau in Bohemia, Feb. 9, 1761. His father, John Joseph Dussek, a musician of considerable repute in his day, was organist and leading professor in that town, where he married the daughter of Judge Johann Stebeta, by whom he had three children, the eldest being Johann Ludwig. Although the brother, Franz Benedikt, and the sister, Veronika Rosalia, were more or less distinguished, the subject of this brief memoir is the only one of the three whose memory and works have come down to us. According to Dlabacz, there were various modes of spelling our composer's patronyme. It will be enough, however, to cite three, Dussik, Duschek, Dussek, the last of which has long been recognised, and is unlikely henceforth to be disturbed in its prerogative, notwithstanding that the father of our English Dussek signed 'Johann Joseph Dussik.' When the son established himself in London, he altered the penultimate letter from *i* to *e*, and pronounced his name 'Duschek,' for which we have the authority of Pio Cianchettini, whose sire wedded Veronica Rosalia, already mentioned. Franz Duschek, not the least noted member of the group of artists bearing the cognomen in one or another form, was the intimate friend of Mozart. [See Duschek.]

According to Dlabacz, on the whole a far better authority than either the reticent Gerber, or Fétis, who, like Bayle, took anything he could find, no matter from what source, Johann Ludwig Dussek began to study the pianoforte in his fifth year, and the organ in his ninth, and in the capacity of organist soon gave valuable assistance to his father. From Czaslau he went to Iglau, where he was engaged as treble singer in the Minorite church, pursuing his musical studies with Father Ladislaw Spinar, and familiarising himself with the 'humanities' at the College of Jesuits, subsequently for two years continuing the same course of instruction at Kuttenberg, where he was appointed organist of the Jesuit church. Thence he removed to Prague, where, if we may credit the naturally partial testimony of his father, he went through a course of 'philosophy,' and took the degree of 'Master.' Here Dussek cherished an earnest desire to join the Cistercian [1]friars; but, happily, his youth was an obstacle to his admission as member of that respectable fraternity. In his straits he met with a patron — Count Männer, an artillery officer in the Austrian service, who took him to Mechlin (Malines), where he remained for some time as organist at the church of St. Rombaut, and teacher of the pianoforte. Tired of Mechlin, he left for Berg-op-Zoom, again accepting the post of organist at one of the principal churches. Such a dreary spot, however, was not likely to suit one of Dussek's temperament, and he speedily went to Amsterdam, where he may be said to have laid the foundation of his after brilliant reputation as pianist and composer. It is worth remark that Dussek's last engagement as church organist was at Berg-op-Zoom; and at the same time—which more than one German critic (Professor Marx among others) has observed—that his early acquaintance with the organ had much to do with the peculiar style of not a few of the slow movements to be met with in his finest sonatas —among which may especially be cited the *adagio* of the 'Invocation' (op. 77), his last great composition for the pianoforte. Dussek's brilliant success at Amsterdam soon obtained for him an invitation to the Hague, where he passed nearly a twelvemonth, giving lessons on the pianoforte to the children of the Stadtholder. Here he also devoted much time to composition, producing 3 concertos, and 12 sonatas for pianoforte, with accompaniments of stringed instruments, about which Cramer's 'Magazin der Musik' (Hamburg) speaks in very favourable terms. From the Hague, Dussek, now twenty-two years of age, mindless of the praise that had been awarded to his early compositions, proceeded to Hamburg, obtaining further instruction from Emmanuel Bach, second son of the immortal John Sebastian. The advice and encouragement of this eminent master would seem to have exercised a salutary influence on our young musician. A year later, nevertheless, we find him at Berlin, astonishing the *dilettanti* of the Prussian capital with his pianoforte-playing, and also with his performances on an instrument called the 'Harmonica,' the qualities of which, in agreement with one Hessel, the *soi disant* inventor, he travelled through various parts of Germany to exhibit, exciting the admiration of Gerber (at Hesse-Cassel, 1785) both for

[1] Fancy! the afterwards boon companion of Prince Louis Ferdinand!

the instrument and the performer. From Berlin it was the intention of Dussek to go to St. Petersburg; but here there is no credible account of his doings, except that he is believed to have accepted an advantageous offer from a certain Polish prince, [1]Radziwill, at whose estate in Lithuania he remained more than a year, unheard of. We next meet with him at Paris (towards the end of 1786) playing before, and enchanting with his play, the lovely and unfortunate Marie Antoinette, whose seductive offers, however, could not dissuade Dussek from carrying out a long-considered project of visiting his brother, Franz Benedikt, in Italy. At Milan he earned new laurels as a performer, both on the pianoforte and harmonica; but the volatile Italians showed a preference for the inferior instrument, which was by no means flattering to the gifted Bohemian. Returning to Paris in 1788, the threatening circumstances of the time caused him to quit the French capital almost immediately. His next residence was London, where he remained for a longer period (nearly twelve years) than at any other city he had temporarily chosen as a residence. In London his genius was rapidly appreciated; he became a fashionable teacher, the centre of a circle of eminent musicians, and looked up to by them all. One of the greatest compliments ever paid to Dussek, who could boast of so many, was contained in a letter addressed from London to the elder Dussek (Dussik) at Czaslau, by the celebrated Joseph Haydn, then composing his imperishable symphonies for Salomon.

'Most worthy friend,—I thank you from my heart that, in your last letter to your dear son, you have also remembered me. I therefore double my compliments in return, and consider myself fortunate in being able to assure you, that you have one of the most upright, moral, and, in music, most eminent of men, for a son. I love him just as you do, for he fully deserves it. Give him, then, daily, a father's blessing, and thus will he be ever fortunate, which I heartily wish him to be, for his remarkable talents. I am, with all respect, your most sincere friend, JOSEPH HAYDN.

'London, Feb. 26, 1792.'

This from a man like Haydn meant something out of the common way. In 1792 Dussek married the daughter of Domenico Corri. 'This lady,' says Gerber, 'was principal singer at the London professional concerts, he [Dussek] being concerto-player to the same, and playing in a style of incredible perfection.' [See DUSSEK, SOPHIA.] The marriage brought about a joint speculation between Dussek and Corri, and the establishment of a music shop, which, in consequence of Dussek's habitual negligence and utter unacquaintance with business habits, ended in failure, the upshot being that, in 1800, in order to elude his uncompromising creditors, he was obliged to leave the country surreptitiously, and once more seek shelter in his favourite Hamburg. The story of the Northern Princess who, at this juncture, became enamoured of our pianist, carrying him off to a retreat near the Denmark frontier, where they lived together in seclusion for nearly two years, may be discarded as a myth. At all events we find in a correspondence to the 'Leipziger Musik-Zeitung' accounts of various concerts given by Dussek at Hamburg, in 1800 and 1801, with references to Steibelt, Himmel, Woelfl, and our own great singer, John Braham, who, with Madame Storace, sang at Ottensen, on the Elbe, in a concert at which Giarnowichi was violinist, and Dussek pianist. In 1802, after appearing at the Concert Hall in Prague, where he played his concerto in G minor, Dussek, accompanied by his sister, Madame Cianchettini, paid a visit at Czaslau to his father, whom he had not seen for more than a quarter of a century, and, after passing some months under the paternal domicile, resumed his professional wanderings, until in 1803, at Magdeburg, he became acquainted with Prince Louis Ferdinand of Prussia, with whom he lived for three years on terms of affectionate intimacy, to whom he gave advice both in pianoforte playing and composition, and whose premature death, on the field of Saalfeld, was the origin of the 'Elégie Harmonique' (op. 61), not only one of the finest works of Dussek, but one of the most pathetic and beautiful in the repertory of the piano. This was another turning-point in the somewhat tortuous life of our composer, and, for better or for worse, materially influenced his character. Much that is interesting with regard to the intercourse between Dussek and the Prince may be read in the 'Leipziger Musik-Zeitung' (1807); in Ludwig Rellstab's 'Reminiscences of Berlin Music,' in the 'Berlin Musik-Zeitung' (1850); and, most characteristic of all, in Spohr's 'Selbst-Biographie.'

In a review of the Elegy the 'Leipzig Musik-Zeitung' (1807, p. 741) says, among other things:—

'During the last few years of his (the Prince's) life, when he turned again to music with all the ardour of enthusiasm .... Dussek arrived at Berlin. The Prince had studied music in his youth, and never wholly neglected it, but his soul was now for the first time open to its hidden worth, to its higher and more spiritual value. He had need of a man who could aid him to express fully and correctly what he wished to convey through musical tones, who could enter into the spirit of what he created, afford him intellectual nourishment in productions suited to his taste and feelings, and lastly, away from their common art-study, prove an amiable and congenial companion. This he found in Dussek, who to the Prince was all in all, just as the Prince, in return, was to Dussek.'

Rellstab, in his 'Reminiscences,' gives an interesting account of the pianoforte 'virtuosos' who flourished at that period in Berlin, according the highest place among them to Himmel, Prince Louis Ferdinand, and Dussek, placing Dussek, however, in the first rank:—

'The favourite player at Berlin, and decidedly first in purity, elegance, and delicacy of style, was Himmel, a man formed by nature to be the central point in musical *salons* ...; but far greater, and emphatically so, was Dussek, both as "virtuoso" and composer ..... whose eminent technical resources afforded a much wider basis for varied development, and who, having accomplished a vast deal more for the elevation of the pianoforte than most of his contemporaries, occupied a position in the musical art of Berlin, which is vividly felt even now [1850], and obtained

[1] Not Chopin's early patron, but probably his father.

a corresponding European fame, justly claims a place in the history of the most universal of instruments, to which Himmel, despite his exceptional ability and well-earned local eminence, had no legitimate pretensions.'

A lively picture of how the three boon companions clubbed together follows the above :—

'Louis Ferdinand played a great deal with Dussek several compositions for two pianofortes, and others for four hands on one pianoforte, deriving their origin from the relations between the distinguished "virtuoso" and his gifted patron. Himmel was often their companion, and he and Dussek were the Prince's favourite associates at the wine cup. What influence Dussek may have exerted upon the character of the Prince at these convivialities it is hard to say; but Himmel possessed that lively, joyous, good-natured, amiable view of life which as a rule is most welcome when intellectual brothers in art make the full glasses ring. Thus the Prince, Himmel, and Dussek, formed a musical triad, each exciting, enlivening, and fortifying the others, Dussek, in his artistic capacity, taking the foremost place.'

Spohr (Selbstbiog. i. 85), describing a *soirée* at the Prince's, in the course of a visit to Berlin early in 1805, remarks :—

'Here I also met an old Hamburg acquaintance, the celebrated pianoforte virtuoso and composer Dussek, now the Prince's teacher and residing with him. The music began with a pianoforte [1]quartet, which was played by Dussek in real artistic perfection.'

In the autumn of the same year, when Prince Louis Ferdinand was at Magdeburg, superintending the military manœuvres, Spohr received, through Dussek, an invitation to be a guest and take part in the projected musical entertainments. His description of the early morning rehearsals is highly diverting—the end being raciest of all (Selbstb. i. 94). When the Prince was about to leave, Spohr was dismissed with hearty thanks, Dussek informing the young violinist that 'Son Altesse Royale' had intended to make him a present, but his finances were at so low an ebb that he was compelled to defer it to some future occasion. 'Such occasion, however,' observes Spohr, 'never arrived, the Prince next year meeting his fate at the battle of Saalfeld.' [See Louis Ferdinand, Prince.]

The death of Prince Louis Ferdinand threw Dussek once more upon his own unaided resources. It says no little for him that before thinking about future prospects he should have devoted time to composing the 'Harmonic Elegy' already mentioned, a fitting tribute to the memory of that royal friend whose close relations with him fully justified his giving expression to sentiments of deepest regret through the medium of the art they both so dearly loved. Nor could anything be more touching and appropriate than the few words which Dussek inscribed on the title-page of his sonata, 'L'auteur, qui a eu le bonheur de jouir du commerce très intime de S.A.R., ne l'a quitté qu'au moment où il a versé son precieux sang pour sa patrie.' At the same time the fact of the inscription being couched in the language of the enemy to whom the Prince owed his death, appears a little strange.

About the Prince von Ysenburg (or Isenburg), into whose service, after the death of his illustrious patron, Dussek entered, as court and chamber musician, little is on record. A paragraph in the 'Leipzig Musik-Zeitung,' however (Sept. 2, 1807), states that 'Herr Dussek having resigned his situation with the Prince von Isenburg, has entered the service of the Prince of Benevento (Talleyrand), and will remain henceforth in Paris.' More than two years later (Jan. 3, 1810) the same periodical publishes a letter from Paris in which we read: 'Herr Dussek is in the service of M. Talleyrand, Prince of Benevento. He appears to be treated in a very distinguished manner, and enjoys a respectable salary.' With this renowned diplomatist and highly accomplished gentleman Dussek resided till the last. His leisure was entirely at his own disposal. He would vouchsafe occasional instructions to favoured amateurs, such as Mlle. Charlotte (Talleyrand's adopted daughter), the Duchesse de Courland, Mlle. Betsy Ouvrard (to whom the grand sonata called 'L'Invocation' is dedicated), etc.; also now and then give a concert, at which he produced his latest works, the rest of his time being exclusively devoted to composition. The late M. Fétis, who remembered well Dussek's performances at the Odéon (1808), writes :—

'The extraordinary sensation he produced is not forgotten. Until then the pianoforte had only been heard to disadvantage as a concert-instrument,[1] but under the hands of Dussek it eclipsed all that surrounded it. The broad and noble style of this artist, his method of *singing* on an instrument which possessed no sustained sounds, the neatness, delicacy, and brilliancy of his play, in short, procured him a triumph of which there had been no previous example.'

With the Prince of Benevento, his latest patron, Dussek continued to reside until his last illness compelled him to seek another retreat, at St. Germain en Laye, where (not in Paris, as Fétis and others have stated) he died on March 20, 1812. A letter from Paris, dated March 21, 1812, and printed in the 'Leipzig Muzik-Zeitung' (xiv. 258), thus refers to the event :—

'I have just heard news which must grieve every friend of music .... Your worthy and celebrated countryman, J. L. Dussek, is no more! Yesterday morning, at six o'clock, in the full vigour of manhood [in his 52nd year], he closed a career which, despite the ever-increasing culture, development, and strength of his great talents, and his astonishing industry, had not yet reached its culminating point. He had been unwell for some months, but was confined to bed only two days. His disease was gout, which suddenly attacked his brain, and in an hour or two carried him off ... It was a blessing to his energetic spirit, his warmly sensitive and affectionate nature, that he could breathe his last in the arms of a faithful friend and countryman like your noble Neukomm.'

In a very interesting series of papers about the Dusseks generally, which Mr. Alexander W. Thayer, to whom the lovers of Beethoven are so deeply indebted for his indefatigable researches into the actual life of that great composer, published simultaneously (1861) in Dwight's 'Journal of Music' (Boston, U.S.) and the 'Musical World' (London), we find quoted a general estimate, of which a mere condensed abstract may suffice to convey some notion of what Dussek's contemporaries thought of him :—

'Dussek, the man of genius, the richly endowed and solidly trained artist was known, honoured, and loved by the entire musical world ... He has done nearly as much as Haydn, and probably not less than Mozart, to make German music known and respected in other [2]lands.

[1] Spohr, in his usually unsatisfying manner, does not say which quartet, or by whom composed. Probably Dussek's own—in E flat.

[1] Fetis must surely mean *in Paris?*

[2] This, it must be borne in mind, was written in 1812.

His earlier residence in London, and his later in Paris, have in this respect exercised great influence. As a "virtuoso" he is unanimously placed in the very foremost rank. In rapidity and sureness of execution, in a mastery of the greatest difficulties, it would be hard to find a pianist who surpassed him; in neatness and precision possibly *one* (John Cramer of London); in soul, expression, and delicacy, certainly *none*. As a man he was good and noble, just, impartial, and kindly, a real friend, sympathising with all that was true and beautiful in those he knew .... His failings, inseparable from an imagination so powerful and a sensitiveness so extreme, may readily be forgiven ..... Moreover, through native strength of mind and frequent intimate relations with the most distinguished persons, he had gained a vast amount of general information, thoroughly polished manners, and such tact, combined with knowledge of the world, as fitted him for the highest circles of society; while his joyous disposition, liberal sentiments, and freedom from prejudice of any kind, endeared him especially to musicians.'

This also came from Paris, and was printed in the same Leipzig periodical.

With regard to Dussek's style of playing, about which we of course can only gather a notion from the works he has left, many contemporaneous opinions could be cited, but perhaps not one more suggestive than that which J. W. Tomaschek, himself a pianist and composer of eminence, gives in his 'Autobiography and Reminiscences'—

'In the year 1804, my countryman, Dussek, came to Prague, and I very soon became acquainted with him. He gave a concert to a very large audience, at which he introduced his own Military Concerto. After the few opening bars of his first solo, the public uttered one general Ah! There was, in fact, something magical about the way in which Dussek with all his charming grace of manner, through his wonderful touch, extorted from the instrument delicious and at the same time emphatic tones. His fingers were like a company of ten singers, endowed with equal executive powers, and able to produce with the utmost perfection whatever their director could require. I never saw the Prague public so enchanted as they were on this occasion by Dussek's splendid playing. His fine declamatory style, especially in *cantabile* phrases, stands as the ideal for every artistic performance—something which no other pianist since has reached ... Dussek was the first who placed his instrument sideways upon the platform, in which our pianoforte heroes now all follow him, though they may have no very interesting profile to exhibit.'

That more than any contemporary special writer for the pianoforte, Dussek, through his strong and attractive individuality, impressed the age in which he lived, is unquestionable. Here, be it understood, no reference is intended to many-sided geniuses like Mozart and Beethoven, but simply to those who, making the pianoforte their particular study, have effected so much towards the influence, so materially aided the progress, and played so important a part in the history of the most universal of instruments—the musician's orchestra when in the solitude of his chamber. In the front rank of these deservedly stands Dussek. It has been urged that to Clementi, Dussek's predecessor and survivor, who has held the title of 'Father of the Pianoforte,' just as Haydn holds that of 'Father of the Symphony,' belongs the legitimate right of stamping with his name the epoch during which he flourished. To this it may be answered that, granting Clementi to have been a musician of more solid acquirement than Dussek, as the 'Gradus ad [1] Parnassum' is enough to prove, he was inferior in invention and ideality, to say nothing about fascination of style. Unhappily for himself and his art, Dussek, whose unquestionable genius should have raised him to the highest eminence, was of a somewhat lax and careless temperament. His facility was so great that he could dispense with more than half the application requisite to form a thoroughly skilled musician; while Clementi, a model student and systematic economiser of time, though less bountifully gifted than his renowned contemporary, possessed habits of industry which served him in excellent stead.

In a conversation with the writer of this article, Mendelssohn once said, 'Dussek was a prodigal.' The meaning of this epigrammatic criticism is not far to seek. Dussek, who failed for want of striving to make the most of the endowments of nature, might have become a musician of the highest acquirements had the case been otherwise. He squandered away melody as a spendthrift would squander away money, not pausing for an instant to consider its value if put out to interest. It is sad to reflect upon the number of genuine melodies that, coming so readily from his pen, were left, as Sancho Panza would say, 'bare as they were born,' though almost every one of them might have been developed into something beautiful and lasting. When, however, he applied himself to his task with earnest devotion, as happened not unfrequently from the earliest to the latest period of his career, Dussek was welcomed like the Prodigal Son. A legitimate child of Art, his mission was that of a true disciple—for which capacity he was eminently fitted, as the many compositions he has left suffice to prove.

Dussek came into the world five years later than Mozart, and nine years earlier than Beethoven, quitting it while the greatest of poet-musicians was at the zenith of his glory, just at the time when the fifth and last pianoforte concerto, the incomparable 'E flat' (written a year previously), was first introduced to the public. Between 1761 and 1812, the interval which spanned the existence of Dussek, a galaxy of famous pianists shone with varied lustre. To take them in chronological order, there were Clementi, Mozart, Himmel, Steibelt, [1] Woelfl, Beethoven, Cramer, Tomaschek, Hummel, Weber, J. Field ('Russian Field,' as he was called), and last, not least, Moscheles, who, though scarcely twenty years of age when Dussek died, had already made for himself a name. To these might be added Meyerbeer, who, as a youth, before he devoted himself exclusively to the composition of operas, was a rival even to Hummel in his [2] prime, and our own [3] G. F. Pinto (the Sterndale Bennett of his day), who died at the early age of 21. Among these it is no small thing to say that Dussek shone conspicuous. He never enjoyed the opportunity of encountering Mozart, as Clementi did, nor the equally important one of measuring his powers with those of Beethoven, as fell to Steibelt and Woelfl—to the absolute satisfaction of neither; but before the rest he was, as Schumann

[1] The top of which Delphic hill Clementi never reached.

[1] Who died two years later than Dussek.

[2] But none of whose compositions for the Pianoforte have unfortunately, been published, though many exist in MS.

[3] About whom John Cramer used to speak with enthusiasm.

says of Schubert, 'a man'—who had cause to fear no rival.

There is much confusion in the Opus-numbers of Dussek's works, owing to the different systems adopted by French, English, and German publishers. The following is an imperfect attempt at a complete list :—

Op. 1. 3 Concertos for P. F. and Quartet.
2. 3 Trios, P. F. and Strings. C, B♭, E min.
3. *Concerto No.* 1, P. F. and Orch. E♭.
4. 3 Sonatas, P. F. and Violin. F, E♭, F min.
4. 3 Do. P. F. and Violin or Flute. G, D, C.
5. 3 Do. P. F. and Violin. G, B♭, A♭ (1 P. F. solo).
6. 6 Airs Variés, P. F. E, F, A, D min., G min., G min.
7. 3 Sonatas, P. F. and Flute. C, G, E♭.
8. 3 Do. P. F. and Violin. C, F, A (la Chasse).
9. 3 Do. P. F. B♭, C, D.
10. 3 Do. P. F. A, C min., E.
11.
12. 3 Sonatas, P. F. and Violin. F, B♭, C.
13. 3 Do. P. F. and Violin. B♭, D, G min.
13. Rondo militaire, P. F.
14. 3 Do. P. F. and Violin. C, G, F.
14. Concerto No. 2, P. F. and Orch. F.
15. Do. No. 3, E♭.
16. 12 Leçons progressives, P. F. 2 Bks.
16. 3 Sonatas, P. F. and Violin. C, F, G.
17. 3 Do. do. C, F, G.
17. Concerto No. 4, P. F. and Orchestra. F.
18. 3 Do. P. F. and Violin. B♭, A min. (solo), E♭.
19. 6 Do. P. F. and Flute. D, C, F, A, C, E♭.
20. *6 Sonatinas*, P. F. and Flute or Violin. G, C, F (solo), A, E, E♭ (solo).
21. Trio, P. F., Flute, and Cello. C.
21. 3 Trios, P. F. and Strings. C, A, F.
22. Concerto, No. 5, P. F. and Orch. B♭.
23. The sufferings of the Queen of France, P. F. C.
23. Sonata, P. F. B♭ (ded. to Mrs. Chinnery); and 3 airs variés, G, A, A.
24. Same Sonata in the English ed.
24. 3 Trios, P. F. and Strings. F, B♭, D.
25. 3 Sonatas, P. F. and Violin or Flute. F, D (P. F. solo), G.
26. Concerto, No. 6, P. F. and Orch. E♭.
27. Concerto No. 2, P. F. and Orch. F. (see op. 14.)
28. 6 Easy Sonatas, P. F. and Violin. C, F, B♭, D, G min., E♭.
29 or 30. Concerto, No. 7, P. F. (or Harp) and Orch. C.
29. 3 Sonatas, Flute or V. and Cello. F, B♭, D.
30. 4 Sonatas, P. F. and V. ad lib. C, F, B♭, G.
31. 3 Trios, P. F. and Strings. B♭, D, C; and 3 Preludes, P. F.
32. Grand Sonata, P. F., 4 hands. C.
33. 'Il rivocato.'
34. 2 Trios, P. F. and Strings. E♭, B♭.
34. 2 Sonatas for Harp, V., and Cello.
34. Serenade, Orch. in 9 pts. E♭
Op. 35. 3 Sonatas, P. F. B♭, G, C min.
36. Grand Sonata, P. F. and Violin. C.
37. Trio (Son. favorite), P. F. and Strings. E♭.
38. Sonatas, 2 Pianos. E♭.
39. 3 Sonatas, P. F. G, C, B♭.
40. Concerto, No. 8 (militaire), P. F. and Orch. B♭.
41. Quintet, P. F. and Strings. F min.
42.
43. Sonata, P. F. A.
44. Do. E♭ (The Farewell, dedicated to Clementi).
45. 3 Do. B♭, G, D.
46. 6 easy Do., P. F. and Violin. C, F, B♭, C, D, G.
47. 2 Do. P. F. D, G.
48. Grand Sonata, P. F., 4 hands. C.
49 or 50. Concerto, No. 9, P. F. and Orch. G min.
51. 3 Sonatas, P. F. and Violin or Flute. G, D, E (?C).
52.
53. Grand Quartet, P. F. and Strings. E♭.
54.
55 or 50. Fantasia and Fugue, P. F. F min. (dedicated to J. B. Cramer).
56. Quartet, P. F. and Strings. E♭.
57.
58.
59.
60. 3 String Quartets. G, B♭, E♭.
61. Elégie harmonique sur la mort du P. L. F. de Prusse. F♯ *min.*
62. La Consolation, P. F. B♭.
63. Concerto, No. 10, 2 P. F.'s and Orch. B♭.
64. Fugues à la Camera, P. F., 4 hands. D, G min., F.
65. Trio, P. F., Flute, and Cello. F.
66. Concerto, No. 11, P. F. and Orch. F.
67. 3 Sonates progressives, P. F., 4 hands. C, F, B♭.
68. Notturno, P. F., Violin, and Horn. E♭.
69. 3 Sonatas, P. F. and Violin. B♭, G, D (solo).
70. Concerto, No. 12, P. F. and Orch. E♭.
70. Sonata, P. F. A♭. (Le Retour à Paris.)
71. Plus Ultra, Sonata, P. F. A♭ (dedicated to Non plus ultra).
71. Airs connus Variés, P. F. B♭, F, C, G, C, B♭. 2 Bks.
72. Grand Sonata, P. F., 4 hands. E♭.
73. Sonata, P. F., 4 hands. F.
74. Do., do., do. B♭.
75. Do., do. E♭.
76. Fantaisie, P. F. F.
77. Sonata, P. F. (No. 31). F min. (L'invocation.)

Works without Opus-number.
Feudal times, favourite Overture.
Overture to Pizarro.
Grand Overture, P. F., 4 hands.
Instructions on the Art of playing the P. F.
2 Trios, P. F. and Strings. E♭, B♭.
Le combat naval,' Sonata for P. F., V., and Cello, with Gr. Tambour ad lib. D.
2 Duos faciles, 2 Pianos. C, F.
Sonata facile, P. F., 4 hands. C.
3 Grand Sonatas, P. F., 4 hands.
3 Fugues and Sonata, P. F., 4 hands.
8 Rondos.
Sonata, P. F. F. (La Chasse.)
6 Sonatines for Harp.
Rondo on 'L'adieu,' P. F. B♭.
Do., Air Russe. C.
Do., A la Tedesca. B♭.
Do., L'Amusoire. F.
Do., on Countess of Sutherland's reel. F.
Do., Militaire. B♭.
Do., *Mignon*. C.
Do., on the favourite Hornpipe.
Do., on Lord Howe's Hornpipe.
Do., on 'My lodging is on.'
Do., on 'The Ploughboy.'
Do., on the Royal Quickstep.
Do., on 'To to Carabo.'
Do., on Viotti's Polacca.
Do., L'Elégante.
Do., La Matinée.
Variations on 'Anna,' do. C.
Do. on 'Il Pastore Alpigiano,' do. C.
Do. on 'Partant pour la Syrie,' do. E♭.
Do. on 3 Scotch airs
Variations on 'Hope told a flattering tale.'
Do. on a favourite German air.
Do. on Blaise et Babet.
Do. on Fal lal la.
Do. on God save the King.
Do. Petits air connus, 'Œuvre VI.'
Do. Three Parisian airs.
6 New Waltzes, for P. F. and Violin or Flute.
2 English airs and 2 Waltzes.
3 Preludes, Bk. 1, P. F.
6 Canons, for 3 and 4 voices.
Song on 3 notes (B♭, C, D) for Voice and P. F.
6 Songs for Voice and P. F.
'The Captive of Spilburg,' a musical drama, produced at Drury Lane, Nov. 1798.
The naval battle and total defeat of the Dutch Fleet by Admiral Duncan, Oct. 11, 1797. P. F. solo.
A complete . . . delineation of the ceremony from St. James's to St. Paul's . . . . . Dec. 19, 1797. P. F. D.
The Paris correspondent of the A. M. Z. (1811, Nov. 6) mentions a Grand Mass sent to Prince Esterhazy. [J. W. D.]

DUSSEK, Sophia, daughter of Domenico Corri, born in Edinburgh in 1775. Instructed by her father, she at a very early age performed in public on the pianoforte. In 1788 the family removed to London, when Miss Corri appeared with great success as a singer. In 1792 she married J. L. Dussek, under whose instruction she became as able a pianist and harpist as she was a singer. She continued to sing in public, at her husband's concerts and elsewhere. After his death, in 1810, she contracted in 1812 a second marriage with John Alvis Moralt. She composed and published many pieces for the pianoforte and harp. Her daughter, Olivia, was born in London in 1799, and under the instruction of her mother became an excellent performer on the pianoforte and harp. She composed some songs and several pieces for both instruments. [W. H. H.]

DUX (leader), an early term for the first subject in a fugue—that which leads; the answer being the *comes* or companion. The dux is in German called *Führer*.

DYKES, Rev. John Bacchus, Mus. Doc., was born in Hull, where his grandfather was incumbent of St. John's Church, in March 1823. He received his first musical tuition from Skelton, organist of St. John's. In October 1843 he went to St. Catherine Hall, Cambridge, where he very soon obtained a scholarship. He graduated as B.A. in 1847, and in the same year, having taken Holy Orders, obtained the curacy of Malton, Yorkshire. During his stay in Cambridge he pursued his musical studies under Professor Walmisley, and became conductor of the University Musical Society. In July 1849 he was appointed Minor Canon and Precentor of Durham Cathedral. In the next year he proceeded M.A. In 1861 the University of Durham conferred on him the degree of Doctor of Music, and in 1862 he was presented by the Dean and Chapter to the vicarage of St. Oswald, Durham, on which he resigned the precentorship. He died January 22, 1876. Dr. Dykes composed many services

and anthems, and a large number of hymn tunes, many of which have met with very general acceptance. Among these may be noted 'Nearer my God to Thee,' 'The day is past and over,' and 'Jesu, lover of my soul.' He was joint editor of 'Hymns, Ancient and Modern.' Beyond his musical repute he was much esteemed as a theologian. [W. H. H.]

DYNE, John, a distinguished alto singer and glee composer. One of his glees, 'Fill the bowl,' obtained a prize from the Catch Club in 1768. In 72 he was appointed a Gentleman of the Chapel Royal, and in 79 a lay vicar of Westminster Abbey. He was one of the principal singers at the commemoration of Handel in 1784. A pistol-shot, by his own hand, terminated his existence Oct. 30, 1788. [W. H. H.]

DWIGHT'S JOURNAL OF MUSIC, Boston, U. S. A., 4to. fortnightly, was founded in 1852 by John S. Dwight, whose name it bears, and is still edited by him. Mr. Dwight was one of the since somewhat famous little community at Brook Farm who did much in many ways to advance the interests of literature and philanthropy. Hawthorne, for a time, was one of them, and the names of others have since become famous. Mr. Dwight, though not an educated musician, was musical editor of the 'Harbinger,' a periodical published at Brook Farm, and a frequent contributor of musical critiques to the daily papers of Boston, where he did good service in directing attention to what was noblest and best in music.

For six years he was editor, publisher, and proprietor of the Journal, the publication of which was then assumed by Oliver Ditson & Co. During the war it was changed from a weekly to a fortnightly paper. Its object was to advocate music and musical culture in the highest sense, and to give honest and impartial criticisms, a purpose to which it has been always steadily devoted. As its title indicates, it is 'Dwight's Journal,' expressing the convictions of its editor without fear or favour; and this course has gained for it the respect of many who differ widely from the opinions which it advocates. Mr. Dwight has been sole editor up to this day, although the volumes contain valuable contributions from other pens. Among the most noticeable are those from A. W. Thayer, the biographer of Beethoven, who has written for it many valuable biographical and historical articles, as well as musical tales. Especially noteworthy are his articles on some of the contemporaries of Beethoven—Salieri, Gyrowetz, Gelinek, Hummel, and others. Prof. Ritter and his wife (now of the Vassar Female College), W. S. B. Mathews of Chicago, and C. C. Perkins of Boston, have also contributed frequent and valuable articles to its columns. Its republications of the best articles in European musical journals, and translations from valuable works, with its excellent foreign correspondence and well selected pages of classical music, make these volumes a valuable book of reference during the whole period of its existence, during which over 100 musical papers have arisen—and in great part disappeared—in the United States. Whatever is good and noble and earnest in art has never failed to find in 'Dwight's Journal of Music' an enthusiastic advocate and staunch defender. And hence, while other journals have disappeared with the fashions of the day, it still pursues its course, in form and spirit the same that it was a quarter of a century ago. [H.W.]

E.

E. The third note of the scale of C. In French and in solfaing, *Mi*. The first string, or *chanterelle*, of the violin, and the 4th of the double bass, are tuned to E in their respective octaves. The scale of E major has 4 sharps in the signature; that of E minor 1 sharp; and C♯ and G are their relatives, minor and major. E is the key note of the 'Phrygian' mode in Gregorian music, and C (not B) its Dominant there.

E is not a frequent key in orchestral compositions—probably from difficulties connected with the Clarinets, Horns, and Trumpets. At any rate neither Haydn, Mozart, Beethoven, Mendelssohn, Spohr, Schubert, or Schumann, have written a symphony in E major. The overtures to Fidelio and Midsummer Night's Dream, Deux Journées and Tannhäuser, are exceptions among overtures. In chamber music it is more often employed. Mozart has a fine pianoforte trio in it; Beethoven uses it in 2 sonatas (op. 14, No. 1; 109). Bach's fugue in E (Bk. 2) is perhaps the most widely known of all the immortal 48.

E flat (Fr. *mi bémol*; Germ. *Es*) on the other hand has a splendid progeny, of which we need only mention the Eroica Symphony, the Septet, the 5th Pianoforte Concerto, 2 solo sonatas, op. 31, No. 3, and 'Les Adieux,' 2 string quartets, a pianoforte trio, and the 'Liederkreis,' among Beethoven's works alone; the St. Ann's fugue by Bach, with the noble Prelude which may or may not belong to it; Mozart's well-known Symphony; 2 of Haydn's 'Salomon Set,' etc., etc. [G.]

EAGER, John, born 1782 at Norwich, where his father was a musical instrument maker and organ builder. Having learned from his father the rudiments of music, he was at twelve years old taken under the care of the Duke of Dorset, an amateur violinist, who carried him to his seat at Knole, where free access to the library enabled him to repair the defects of his early education. His patron dying he established himself at Yarmouth as a violinist and teacher

of music. On the appearance of Logier's system of instruction Eager became one of its warmest advocates. He was appointed organist to the corporation of Yarmouth. He passed the remainder of his life in teaching. He is said to have possessed a knowledge of, and to have taught, nearly every instrument then in use. His compositions consist of a pianoforte sonata and a collection of songs. [W. H. H]

EASTCOTT, Rev. Richard, a resident in Exeter, was author of 'Sketches of the Origin, Progress and Effects of Music, with an Account of the Ancient Bards and Minstrels,' a well-executed compilation published at Bath in 1793, and which was so favourably received as to call forth a second edition in the same year. He also published some pianoforte sonatas. He died towards the end of 1828, being then chaplain of Livery Dale, Devonshire. He was the early patron of John Davy. [W. H. H.]

EBDON, Thomas, born at Durham in 1738. It is presumed from the circumstance of the name and date 'T. Ebdon, 1755,' still remaining, carved on the oak screen which divides the choir of Durham cathedral from one of the aisles, that he received his early musical education in that church as a chorister, and probably, after the breaking of his voice, as an articled pupil of the organist. In 1763 he was appointed organist of Durham Cathedral, which office he held until his death, 48 years afterwards, on Sept 23, 1811. Ebdon's published compositions comprise two harpsichord sonatas (about 1780), a collection of glees; and two volumes of cathedral music, the first of which appeared in 1790, and the second in 1810. Besides these he left many anthems etc., in MS., the last of them bearing date June 1811. [W. H. H.]

EBERARDI, Teresa, a singer of *mezzo-carattere* parts in London, 1761. Among other *rôles* she sang that of Lena in Galuppi's opera 'Il Filosofo di Campagna,' adapted for the King's Theatre by Cocchi. [J.M.]

EBERL, Anton, distinguished pianist and composer, born June 13, 1766, at Vienna. He was intended by his father, a well-to-do government employé, for the law, but his love for music broke through all obstacles, and started him as a pianist. His theoretical studies were slight, but his first opera, 'La Marchande de Modes' (Leopoldstadt 1787), is said to have pleased Gluck so much, that he advised the young composer to devote himself seriously to music. His friendship with Mozart was also of great service to him. His melodrama 'Pyramus and Thisbe' was produced at the court theatre in 1794, on his return from his first professional tour; but he soon undertook another in Germany, in company with Mozart's widow and Lange the singer. In 1796 he was appointed Capellmeister at St. Petersburg, where he remained for 5 years greatly esteemed. On his return to Vienna he produced at the court theatre (May 1801) a romantic opera 'Die Königin der schwarzen Inseln,' which was however only a partial success. In 1803 he went again to Russia and in 1806 travelled to all the principal towns of Germany, where the brilliancy and fire of his playing were universally acknowledged. He returned to Vienna and died suddenly March 11, 1807. His compositions were long favourites. The following are among the most remarkable:—'Grand Sonata,' op. 27, dedicated to Cherubini; 'Gr. Sonata caractéristique' in F minor, op. 12, dedicated to Haydn (Peters); 'Variations sur un théme Russe,' for Cello obbl., op. 17; 3 Pianoforte Trios, op. 8, dedicated to Grand-Duke Pawlowitsch; Trio for Pianoforte, Clarinet, and Cello, op. 36 (Kühnel); Pianoforte Quartet in C major, op. 18, dedicated to Maria Theresa; ditto in G minor, op. 25 (Vienna); Clavier Quintet, op. 78 (Vienna); Pianoforte Concertos in C major, op. 32, and E♭ major, op. 40 (Kühnel); and 3 String Quartets, op. 13, dedicated to Emperor Alexander I (Vienna, Mollo). He also published many smaller pianoforte pieces for 2 and 4 hands, and 6 Lieder, op 4 (Hamburg); a Cantata with orchestral accompaniment, 'La gloria d'Imenéo,' op. 11, also arranged for pianoforte; and a Symphony in D minor (Breitkopf & Härtel). He left in MS. symphonies, serenades, concertos for 1 and 2 pianofortes, several pieces of chamber-music, and unpublished operas, besides the three already mentioned. Though he has now entirely vanished from the concert-room, Eberl must in his day have been a very considerable person. It is well known that several of his pianoforte works were long published, and popular, as Mozart's,—viz. the fine Sonata in C minor (finally published with his own name as op. 1 by Artaria); Variations on the theme 'Zu Steffen sprach; Variations on 'Freundin sanfter Herzenstriebe;' and on 'Andantino von Dittersdorf' (see Köchel's Mozart, anh. 287, 8). His Symphony in E♭ would actually appear to have been played in the same programme with Beethoven's 'Eroica' (A. M. Zeitung, vii. 321); and the two are contrasted by the reviewer to the distinct disadvantage of the latter! [C. F. P.]

EBERLIN, Johann Ernst, court-organist and 'Truchsess' (or carver) to the Prince-Archbishop of Salzburg, and an eminent German composer of sacred music. His name, place and date of birth and death are here for the first time correctly given from official records. His original name was Eberle, which was turned, according to a custom then common with women, into Eberlin, and as such he retained it. He was the son of the land-steward to Baron von Stain, and was born March 27, 1702 (not 1716) at Jettingen (not Jettenbach), a market-village near Günzburg, in the Upper-Danube district of Bavaria. He died at Salzburg, June 21, 1762 (not 1776). He was court-organist to Archbishop Franz Anton, Graf von Harrach, as early as the time of his marriage, which took place in 1727 at Seekirchen on the Wallersee, near Salzburg. Of his early life or musical education nothing is known, and the number even of his many valuable contrapuntal works can only be imperfectly ascertained. Among the best known

are 'IX Toccate e fughe per l'organo' (Lotter, Augsburg 1747), dedicated to Archbishop Jacob Ernst. They passed through many editions, and are also printed in Commer's 'Musica sacra,' vol. i. Nägeli's edition contains only the nine fugues. The last fugue, in E minor, was published (in Eb minor) as Bach's in Griepenkerl's edition of Bach's works (Book ix, No. 13), an error which has since been corrected. Haffner published sonatas in G and A, and Schott 2 motets, 'Qui confidunt' and 'Sicut mater consolatur,' for 3 voices, with clavier accompaniment. To Leopold Mozart's collection for the Hornwerk at Hohen-Salzburg, 'Der Morgen und der Abend' (Lotter 1759), Eberlin also contributed 5 pieces. Fétis, in his 'Biographie universelle,' gives a list of his church compositions in MS. in the libraries of Berlin and Vienna, and of the Latin dramas he composed for the pupils of the Benedictine monastery at Salzburg (1745–60), of which, however, the words only are extant. Proske's library contains the autographs of 13 oratorios, including the 'Componimento sacro,' performed with great success at Salzburg in 1747. The Gesellschaft der Musikfreunde at Vienna possesses a copy of a mass and a fugue for two choirs with double orchestra. Eberlin's strict writing was so much prized by Mozart, that about 1777 he copied 13 of his pieces (mostly church-music in 4 parts) together with some by M. Haydn, into a MS. book which he kept for his own instruction, and which still exists. He afterwards (1782) however wrote to his sister that Eberlin's fugues could not be ranked with those of Bach and Handel—'All honour to his 4-part pieces; but his clavier fugues are merely extended Versetti.' Marpurg was the first to proclaim his merit ('Kritische Beiträge,' Berlin 1757, vol. iii. Stück 3, p. 183), and says that he wrote as much and as rapidly as Scarlatti and Telemann. [C. F. P.]

EBERS, Carl Friedrich, son of a teacher of English at Cassel, born March 20, 1770, a man evidently of great ability, but as evidently of little morale, taking any post that offered, and keeping none; doing any work that turned up to keep body and soul together, and at length dying in great poverty at Berlin, Sept. 9, 1836. Some of his arrangements have survived, but his compositions—half-a-dozen operas, symphonies, overtures, dance music, wind-instrument ditto, and, in short, pieces of every size and form—have all disappeared, with the exception of a little drinking song, 'Wir sind die Könige der Welt,' which has hit the true popular vein.

One occurrence, in which he succeeded in annoying a better man than himself, is worth perpetuating as a specimen of the man. In the number of the Allgemeine Musikalische Zeitung for 11 Dec. 1816 appears a notice from C. M. von Weber to the following effect:—'Herr Hofmeister of Leipzig has published a quintet of mine (op. 34) for clarinet and strings, arranged as a solo sonata for piano, with the following misleading title, "Sonata for the P. F., arranged by C. F. Ebers from a Quintuor for Clarinet by C. M. de Weber, op. 34." I requested Herr Hofmeister to withdraw the publication on the ground that it was inaccurate and unfair, and most damaging to the original work; but he has vouchsafed me only a curt statement that if the arranger is to blame I may criticise him as severely as I like, but that to him as publisher it is a matter of no moment. I have therefore no other course than to protest with all my might against the arrangement, abstaining from all comment, except to mention that without counting engravers' blunders, my melodies have been unnecessarily altered 41 times, that in 3 places one bar has been omitted, in another place 4 bars, in another 8, and in another 11.—C. M. von Weber, Berlin, Nov. 22, 1816.' This drew forth a reply from Ebers addressed to 'the lovers of music,' and appearing in the next No. of the 'Zeitung':—'Herr Schlesinger of Berlin has published as op. 34 of C. M. von Weber a Quintet for Clarinet and Strings—where five people play together I believe it is called a quintet—which is so absolutely incorrectly engraved that no clarinet player not previously acquainted with the work can possibly detect and avoid the mistakes in certain places—such as bar 60 of the second part of the first allegro. I took the trouble to put the thing into score, and found the melodies pretty and not bad for the piano; and, as every man is free to arrange as he likes, I turned it into a solo sonata, which I can conscientiously recommend to the lovers of music without any further remarks. As clarinet passages however are not always suitable for the piano, I have taken the liberty to alter and omit where I found mere repetitions without effect. This has been done with intelligence, and it is absurd to talk of disfigurement. Mozart and Haydn were great men, who sought their effects by other means than noise and display, oddity or absurdity; they gladly welcomed arrangements of their works, as Beethoven himself does every day. But should it still annoy Herr Weber to see his child in a new dress, and should he therefore withdraw his paternity from it, I shall then have to ask the public to acknowledge me as its foster father. But the public has a right to insist that Herr Schlesinger shall free his publications from mistakes, for as long as one work remains uncorrected he is open to the remark of *ne sutor ultra crepidam*.—Leipzig, 6 Dec. 1816.' [G]

EBERS, John, born in England of German parents about 1785, originally a bookseller; undertook the management of the opera at the King's Theatre in 1821, with Ayrton as musical director. He engaged Garcia, Galli, Mme. Camporesi, Pasta, and other celebrated singers, besides Rossini (1824), but the expenses were so enormous, that in seven years he was completely ruined. He published 'Seven Years at the King's Theatre' (London, H. Ainsworth, 1828), an interesting record of Italian opera at that time in London. [M. C. C.]

EBERWEIN, Traugott Maximilian, violinist and composer, of great note in his day, though now quite forgotten, born at Weimar 1775. At

seven he played in the court band of Weimar. In 1797 he entered the service of the Prince of Schwarzburg-Rudolstadt, but it was not till 1817 that he became his chapel-master. In the interval he travelled much, making the acquaintance of Adam Hiller and Zelter at Berlin, and of Beethoven and Salieri at Vienna. He was a man of some influence and position, and one of the original founders of the musical festivals in Germany. Goethe frequently mentions him in his correspondence. He died at Rudolstadt, Dec. 2, 1831. His works, more numerous than original, include 11 operas; 3 cantatas; a mass in Ab, his best work; a symphonie-concertante for oboe, horn, and bassoon; concertos, quartets, etc. [M.C.C.]

ECCARD, JOHANNES, born at Mühlhausen in Thuringia in 1553, was probably at first a scholar of Joachim Burgk, and afterwards of Orlando di Lasso at Munich, with whom he went to Paris in 1571. He was for some time in the employ of the Fuggers at Augsburg; in 1583 was made vice-capellmeister, and in 1599 full capellmeister, at Königsberg to the Margrave of Brandenburg. In 1608 he obtained the same post under the Kurfürst at Berlin, in which post he died in 1611. He composed 20 'Cantiones sacræ,' etc. (Mühlhausen, 1574); 'Crepundia sacra' (Mühlhausen, 1577 and 96; 2nd ed. Erfurt, 1680); 24 Deutsche Lieder (Mühlhausen, 1578); Newe Deutsche Lieder (Königsberg, 1589); 'Der erste Theil 5-Stimmiger geistlicher Lieder' (4 vols., Königsberg, 1597); and 'Preussische Festlieder, 5, 6, 7, 8 Stimmen' (Ibid. 1598). Eccard wrote both Hymns and Chorals, some of which are still in use (Döring's 'Choralkunde,' p. 47). There is a portrait of him, with a Latin inscription by G. Fröhlich. A short motet by Eccard, on the Chorale 'O Lamm Gottes,' for 5 voices, and an 'O Freude' for 2 Choirs, are included in the Berlin Domchor Collection, 'Musica Sacra.' The whole of the 'Geistliche Lieder' and of the 'Preussische Festlieder' (with Stobäus' additions) have been recently republished by Breitkopf & Härtel. [M.C.C.]

ECCLES, SOLOMON, born in the first half of the 17th century, whose ancestors for three generations had been musicians, was from about 1642 a teacher of the virginals and viols, a pursuit from which he for some years derived a considerable income, but embracing the tenets of quakerism, he abandoned his profession, broke all his instruments, and burned them, together with his music books (the value of the whole being more than £24), on Tower Hill, and adopted the trade of a tailor. In 1667 he published a curious tract entitled 'A Musick-Lector, or, The Art of Musick . . . discoursed of, by way of dialogue between three men of several judgments; the one a Musician . . . . zealous for the Church of England, who calls Musick the gift of God: the other a Baptist who did affirm it to be a decent and harmless practice: the other a Quaker (so called) being formerly of that art doth give his judgment and sentence against it, but yet approves of the Musick that pleaseth God'—from which the foregoing particulars are gathered. He subsequently resumed his profession and contributed several ground basses with divisions thereon to 'The Division Violin.' The date of his death is unknown.

His eldest son, JOHN, was born in London about the middle of the 17th century. He learned music from his father, and about 1685 became engaged as a composer for the theatre, in which occupation he continued for upwards of a quarter of a century. Of the pieces to which he contributed, the most important (musically considered) were 'Don Quixote' (with Purcell), 1694; 'Europe's Revels for the Peace,' 1697; 'The Sham Doctor,' 1697; 'Rinaldo and Armida,' 1699; and 'Semele,' 1707. The composition of the music in 'Macbeth,' generally attributed to Matthew Lock, has sometimes been ascribed to Eccles. In 1698, upon the death of Dr. Nicholas Staggins, Eccles was appointed Master of the King's Band of Music, in fulfilment of the duties of which office he composed numerous birth-day and new-year's odes. In 1700 he gained the second of the four prizes given for the best compositions of Congreve's masque, 'The Judgment of Paris'; the first being awarded to John Weldon, and the third and fourth to Daniel Purcell and Godfrey Finger. The score of Eccles' music for this piece was printed. In 1701 he set the ode written by Congreve for the celebration of St. Cecilia's day in that year. About 1710 he published a collection of nearly one hundred of his songs, comprising many of those which he had written for no fewer than forty-six dramatic pieces. The freshness and flow of Eccles' melodies rendered his songs universal favourites. In the latter part of his life he gave up all professional pursuits, except the annual production of the birth-day and new-year's odes, and retired to Kingston-upon-Thames for the diversion of angling, to which he was much attached. He died in January 1735.

HENRY, second son of Solomon, was a violinist of considerable ability, who conceiving himself neglected in England, betook himself to Paris, where he was admitted a member of the French King's band. In 1720 he published at Paris, in two books, Twelve Solos for the Violin written in the style of Corelli.

THOMAS, youngest of the three sons of Solomon, studied the violin under his brother Henry, and became an excellent performer. Being idle and dissipated, he gained a scanty and precarious subsistence by wandering from tavern to tavern in the city and playing to such of the company as desired to hear him. [W.H.H.]

ECCLESIASTICON. A collection of classical church music in score, published by Diabelli & Co. (now Schreiber) of Vienna. Its contents are as follows:—

No. 1-20. Graduales by Michael Haydn.	No. 25-34. Offertorium and Graduales by Cherubini.
„ 21. Horzalka, Missa Solennis. Op. 27.	„ 35. Stadler, Delectare.
„ 22. Stadler, Salvum fac.	„ 36. Do. Si Deus.
„ 23. Do. Magna et mirabilia.	„ 37. J. S. Bach, Chorus. Da pacem.
„ 24. Mozart, Regina cœli.	„ 38. Winter, Dominus Israel.
	„ 39. Sechter. Mass, Graduale, etc.

No.40. Albrechtsberger, Offertorium.
„ 41-62. Graduales, Michael Haydn.
„ 63. Czerny, 6 Graduales.
„ 64. Reissiger, Grand Mass in Eb.
„ 65. Mozart, Tremendum.
„ 66. Sechter, Salve Regina and Ave Maria.
„ 67. Worzischek, Offertorium.
No.68. Geiger, Mass.
„ 69-71. Assmayr, Offertoriums.
„ 72. Mozart, Offertorium in F.
„ 73. Seegner, Mass in F.
„ 74. Sechter, Missa Solennis in C.
„ 75. Mozart, Sancti et Justi.
„ 76. Seegner, Grand Mass in Eb.
„ 77. Do. Mass in D.
„ 78. Beraneck, Offertorium.

ECHO. The organs built immediately after the Restoration generally contained what was then a novelty in England, called the Echo. This consisted of a repetition of the treble portion of a few of the leading stops of the organ, voiced softly, shut up in a wooden box, placed in some remote part of the organ case—usually behind the desk-board—and played upon by a separate half row of keys. The 'echo effect' enjoyed great popularity for many years, and exercised an influence on much of the cotemporary music both for voices and instruments. Purcell in some of his anthems exhibited a predilection for the loud and soft contrast; while most of the pieces written for keyed instruments abounded with recognitions of it up to the time of Handel, whose Concertos, Suites, etc., gave fresh impetus to the popular taste. [CORNET.] [E.J.H.]

ECHOS DU TEMPS PASSÉ. One of those popular collections of which the French have so many. It embraces Airs, Brunettes, Chansons à boire, Chansons à danser, Noëls, Rondeaux, Gavottes, Musettes, Minuets, from the 12th to the 18th centuries, by Adam de la Hale, Lasso, Marot, Arcadelt, Ronsard, Charles IX, Louis XIII, Lulli, Rameau, Couperin, Rebel, etc., edited and accompanied by J. B. Wekerlin, in 3 vols. 8vo. (Flaxland, Paris).

ECK, JOHANN FRIEDRICH, an eminent violin-player, born 1766 at Mannheim, where his father was a member of the band. He was a pupil of Danner, and soon rose to be one of the best violin-players in Germany. Reichardt of Berlin speaks of him as having all the qualities of a really great player—large tone, perfect intonation, taste and feeling, and adds that, with the single exception of Salomon, he never heard a better violinist. From 1778 to 88 Eck was a member of the band at Munich, and afterwards conducted the opera of that town. In 1801 however, having married a lady of rank and wealth, he quitted Germany and spent the rest of his life in Paris, and in the neighbourhood of Nancy. The date of his death is unknown. Eck published 4 Concertos for the violin, and a Concertante for 2 Violins.

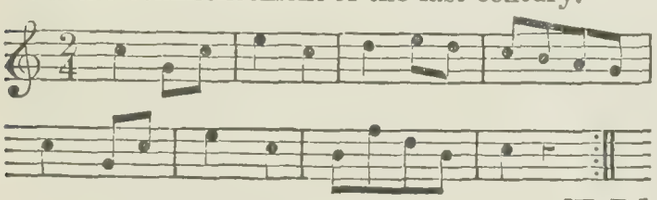
His most distinguished pupil was his brother FRANZ, also an eminent violin-player, born at Mannheim 1774. He entered the band at Munich while very young; but, driven from that city by a love-affair, he travelled in 1802 through Germany, and gained a great reputation as violinist. The Duke of Brunswick was at that time looking out for a master on the violin for Spohr, then 18, in whose rising talent he took a lively interest. He invited Eck to Brunswick and confided to him the technical education of the future great musician. They at once set out on a tour to Russia, Spohr getting instruction at the places where the journey was broken, but otherwise profiting chiefly by hearing his master. In his autobiography he speaks very highly of Eck as a violin-player. He describes his style as powerful without harshness, exhibiting a great variety of subtle and tasteful *nuances*, irreproachable in his execution of difficult passages, and altogether possessing a great and peculiar charm in performance. On the other hand, Eck was evidently an indifferent musician, unable to enter into the compositions of the great masters, and showing great incapacity in his own attempts at composition. That he was not ashamed to pass off unpublished compositions of his brother and other composers under his own name confirms the low estimate of his general character to be gathered from Spohr's narrative. On arriving at St. Petersburg in 1803 he met with great success, and was appointed Solo-Violinist to the Court, but becoming involved in a scandalous affair, he fell into disgrace and was transported by the police over the Russian frontier. His health broke down and he became insane. After living for some time near Nancy he appears to have died in a lunatic asylum at Bamberg in 1809 or 10. Eck's importance in musical history rests mainly on the fact of his having been the master of Spohr, and thus having handed over to that great artist the traditions and principles of the celebrated Mannheim school of violin-playing. [P.D.]

ECKERT, CARL ANTON FLORIAN, violinist, pianist, composer, and conductor, born at Potsdam Dec. 7, 1820. Left an orphan at an early age he was brought up in barracks by his father's comrades, but owed his education to Hofrath Förster of Berlin. His early ability was remarkable, not only as a player, but as a composer. By the age of 10 he had completed an opera, by 13 an oratorio, and by 20 another, and both these were performed, and are warmly praised in the A.M.Z. of the time. He studied under various musicians, and in 1839 had the good fortune to become a pupil of Mendelssohn's at Leipzig. With characteristic sympathy for talent Mendelssohn gave him great encouragement, attached himself warmly to him, spoke of him as 'a sound, practical musician,' and corresponded with him.[1] His oratorio 'Judith' was performed by the 'Sing-Akademie' in Berlin in 1841, and in the following year the King of Prussia sent him to Italy for two years. On his return he composed an opera, 'Wilhelm von Oranien,' which was successfully performed in B rlin (1846) and at the Hague (1848). In 51 he became accompanyist to the Italian theatre in Paris, then accompanied Sontag on her tour in the United States, returning to Paris in 52 as conductor of the Italian Opera. In 54 he was called to Vienna to take the direction of the Court Opera, a post which he filled with great ability and distinction. But none of these things could satisfy him, and in 61 he went to Stuttgart as Capellmeister in Kücken's place. This too he threw up in 67;

[1] See an excellent letter (Jan. 26, 1842) full of kind feeling and the most judicious advice and encouragement.

but in 68 he was suddenly appointed to the head directorship at Berlin in place of Dorn, who was pensioned to make way for him. This post he still retains. Eckert is one of the first conductors of the day, but as a composer he is hardly destined to live. He has composed three operas, much church music, a symphony, a trio, and many pieces of smaller dimensions; but none has made anything that can be called an impression, unless it be a few songs and a fine violoncello concerto. There must be something vacillating and wanting in earnestness in the nature of the man, to have so sadly disappointed the fair hopes entertained of him by Mendelssohn in the outset of his career. [M. C. C.]

ECOSSAISE. A dance, as its name implies, of Scotch origin. It was at first accompanied by the bagpipes, and in its original form was in 3–2 or 2–4 time. The modern Ecossaise, however, is a species of contredanse in quick 2–4 time, consisting of two four-bar or eight-bar sections, with repeats. Franz Schubert has written a number of Ecossaises for the piano, which will be found in his ops. 18, 33, 49, and 67. The following example of the first part of an Ecossaise dates from the commencement of the last century.



[E. P.]

EDINBURGH PROFESSORSHIP OF MUSIC. Founded by General John Reid, who died in 1807, leaving funds in the hands of trustees for various purposes, amongst others for endowing a chair of music in the University, and founding a concert to be given annually on his birthday, Feb. 13, in which a march and minuet of his composition should be included 'to show the taste for music about the middle of the last century, and to keep his name in remembrance.' The Professorship was founded in Dec. 1839, and Mr. John Thomson was the first professor. He was succeeded in 1841 by Sir H. R. Bishop; in 1844 by Henry Hugo Pierson; in 1845 by [1]John Donaldson: and in 1865 by Herbert (now Sir Herbert) S. Oakeley. The portion of the Reid bequest set apart for musical purposes is £28,500, the annual revenue from which is divided as follows:—professor, £420; assistant, £200; class expenses, £100; expenses of the Concert, £300. A sum of £3,000 was bequeathed in 1871 by Signor Theophile Bucher to be applied to bursaries or scholarships; but this will not come into operation till the death of an annuitant. The class fee for the session is 3 guineas. The duties of the professor consist in lectures and organ performances on an organ built by Hill of London at the instance of Professor Donaldson, and placed in the Class Rooms at Park Place, which were constructed at a cost of £10,000, including the organ. The Concert takes place at the Music Hall. [G.]

[1] There was a severe contest for the Chair on this occasion; and Sterndale Bennett was among the candidates. Besides the organ mentioned in the text Professor Donaldson furnished the lecture-room with some excellent acoustical apparatus.

EDWARDS, Richard, a native of Somersetshire, born in 1523. He was educated under George Etheridge, 'one of the most excellent vocal and instrumental musicians in England'—of whom however nothing more is known. On May 11, 1540, he was admitted a scholar of Corpus Christi College, Oxford. In 1547, on the foundation of Christ Church College, he became a student there, and in the same year graduated as M. A. Antony Wood says he was also a member of Lincoln's Inn. In 1563 he was appointed Master of the Children of the Chapel Royal in succession to Richard Bower. Edwards was the compiler of and chief contributor to the collection of poems called 'The Paradise of Dainty Devices,' which was not however published until 1576, ten years after his death. He was the author of two dramatic pieces, viz. 'Damon and Pythias,' and 'Palamon and Arcite'; the first was acted at Court, and the second before Queen Elizabeth in the Hall of Christ Church, Oxford, Sept. 3, 1566. This performance so pleased Elizabeth that she sent for the author and 'gave him promise of reward.' Unless however this promise was very promptly fulfilled it must have been profitless to Edwards, as he died on October 31 following. But few examples of his skill in composition remain. The beautiful part-song, 'In going to my naked bed,' has been conjecturally assigned to him by Sir John Hawkins, and, as it is certain that he wrote the verses, it is highly probable that he also composed the music, but there is no proof of it. His charming little poem 'The Soul's Knell,' said to have been written on his death bed, is still admired. [W. H. H.]

EGAN, Eugene Nicholas, an Irishman, built an organ for Lisbon Cathedral about 1740. He was scarcely four feet high; but by dint of skill obtained the preference over seven rival competitors. [V. de P.]

EGMONT. Beethoven's music to Goethe's tragedy of Egmont—an Overture, 2 Soprano songs, 4 Entr'actes, Clara's death, a melodram, and a Finale, 10 numbers in all—is op. 84, and was written in 1809 and 10, the overture apparently last of all. The conclusion of the overture is identical with the finale to the whole. The pieces which, according to his custom, Beethoven was elaborating at the same time, are the Quartet in F minor (op. 95), the Goethe songs, and the B♭ Trio (op. 97). It was first performed on May 24, 1810, probably in private. To enable the music to be performed clear of the play, verses have been written with the view of connecting the movements, in Germany by Mosengeil and Bernays, and in England by Mr. Bartholomew. [G.]

EHLERT, Ludwig, born at Königsberg 1825, pianist and composer, but chiefly known as a cultivated critic and litterateur. His 'Briefe über Musik' (Berlin, 1859) contain notices of

Beethoven, Mendelssohn, Schumann, Wagner, Weber, Schubert, Chopin, Berlioz, and Meyerbeer, which, without being technical, are often happily characteristic. These have been translated into English by F. R. Ritter (Boston, U. S., 1870). Still more valuable is his last publication, 'Aus den Tonwelt' (1877), containing his latest contributions to the 'Deutsche Rundschau,' etc. His compositions are ambitious, and embrace overtures to 'Hafiz' and 'The Winter's Tale,' a 'Spring symphony'—performed with success at Berlin and Leipzig—a Sonate romantique. Lieder, etc. [M.C.C.]

EIN' FESTE BURG. Luther's version of Psalm xlvi. The hymn was probably written at Coburg 1530; the tune seems to have appeared first in 'Psalmen und geistliche Lieder,' Strassburg, Wolfgang Köphl, probably 1538. The form of the tune now in use is that given by Sebastian Bach in various cantatas, especially in that for the 'Festo Reformationis' (Bachgesellschaft, xviii. No. 80), and differs somewhat from Luther's original. The words have also been modernised. We give both words and melody in their first shape from von Winterfeld's 'Luther's deutsche geistliche Lieder.'

The tune has been used as the foundation of various pieces of music, such as Bach's cantata just referred to; the Finale of Mendelssohn's 'Reformation Symphony'; a Fest-ouverture by O. Nicolai; an overture by Raff; and Wagner's 'Kaisermarsch.' It is also largely employed by Meyerbeer in the Huguenots. [G.]

EISTEDDFOD (Welsh, 'a sitting of learned men'). These musical and literary festivals and competitions originated in the triennial assembly of the Welsh bards usually held at Aberffraw, the royal seat of the Princes of North Wales and Anglesey, at Dynevor in South Wales, and at Mathravael, Merionethshire, for the regulation of poetry and music, for the conferring of degrees, and electing to the chair of the Eisteddfod. The antiquity of this ceremony is very high, mention being made of an Eisteddfod in the 7th century at which King Cadwaladr presided. Those bards only who acquired the degree of 'Pencerdd' (chief minstrel) were authorised to teach, and the presiding bard was called Bardd Cadeiriawg—the bard of the chair—because after election he was installed in a magnificent chair, and was decorated with a silver or gold chain, which he wore on his breast as a badge of office. His emoluments from fees were considerable. Persons desiring to take degrees in music were presented to the Eisteddfod by a Pencerdd, who vouched for their fitness, the candidates being required to pass through a noviciate of three years, and to study for further several periods of three years before advancement to each of the three higher degrees. It is now difficult to define the status of the titles conferred, but they cannot be considered more than historical names or complimentary distinctions, often bestowed by the Eisteddfodau upon persons who had but little knowledge of music. After being discontinued for some time the Eisteddfodau appear to have been revived in the reigns of Edward IV, Henry VII, Henry VIII, and Elizabeth. In 1450 what has been called 'The great Eisteddfod of Carmarthen,' was held in that town, with the king's sanction; and another meeting was held in South Wales in Henry VII's reign, of which no records are preserved. In 1523, at Caerwys, Flintshire, an Eisteddfod was held, at which many eminent men were present; and on May 26, 1567, there was another at the same place, under a commission granted by Queen Elizabeth. Still more memorable was the congress at Bewpyr Castle in 1681, under the auspices of Sir Richard Bassett. In 1771 the Gwyneddigion, a society established in London for the cultivation of the Welsh language, promoted several of these meetings in North Wales; and in 1819 the Cambrian Society held a great Eisteddfod at Carmarthen, at which the Bishop of St. David's presided. Mr. John Parry, who was a chief promoter of this society, and its registrar, edited the Welsh melodies for it, and in recognition of his efforts a concert was given to him at Freemasons' Hall on May 24, 1826, at which Miss Stephens, Braham, Mori, Lindley, and others assisted, followed by a dinner, at which Lord Clive presided. In later years the revival of these meetings was promoted by Sir Benjamin Hall (afterwards Lord Llanover); and at one of them, held in 1828 at Denbigh, the Duke of Sussex was present, and Sir Edward Mostyn president. The Eisteddfodau are now annually held at several places in the Principality, the leading Welsh musicians, including Mme. Edith Wynne and Mr. Brinley Richards, taking part in the concerts, which usually follow the competitions for the prizes. There is no special day for holding the Eisteddfod, but according to an ancient regulation the meeting is not considered 'legal' unless it be proclaimed a twelvemonth and a day. Strictly speaking, the Eisteddfodau are no longer 'national,' except that they are held in Wales, and retain some of the quaint formalities which marked the ancient meetings. [C.M.]

EITNER, Robert, born at Breslau, Oct. 22, 1832, now living in Berlin; founder in 1868 of the 'Gesellschaft für Musikforschung,' and contri-

butor to the valuable historical periodical 'Monatshefte für Musikgeschichte.' He edited a 'Verzeichniss neuer Ausgaben alter Musikwerke . . . bis zum Jahre 1800' (Berlin 1871), which though singularly defective as regards the English [1]School, is a useful catalogue. More recently he edited, in conjunction with Haberl, Langerberg, and C. F. Pohl, a valuable 'Bibliographie der Musik-Sammel-werke des 16 und 17 Jahrhunderts' (Berlin 1877). His papers on Peter Sweelinck (Berlin 1870) and Arnold Schlick are of importance. [F.G.]

ELECTRIC ACTION. Under the head KEY-MOVEMENT a description is given of the usual forms in which communication is established between the claviers of an organ and the sound-board pallets which admit wind for the service of the pipes.

There are some situations, however, in which it is difficult or even impossible to establish a satisfactory connection by means of the ordinary mechanism; or if possible is scarcely desirable on account of drawbacks which may easily be foreseen. Apart from the tendency to derangement inevitable in the numerous parts of an extended movement of the kind under consideration, the trackers when so very long are apt to expand with the damp and shrink with the drought; and if in tracker-work, traversing a distance of 30 feet or more, the total alteration amounts to no more than one eighth of an inch, that is quite sufficient to cause a thorough disarrangement. The normal depth for the touch of an organ is three eighths of an inch. If reduced by one eighth—to a quarter of an inch—the pallets are opened imperfectly, the wind admitted is insufficient, and the organ sounds out of tune: if increased by that much—to half an inch—some of the pallets are drawn slightly open, and hummings or 'cypherings' are the result.

Some other means of communication, which should if possible be less under the influence of atmospheric variation, and therefore better adapted to withstand the frequent sudden changes of our climate, as well as for other reasons, thus became a great desideratum, and two were devised—first the 'electric action,' and then the 'pneumatic tubular transmission system.'

The earliest patent for anything like electric action was taken out by the late Dr. Gauntlett in 1851, who proposed erecting in the Great Exhibition of that year facsimiles of the eight most celebrated organs in Europe, and playing them all together or separately from the centre of the building by electric agency; but the suggestion was not favourably received. In 1863 Mr. Goundry patented an elaborate electric system; and in 68 Mr. Barker protected his 'electro-pneumatic system' for opening pallets, drawing stops, etc.; since then Messrs. Bryceson[2] have simplified the system by devising a new form of pallet which offers no resistance in opening, and thus does away with the necessity for the pneumatic bellows. The action may be thus briefly described. Each key is furnished with a rocking lever provided with a copper point, which latter, on being depressed, is plunged into a mercury cell, and so establishes the electric current. The other end of the wire is furnished with an electro-magnet, acting directly on the pallet. The insulated wires of the several keys can be gathered up into a cable not more than an inch in diameter and carried in any desired direction, and to any distance, without there being any appreciable interval between the touch upon the keys and the response at the pipes. [E.J.H.]

[1] He omits all mention of the collections of Barnard (1641), Boyce (1778), and Arnold (1790), as well as Morley's Triumphs of Oriana (1601).

[2] The house of Bryceson—now Messrs. Bryceson Brothers & Morten—was founded in 1796 by Henry Bryceson. Amongst their instruments may be mentioned those at the Great Concert Hall, Brighton; the Pro-Cathedral, Kensington; St. Michael's, Cornhill; St. Peter and St. Paul, Cork; and that for Mr. Holmes, Primrose Hill Road.

ELEGY (ἔλεγος). In its original sense a poem, always of a sad and touching character, and generally commemorative of some lamented decease (e.g. Gray's Elegy); subsequently such a poem with music; and still more recently a piece of music inspired by the same feeling and suggested by a like occasion, but without poem, or any words whatever. The elegy has taken many musical forms; that of the vocal solo, duet, trio, quartet, etc., with or without accompaniment; of the instrumental solo for the violin, pianoforte, or other instrument, and of the concerted piece for stringed or other instruments. One of the most beautiful specimens of the first class extant is Beethoven's quartet in memory of the deceased wife of his friend Baron Pasqualati ('Elegischer Gesang,' op. 118). In the score of Handel's 'Saul' the lament of the Israelites over the king and Jonathan is entitled 'Elegy.' Of the second we have Dussek's 'Elégie harmonique' on the death of Prince Louis Ferdinand of Prussia, for piano solo. Better known than either of these to the modern concert-goer is Ernst's 'Elégie' for violin solo with piano accompaniment. Of the third class a better instance can hardly be cited than Mr. Arthur Sullivan's overture 'In Memoriam,' which is in truth an elegy on the composer's father. [J.H.]

ELFORD, RICHARD, was educated as a chorister in Lincoln Cathedral. His voice changing to a fine counter-tenor he became a member of the choir of Durham Cathedral. About the commencement of the 18th century he came to London, and was engaged as a singer at the theatre. On August 2, 1702, he was sworn-in as a gentleman of the Chapel Royal, a place being created expressly for him. He also obtained the appointments of vicar-choral of St. Paul's Cathedral and lay vicar of Westminster Abbey. After a few years he withdrew from the stage, on which he had never been successful, owing to his ungainly figure and awkward action. Weldon, in the preface to the first book of his 'Divine Harmony' (six solo anthems composed expressly for Elford), and Dr. Croft, in the preface to his 'Musica Sacra,' speak in high terms of Elford's voice and singing. He died Oct. 29, 1714. [W.H.H.]

ELIJAH (*Elias* in German)—'an oratorio on words from the Old Testament' (op. 70)—was Mendelssohn's 2nd oratorio. The idea appears to have occurred to him when reading the passage 'and the Lord passed by' (1 Kings xix. 11). 'Would not that be splendid for an oratorio?' said he to Hiller. This, if the case, must have been before Nov. 2, 1838, when, from his letter to Schubring, he had evidently gone far into the subject. The score has no dates. On Aug. 5, 1846, the orchestral parts were rehearsed by Mendelssohn at Leipzig; Aug. 10 he had a vocal rehearsal at Moscheles' house, London; then two full ones at Hanover Square; Aug. 24 a full rehearsal at Birmingham; and on Wednesday the 26th it was first performed. Various alterations and additions were made afterwards, including the trio 'Lift thine eyes' and the last chorus. He was helped by Schubring in the selection of the words. The English words by Mr. Bartholomew were sent to him as he worked, and were the subject of a long correspondence.

The first performance in Germany was at Hamburg in October 1847, conducted by Krebs.

ELISA, OU LE VOYAGE AU MONT BERNARD. Opera in two acts; words by Saint-Cyr, music by Cherubini; produced at the Théatre Feydeau, Dec. 13, 1794.

ELISI, Filippo, a tenor singer in Italian opera in London, 1765. Among other parts, he sang that of Eumene in the *pasticcio* of the same name at the King's Theatre that season. [J.M.]

ELISIR D'AMORE, L', opera buffa in 2 acts; libretto by Romani, music by Donizetti. Produced at Milan in 1829 (?); at Lyceum, London, Dec. 10, 1836. Also, as The Love Spell, at Drury Lane, June 24, 1839.

ELLA, John, violinist, son of Richard Ella of Thirsk, was born Dec. 19, 1802. At the age of 19 he quitted the profession of the law for music. In 1822 he became a member of the orchestra of the King's Theatre, and subsequently of the orchestras of the Concerts of Antient Music, Philharmonic, etc., retiring finally in 1848. In 1819 he received lessons in violin-playing from M. Fémy, in 1826 he was a pupil of Attwood in harmony, and finally completed his education in counterpoint, instrumentation, and composition, under Fétis at Paris, 1845. In 1845 he established, under the name of 'The Musical Union,' a series of morning concerts of instrumental chamber music at which the best classical works have been rendered by the best artists native and foreign. He has directed the Musical Union uninterruptedly for thirty-three years. In 1850 he established a similar series of concerts under the name of 'Musical Winter Evenings,' which were given annually, under his direction, until 1859, after which they were discontinued. At both these concerts he introduced, and has continued, the 'analytical programmes' (wholly written by himself), which have since been frequently adopted elsewhere. He has contributed many notices of music and musicians to the Morning Post, Musical World, and Athenæum. In 1855 he was appointed lecturer on music at the London Institution, where he has delivered several lectures, some of which have been published. He also published a Personal Memoir of Meyerbeer, with an analysis of Les Huguenots, and under the title of 'Musical Sketches abroad and at home,' a volume of interesting musical chit-chat, &c. [Musical Union.] [W.H.H.]

ELLERTON, John Lodge, an amateur composer, born in Cheshire, Jan. 11, 1807, was a descendant from an ancient Irish family. In his childhood he showed a remarkable fondness for music, and notwithstanding his father's strong discouragement, soon attained by his own efforts to as much knowledge as enabled him to play the piano. Being sent to Oxford (where he graduated as M.A. in 1828), he lost no opportunity of pursuing music; devoting his attention chiefly to composition. While at Oxford he composed an English operetta and an Italian opera. On quitting the university he went to Rome, studied counterpoint for two years under a chapelmaster named Terriani, and composed several operas. Ellerton essayed nearly every species of composition. His works comprise 6 anthems; 6 masses; 17 motets; 'Paradise Lost,' oratorio; 'Issipile,' 'Berenice in Armenia,' 'Annibale in Capua,' 'Il Sacrifizio di Epito,' 'Andromacca,' 'Il Carnovale di Venezia,' and 'Il Marito a Vista,' Italian operas; Carlo Rosa, German opera; 'Lucinda,' 'Dominica,' and 'The Bridal of Triermain,' English operas; 61 glees; 83 vocal duets; 5 symphonies; 4 concert overtures; 3 quintets, 44 quartets and 8 trios for stringed instruments; and 8 trios and 13 sonatas for various combinations of instruments. In 1835 and 1838 the Catch Club awarded him prizes for glees. He died Jan. 3, 1873. [W.H.H.]

ELLIOT, Thomas, organ-builder, one of the early members of the firm of Hill & Son.

ELSNER, Joseph, composer, born June 1, 1769, at Grodgrau, in Silesia, son of a carpenter who made harpsichords, harps, and other musical instruments. Being intended for the profession of medicine, he had no regular instruction in music beyond a few lessons in harmony from Förster, director of the theatre at Breslau, but early began to compose. A visit to Vienna enabled him greatly to improve himself by studying classical scores, and by intercourse with the best musicians of his time. In 1791 he was appointed first violin in the theatre at Brünn, and in the following year Capellmeister at Lemberg, where he wrote 5 operas, 4 symphonies, quartets, sonatas, etc. In 1799 he was appointed conductor of the theatre at Warsaw, and here he established himself for life, composing 22 operas in the Polish language within the space of 20 years. During a visit to Paris some of his compositions were performed at the Tuileries. With the assistance of Countess Zamoïska he started in 1815 a society at Warsaw for the encouragement of music, which resulted in the

Conservatoire, of which he became the first director and professor of composition. This institution did good service before it was closed by the political troubles of 1830. In 1834 it was revived, with Soliva as director. Elsner continued to compose, chiefly sacred music, till 1844, when he wrote his 'Stabat Mater,' his right hand being paralysed. He died in 1854. He is an interesting example of a successful composer who learnt composition by composing. His works are legion — Operas, ballets, melodramas, cantatas, church music, symphonies, and instrumental pieces of all sizes and kinds. His operas, immensely popular in Poland, are light, and in the now old-fashioned style of Paër and Mayer. His part-writing is easy and natural, but without originality or variety, while his fugues are poor, and his church-music in general too dramatic. He wrote two treatises on the fitness of the Polish language for music. [M.C.C.]

ELSSLER. [See HAYDN, p. 712 *a*, note.]

ELVEY, SIR GEORGE JOB, Knight, Mus. Doc. was born at Canterbury, March 27, 1816. He commenced his musical education as a chorister of Canterbury Cathedral under Highmore Skeats, the organist. After quitting the choir he pursued his studies under his elder brother, Stephen. In 1834 he gained the Gresham prize medal for his anthem, 'Bow down Thine ear.' In 1835 he was appointed to succeed Skeats as organist of St. George's Chapel, Windsor. In 1838 he graduated as Bachelor of Music at Oxford, his exercise being a short oratorio, 'The Resurrection and Ascension,' which was afterwards produced in London by the Sacred Harmonic Society on Dec. 2, 1840, and has also been given at Boston, U. S. A., and at Glasgow. In 1840 he proceeded Doctor of Music, his exercise being an anthem, 'The ways of Zion do mourn.' He composed an anthem for voices and orchestra 'The Lord is King' for the Gloucester Musical Festival of 1853, and a similar one, 'Sing, O heavens,' for the Worcester Festival of 1857. Elvey's compositions are chiefly for the church; many of his anthems are published. He composed a Festival March for the wedding of the Princess Louise in 1871, which was afterwards performed in public. In the same year he received the honour of knighthood. His tune for the harvest hymn, 'Come, ye thankful people,' is generally admired. [W.H.H.]

ELVEY, STEPHEN, Mus. Doc., the elder brother of the preceding, was born in Canterbury, June 27, 1805. He was entered as a chorister of the cathedral under Skeats, whose pupil he continued after the breaking of his voice. On the death of Alfred Bennett in 1830, Elvey was appointed his successor as organist of New College, Oxford. In the following year he took the degree of Bachelor of Music at Oxford, his exercise being the hymn from Thomson's 'Seasons,' 'These as they change.' In 1838 he proceeded Doctor of Music, his exercise being an anthem, 'Great is the Lord!' He was Choragus of the University from 1840 till his death, Oct. 6, 1860. Stephen Elvey's compositions are not numerous; they consist chiefly of chants and services. His Evening Service, composed in continuation of Dr. Croft's Morning Service in A, and his 'Psalter and Canticles pointed' (Oxford, Parker), are well known. Some years before his death he had to submit to the amputation of a leg, through a gun accident whilst shooting. [W.H.H.]

ELWART, ANTOINE AIMABLE ELIE, learned musician, composer, and author, of Polish origin, born in Paris Nov. 18, 1808. He was originally a chorister in the church of St. Eustache, but at 13 his father apprenticed him to a packing-case maker, from whom he ran away and supported himself by playing in the orchestra of a small theatre on the Boulevards. He became a pupil of the Conservatoire, learning composition under Fétis. In 1828, when in Lesueur's class, he founded 'concerts d'émulation' among the pupils, which continued for six years, and proved most useful to the students in composition as well as to the soloists. In 1831 he obtained the second prize for composition, and in 1834 the 'Grand Prix de Rome.' While at Rome he composed, amongst other things, an 'Omaggio alla memoria di Bellini,' performed at the Teatro Valle in 1835. In 1836 he resumed his post of assistant professor to Reicha at the Conservatoire. He conducted the concerts in the Rue Vivienne, and those of the Société de Ste. Cécile. Elwart was for long professor of harmony at the Conservatoire; after the war of 1870 he retired into private life, and died Oct. 14, 77. Among his compositions may be specified — the oratorios 'Noé' (Paris 1845) and 'La Naissance d'Eve' (1846); an opera 'Les Catalans' (Rouen); and choruses and instrumental music for the Alcestis of Euripides, performed at the Odéon; besides other operas not produced, symphonies, overtures, string quintets, quartets, and trios, masses, and other church music. He has written a life of Duprez (Paris, 1838); a 'Petit Manuel d'harmonie' (Paris, 1839), translated into Spanish, and in use at the Madrid Conservatoire; 'Le Chanteur accompagnateur' (Paris 1844); 'Traité du contrepoint et de la fugue' (Paris), and other theoretical works. He completed the 'Etudes élémentaires de musique' of Burnett and Damour (Paris 1845), and contributed articles on musical subjects to the 'Encyclopédie du dix-neuvième siècle' and to the 'Revue et Gazette musicale de Paris.' His 'Histoire de la Societé des Concerts' and 'Histoire des Concerts populaires' are two compendiums of useful and interesting matter. Though independent and eccentric, Elwart was both esteemed and liked. [M.C.C.]

ELY CATHEDRAL. The music library of this church contains a very valuable and interesting collection of MSS., principally of English church music, due chiefly to the pious care and industry of James Hawkins, its organist for 47 years from 1682. It consists of 36 volumes — 21 of anthems, services, and chants, in score, 11 of

voice parts, and 4 of organ parts. The number of compositions is over 580, and includes some of large dimensions, as Handel's Utrecht Te Deum and Jubilate for voices and orchestra, Croft's ditto, ditto. A catalogue of these works was prepared by the Rev. W. E. Dickson, Precentor of the cathedral, and published for the Dean and Chapter by Deighton, Bell, & Co., 1861.

EMBOUCHURE. The part of a musical instrument applied to the mouth; and hence used to denote the disposition of the lips, tongue, and other organs necessary for producing a musical tone.

To the embouchure are due, not only the correct quality of the sound produced, but also certain slight variations in pitch, which enable the player to preserve accurate intonation. In many instruments, such especially as the French horn and the Bassoon, almost everything depends upon the embouchure. [W.H.S.]

EMPEROR CONCERTO, THE, a title, like 'Jupiter Symphony' and 'Moonlight Sonata,' gratuitously bestowed on Beethoven's P. F. Concerto in E♭ (op. 75). Such titles are unnecessary, and the only excuse for them is that they enable non-professional persons to refer to musical works without using musical nomenclature.

EMPEROR'S HYMN, THE. A hymn written in 1796 by Lorenz Leopold Haschka during the patriotic excitement caused by the movements of the French revolutionary army, set to music for 4 voices by Haydn, and first sung on Feb. 12, 1797, at the Emperor's birthday. He afterwards employed it as the theme for 4 variations in his well-known quartet (op. 76, No. 3). (See A. Schmid, 'J. Haydn und N. Zingarelli,' Venice 1847.)

ENCORE—the French for 'again'—the cry in English theatres and concert-rooms when a piece is desired to be repeated. It has taken the place of the 'altra volta' of last century. The French and Germans use the Italian term 'Bis,' and the French have even a verb, 'bisser.' 'Le public anglais est grand redemandeur, et exprime son vœu par un mot français, comme nous par un mot latin' (A. Adam, Souvenirs, xxvii.).

ENFANT PRODIGUE, L', opera in 5 acts; words by Scribe, music by Auber; produced at the Académie Dec. 6. 1850; in Italian, as 'Il Prodigo,' at her Majesty's June 12, 1851.

ENGEDI. See Mount of Olives.

ENGLAND, George, and George pike (his son), organ-builders. The former flourished between 1740 and 1788, and married the daughter of Richard Bridge; the latter between 1788 and 1814. The elder England built many noble organs. Of Bridge little is known; he is believed to have been trained by Harris the younger, and to have lived in Hand Court, Holborn, in 1748. His best organ was at Christ Church, Spitalfields, 1730. [V. de P.]

ENGLISH HORN. The tenor oboe in F, intermediate between the ordinary oboe and the bassoon. It seems in great measure to have superseded an older instrument, the Corno di caccia, which occurs in the scores of Bach, and which was curved back on itself like a bassoon, or at an obtuse angle. [See Cor Anglais.] [W.H.S.]

ENGLISH OPERA. An English opera may be defined as a regular drama, the most important parts of which are set to music and sung, the subordinate parts being spoken as ordinary dialogue, as in German and French operas. It differs from a musical play in the fact that in most cases the musical pieces may be omitted from the play without interrupting the progress of the action, whilst in an opera they form integral and essential portions of it. The exceptions from this rule will be noticed presently.

The earliest instances of the alliance of music with the English drama are probably to be found in the mysteries, or miracle-plays, anciently performed at Coventry, Chester, and other places. As the drama became developed, the association of music with it became closer and more frequent. In several of Shakspere's comedies the songs, etc., are absolutely essential to the piece, and cannot be omitted. Witness particularly 'The Tempest,' 'As You Like It,' 'Twelfth Night,' and 'A Midsummer Night's Dream.' In the masques performed at court, temp. James I and Charles I, a nearer approach was made to the opera—poetry, music, scenery, machinery, and characteristic dresses and decorations being combined in them. Alfonso Ferrabosco junior, Laniere, Coperario, Robert Johnson, Campion, Simon Ives, and William and Henry Lawes, were the principal composers employed. The first approaches towards the revival of dramatic entertainments, which had been suspended by the closing of the theatres during the Civil War, were made during the interregnum through the medium of musical pieces. On March 26, 1653, Shirley's masque, 'Cupid and Death,' with music by Matthew Lock, was performed before the Portuguese ambassador. Three years later Sir William Davenant gave, in a semi-public manner, 'The First Day's Entertainment at Rutland House by Declamations and Musick,' with music by Colman, Cook, H. Lawes, and Hudson. In the prologue it is designated an opera, though not one in any respect. In the following year Davenant produced 'The Siege of Rhodes,' the dialogue of which was given in recitative, which Davenant describes as 'unpractised here, though of great reputation amongst other nations.' This piece, to which a second part was subsequently added, maintained its position for some years, but the music has not, so far as is known, been preserved. 'The Siege of Rhodes' was followed by the production by Davenant in 1658 of 'The Cruelty of the Spaniards in Peru, expressed by instrumental and vocal music, and the art of perspective in scenes,' a performance said to have been not only connived at, but secretly encouraged by Cromwell, who was then supposed to be meditating some designs against the Spaniards. During the four

or five years which followed the re-opening of the public theatres in 1660, little, beyond occasional repetitions of 'The Siege of Rhodes,' appears to have been done to forward operatic performances on the English stage. The Plague in 1665 and the Great Fire of London in 66 caused a temporary suspension of all theatrical performances, but a step onwards was made in 67 by the production of an adaptation by Davenant and Dryden of Shakspere's 'Tempest' with large additions to the lyric portions. The vocal music of this version was supplied by Pelham Humphrey and John Banister, and the instrumental by Matthew Lock. Soon after the opening of the theatre in Dorset Gardens (1671), the proprietors resorted to opera as the principal attraction. In 1673 they brought out Shadwell's 'Psyche,' of which the author said 'the great desire was to entertain the town with variety of musick, curious dancing, splendid scenes and machines.' Matthew Lock composed the vocal, and Giovanni Baptista Draghi the instrumental music for 'Psyche,' the dances being arranged by St. Andrè, and the scenery painted by Stephenson. In 1675 was 'performed at Mr. Josias Priest's Boarding School at Chelsey by young Gentlewomen' the youthful Henry Purcell's first opera 'Dido and Æneas,' the dialogue in recitative.

In 1677 Charles Davenant's 'Circe' was produced, with the music of John Banister. The Frenchman Grabut's setting of Dryden's 'Albion and Albanius' appeared in 1685 and failed. A few years later the form of English opera had become definitively settled, and in 1690 Purcell reset 'The Tempest,' revised for that purpose by Dryden, and composed the music for 'Dioclesian' —an adaptation by Betterton of Beaumont and Fletcher's 'Prophetess,' 'with alterations and additions after the manner of an opera,' and for Dryden's 'King Arthur.' Two years later he set Dryden's alteration of Sir R. Howard's 'Indian Queen,' and 'The Fairy Queen,' an adaptation of Shakspere's 'Midsummer Night's Dream.' Purcell's contemporaries and immediate successors adhered to the form adopted by him, from which no deviation took place (with the exception of Clayton's setting of Addison's 'Rosamond' in 1707, Boyce's 'Chaplet' 1749, and 'Shepherd's Lottery,' 1751, and Arne's 'Thomas and Sally,' 1760, in all which, and possibly in a few minor pieces, the dialogue was set as recitative) until 1762, when Arne produced his 'Artaxerxes,' set after the Italian manner, with the dialogue wholly in recitative. This departure from the established form produced however no immediate imitators, and Arne's contemporaries and successors, Dibdin, Arnold, Jackson, Linley, Hook, Shield, Storace, Attwood, Braham, Bishop, Barnett, Rooke, etc., adhered for nearly a century to the established model, which, as already remarked, was also that of German opera and of French Opéra Comique.

Efforts have been made at different times and with very chequered results to establish theatres especially devoted to the production of English opera. In 1809 Samuel James Arnold, son of Dr. Arnold, obtained a licence for opening the Lyceum Theatre (which he named the English Opera House) for their performance, and for several years afterwards produced, besides the standard operas, new works by Braham, Horn, M. P. King, Davy, and other native composers. The great success of Weber's 'Der Freischütz,' produced in English in 1824, induced Arnold to change his plan, and for some years afterwards he brought forward principally English versions of German operas, until the success in 1834 of Barnett's 'Mountain Sylph' led him to revert to his original design, and to produce works by Loder, Thomson, and Macfarren. From about 1835 to 1850 successive managers of Drury Lane Theatre devoted much attention to the production of English opera, and many new works by Barnett, Balfe, Wallace, Macfarren, Benedict, and others, were brought out there. In 1856 Miss Louisa Pyne and Mr. W. Harrison embarked in an undertaking for the performance of English operas; and under their management, which lasted about seven years, several new operas by Balfe, Benedict, Wallace, and others, were produced. An 'English Opera Company, Limited,' was formed in 1865, and gave performances at Covent Garden Theatre, but proved unsuccessful. Macfarren's 'Helvellyn' was its sole English production. It should be noted that in this and some other of the later English operas the dialogue is set as recitative, and the general form of the works is that of the modern grand opera. A class of short musical pieces, mostly on subjects of a comic and even farcical character, has sprung into existence of late years, of which Sullivan's 'Cox and Box,' 'Trial by Jury,' and 'Sorcerer,' and Clay's 'Court and Cottage' may be cited as specimens.

There remains to be noticed a class of English operas, the songs of which are not set to music composed expressly for them, but are written to existing tunes, principally those of old ballads and popular songs, whence the works derived the name of Ballad Operas. The famous 'Beggar's Opera' was the first of these, and to its wonderful popularity its successors owed their existence. [Beggar's Opera.] The dialogue of these pieces is wholly spoken. The following is believed to be a complete list of them:—1728. The Quaker's Opera; The Devil to Pay; Penelope; Love in a Riddle.—1729. The Village Opera; Momus turn'd Fabulist; Flora, or, Hob in the Well; Damon and Phillida (an alteration of Love in a Riddle); The Beggar's Wedding, The Wedding; Polly.—1730. The Fashionable Lady, or, Harlequin's Opera; The Chambermaid; The Lover's Opera; The Female Parson; Robin Hood.—1731. Silvia, or, the Country Burial; The Jovial Crew; Orestes; The Generous Freemason; The Highland Fair (Scotch Tunes); The Lottery.—1732. The Devil of a Duke; The Humours of the Court; The Mock Doctor; Sequal to Flora.—1733. Achilles; The Boarding School; The Cobler's Opera; The Livery Rake and Country Lass.—1734. The

Whim.—1735. The Plot; Trick for Trick; The Merry Cobler.—1736. The Lover his own Rival.—1737. The Coffee House.—1739. The Tanner of York; The Hospital for Fools; Britons, strike home.—1750. The Intriguing Chambermaid.—1758. Galligantus. [W. H. H.]

ENTFÜHRUNG AUS DEM SERAIL, DIE, a comic operetta (*Singspiel*) in 3 acts, by Mozart; words altered by Stephanie from Bretzner's 'Belmont und Constanze.' Begun July 30, 1781; produced July 12, 82, at Vienna. Its French and Italian titles are, L'Enlèvement au Sérail' and 'Il Seraglio.' It was produced in English 'with additional airs by Mr. Kramer' as 'The Seraglio,' at Covent Garden, Nov. 24, 1827. [ANDRE, 66*a*.]

ENTREE. (1) A name formerly given to a small piece of music in slow 4-4 time, with the rhythm of a march, and usually containing two parts, each repeated. It received its name from the fact of its being largely used in theatrical and ballet music to accompany the entry of processions, etc. An example of this kind of Entrée may be found in J. S. Bach's 'Suite in A for piano and violin.' (2) The word Entrée (or its Italian equivalent *Intrada*) is also used as synonymous with 'introduction,' and is applied to the opening piece (after the overture) of an opera or ballet. [E. P.]

EPINE, FRANCESCA MARGHERITA DE L', in spite of her French-sounding surname, appears to have been an Italian singer. From Italy she came to England with a German musician named Greber, and was often, therefore, called 'Greber's Peg' by the wits of the day. An advertisement in the 'London Gazette' (No. 2834), 1692, announces that the '*Italian lady* (that is lately come over that is so famous for her singing) though it has been reported that she will sing no more in the consort at York-buildings; yet this is to give notice, that next Tuesday, January 10th, she will sing there, and so continue during the season.' A fortnight later, this 'lady' is more familiarly called the 'Italian woman' in the notice given in the Gazette, that she would not only sing at York-buildings every Tuesday, but on Thursday in Freeman's-yard, Cornhill. She was the first Italian who sang in England. In the theatrical advertisement for Lincoln's Inn Fields, June 1, 1703, it is said that 'Signora Francesca Margarita de l'Epine will sing, being positively the last time of her singing on the stage during her stay in England.' She continued, notwithstanding this, to sing during the whole of that month; nor did she ever quit England, but remained here till the time of her death, about the middle of the last century.

On Jan. 29, 1704, Margherita sang, for the first time, at Drury Lane. On her second appearance there was a disturbance in the theatre, while she was singing, the instigation of which was attributed to her rival, Mrs. Tofts, whose servant was, indeed, one of the principal agents in it. Mrs. Tofts, however, indignantly denied this in a letter to Rich, printed in the 'Daily Courant' Feb. 8, 1704. In 1705 'Arsinoe' was produced, as announced in the 'Daily Courant,' 'a new opera, after the Italian manner, all sung, being set by Master Clayton, with dances and singing before and after the opera, by Signora F. Margarita del' Epine.' This singing was probably in Italian. She sang in Greber's 'Temple of Love,' the year after; and in 1707 in 'Thomyris,' the music taken from Scarlatti and Buononcini, the recitatives and accompaniments being added by Mr. (afterwards Dr.) Pepusch. She sang also in 'Camilla,' performing her part in Italian, while the English singers sang their own language. These *rôles* she repeated in 1708, and in 1709 added that of Marius in Scarlatti's 'Pyrrhus and Demetrius,' arranged for the English stage by Swiny and Haym. In 1710 she sang in 'Almahide,' that opera, the first ever performed wholly in Italian on our stage, the names of neither poet nor composer of which are known; and again in 'Hydaspes.' In addition to these, she took part in 'Antiochus' and 'Ambleto,' and in Handel's 'Pastor Fido' and 'Rinaldo' in 1712; and in the pasticcio 'Ernelinda' and Handel's 'Teseo' in 1713. She continued to sing until 1718, when she married Dr. Pepusch, and retired from the stage. She is said to have brought him a fortune of £10,000. 'Her execution was of a very different order' from that of the English singers of that time, 'and involved real difficulties. Indeed, her musical merit must have been very considerable to have kept her so long in favour on the English stage, where, till employed at the opera, she sang either in musical entertainments, or between the acts, almost every night. Besides being *out-landish*, she was so swarthy and ill-favoured, that her husband used to call her *Hecate*, a name to which she answered with as much good humour as if he had called her Helen' (Burney). It was, perhaps, owing to this ugliness, that no portrait of her was ever made. She was a woman of perfectly good character; but Dean Swift, who was no respecter of persons, particularly musical, in his 'Journal to Stella,' Aug. 6, 1711, being at Windsor says, 'We have a music-meeting in our town to-night. I went to the rehearsal of it, and there was Margarita, and her sister [G. Maria Gallia], and another drab, and a parcel of fiddlers; I was weary and would not go to the meeting, which I am sorry for, because I heard it was a great assembly.' She appears to have been an excellent musician, not only as a singer, but also as an extraordinary performer on the harpsichord, and marks an era in the history of music in England. [J. M.]

ERARD, is the name of the singer who performed the principal bass part in 'Alexander's Feast' on its first production at Covent Garden, Feb. 19, 1736. He was probably a Frenchman; but nothing more is known of him than the above fact. [J. M.]

ERARD. The name borne by this firm of harp and pianoforte makers has been known almost as long in England as in France, its

workshops having been established in London near the close of the last century, not long after those in Paris. The reputation of Erard's house is as much due to successful improvements in the harp as in the pianoforte, those of the harp being of like importance to the perfecting of the violin accomplished by the famous Cremona makers.

SEBASTIEN ERARD was born at Strassburg in 1752, and was early put to his father's handicraft of cabinet-maker. His father dying when he was sixteen he went to Paris and placed himself with a harpsichord-maker. He had soon the opportunity to display his practical ingenuity by the construction of a mechanical harpsichord, which was described by the Abbé Roussier in 1776. The Duchess of Villeroi took notice of him, and allotted to him a workshop in her own château, where, in 1777, he made the first pianoforte constructed in France. According to Fétis this was a square with two unisons and five octaves, similar to the English and German instruments that had been imported. He now established himself, with his brother Jean Baptiste, in the Rue de Bourbon. Their success exciting the jealousy of the Parisian musical instrument-makers known as Luthiers, and belonging to the Fan-makers' Guild, they used the power they possessed to seize Erard's workshops; Louis XVI, however, came to the aid of the brothers, and conferred upon Sebastien (A.D. 1785) a *brevet* permitting him to make 'fortepianos' independent of the guild, but obliging him to employ workmen who had satisfied its regulations. (Rimbault, 'The Pianoforte,' 1860, p. 124.)

The French Revolution compelled Sebastien Erard to leave Paris, and we find him in London in 1794 taking out a patent for improvements in harps and pianofortes. He returned to Paris, after the Terror, in 1796, in which year he made his first grand piano, using the English action, which, Fétis informs us, he continued with until 1808. In 1809 he patented a repetition grand piano action, the first, and improvements in the construction of the harp, nearly completing that ingenious double action which was begun about 1786 and was perfected in 1810. A feature in the 1809 patent was the inverted bridge or upward bearing at the wrestplank bridge of the piano, since universally adopted. Advanced age made Sebastien leave to his nephew PIERRE ERARD (born 1796) the introduction of his perfected repetition action, the patent for which was taken out in London in 1821. Sebastien died in 1831. In 1835 the patent was extended to Pierre Erard for seven years on the plea of its great value and of the losses sustained in working it. The invention in 1838 of the Harmonic Bar is claimed for him (Dr. Oscar Paul, 'Geschichte des Claviers,' Leipzig, 1868). [See PIANOFORTE.]

Pierre Erard died at the Château de la Muette, Passy, near Paris, in 1855. His widow, Mme. Erard, succeeded him, and has maintained the high reputation of the house. [A.J.H.]

ERBA, DON DIONIGI, a much esteemed composer of Milan at the end of the 17th century. Like Marcello and Astorga he was of noble birth, and appears never to have filled any office. The title of Don given him by Quadrio, and that of 'R^{d}' mentioned below, show that he was in holy orders. In 1694 he took part with Valtellina in the composition of the opera of Arion, and in 1695 with Besozzi and Battestini in that of Artemio. But Erba's interest to us lies in the fact that he is not improbably the composer of a Magnificat for 2 choirs, from which Handel borrowed more or less closely for several pieces in the second part of Israel in Egypt. A complete copy of this work, entitled 'Magnificat. Del R^{d} Sgr. Erba,' is in the library of the Sacred Harmonic Society, and a partial one (ending in the middle of a sheet), in Handel's writing, without title or date, in Buckingham Palace. Opinions are divided as to whether it is an original composition of Handel's Italian time (1707–10), or of Erba. In favour of the former are Mr. Schœlcher and Professor Macfarren (Preface to Israel in Egypt for the S. H. S.). It is obvious that but for the existence of the MS. by Handel the question would never have been raised. The whole evidence is examined at great length and pains by Dr. Chrysander (Händel, i. 168–178), whose conclusion is strongly in favour of its being Erba's. He shows that the date of Handel's MS. is probably 1735–40 (Israel was 1738); that it has marks of being a copy and not an original composition; that the paper is not Italian, but the same with that used for his English works; and that the style of the music differs materially from Handel's style whether early or late. In addition it might be urged that it is extremely improbable that in a copy of a work of Handel's his powerful name would be displaced on the title in favour of the insignificant one of Erba.

The pieces in which the Magnificat is employed are, according to Mr. Macfarren, as follows:—

The Lord is my strength.
He is my God.
The Lord is a man of war.
The depths have covered them.
Thy right hand, O Lord.
Thou sentest forth thy wrath.
And with the blast.
The earth swallowed them.
Thou in Thy mercy. [G.]

ERBACH, CHRISTIAN, born about 1560 at Algesheim in the Palatinate. About 1600 he became organist to the Fuggers at Augsburg, and in 1628 was appointed 'Rathsherr' of the same city. His 'Modi sacri seu cantus musici vocibus 4, 5, 6, 7, 8 et pluribus, ad omne genus instrumenti musici accomodatis' was published in his lifetime at Augsburg. Bodenschatz's 'Florilegium Portense' and Schad's 'Promptuarium musices' (Strasburg) contain motets of his in 4, 6, and 8 parts. MS. compositions of his are in the cathedral library at Augsburg and in the Royal library at Berlin. [F.G.]

ERK, Ludwig Christian, born Jan. 6, 1807, at Wetzlar, where his father was cathedral organist; has rendered very important services to German popular music. He studied music under his father and André of Offenbach, receiving his general education from Spiess, a well-known teacher at Frankfort. Here he remained for some years enjoying the society of the best Darmstadt musicians. In 1826 he was appointed professor at the teachers' seminary at Moers on the Lower Rhine, and it was here that his connection with popular music began. He started musical festivals at Remscheidt, Ruhrort, Duisburg, and other small towns, which largely contributed to the taste for sacred and secular part-music. In 1836 he was appointed musical professor of the royal seminary at Berlin, and in the following year conductor of the newly-formed cathedral choir, which post, for want of proper support, he relinquished in 1840 in favour of Neithardt. In 1843 he founded a Männergesangverein, which still exists in Berlin, for the express purpose of singing Volkslieder. He himself states that, apart from the members of this choral society, he has given musical education to no less than 400 Prussian schoolmasters. While still at Moers he published some collections of Lieder harmonised by himself, and these now amount to forty, large and small—comprising chorals and other sacred and liturgical music—of which a list is given by Mendel. Among them the most important is his 'Deutscher Liederhort,' of which vol. i. contains modern 'Volkslieder,' and vol. ii., now in the press, those of the 13th–18th centuries. Jacob Grimm says of vol. i., 'Of all collections of our German Volkslieder this is the fullest and most trustworthy.' Erk still continues his useful and indefatigable researches on this subject. In 1857 he was appointed director of music. In the beginning of 1877 he resigned his post in the seminary at Berlin, and was succeeded by Dienel. [F.G.]

ERNANI. Italian opera in 4 acts, by Verdi, founded on the Hernani of Victor Hugo; produced at Venice in March 1844. On its production at the Théâtre-Italien, Paris—Jan. 6, 1846—the libretto was altered in obedience to the wish of Victor Hugo. The personages were changed from Spaniards to Italians, and the name of the piece was altered to 'Il Proscritto.' In England Ernani was first played at Her Majesty's Theatre, March 8, 1845.

ERNST, Heinrich Wilhelm, celebrated violin-player, was born at Brünn in Moravia in 1814. As a pupil of the Vienna Conservatorium he had Böhm for his master on the violin, and studied counterpoint and composition under Seyfried. He afterwards received instruction from Mayseder, and soon achieved great proficiency on his instrument. When sixteen he made his first tour and played with much success at Munich, Stuttgart and Frankfort. At that time Paganini was travelling in Germany, and Ernst, greatly fascinated by this extraordinary artist, followed him from town to town in order to become familiar with the peculiarities of his style and *technique*. Towards the end of 32 he went to Paris, and lived there for six years, studying and repeatedly playing in public. Between 1838 and 44 he travelled over a great part of Europe, meeting everywhere with enormous success. On his appearing in Leipzig Schumann greeted him with one of those genial criticisms which are so characteristic of him ('Gesammelte Schriften,' Jan. 14, 1840.) On April 15, 1844 he made his first appearance at the Philharmonic, after which he regularly came to London for the season and soon settled there entirely. After some years however his health began to fail, and he had to give up playing in public. He died at Nice October 8, 1865, after a painful and protracted illness. Ernst's playing was distinguished by great boldness in the execution of technical difficulties of the most hazardous character. At the same time his cantilène was full of deep feeling, and his tone had a peculiar charm. The warm impulsive nature of the man was reflected in his fiery passionate style. But it must not be supposed that he was a mere virtuoso. Ernst was a thorough musician, and although critics have found fault with his reading of classical music, on the other hand very competent judges have pronounced him to have been an excellent quartet-player.

As a composer he started with salon-pieces and brilliant fantasias, which have not much intrinsic merit, but are extremely effective and well written for the instrument, and mostly very difficult. The 'Elégie,' which has had a long run of popularity, is perhaps the best specimen of the first, the fantasias on airs from Rossini's Otello, and on Hungarian airs, of the second kind. The Concerto in F sharp minor (op. 23) deserves special notice. It is a composition of no mean order, equally distinguished by the nobility of its ideas and its skilful treatment of the orchestra. That it is seldom heard is due to its enormous technical difficulties, which even Ernst himself did not always succeed in mastering. This work may well justify the assumption that Ernst, had he lived, might have made some valuable additions to the literature of the violin. The best-known among his compositions for the violin are: Deux nocturnes, op. 1; Elégie, op. 10; Fantasia on airs from Rossini's Otello, op. 11; Concertino in D, op. 12; Polonaise de Concert, op. 17; Variations on Dutch airs, op. 18; Introduction, caprice, and finale, on airs from Il Pirata, op. 19; Rondo Papageno, op. 30; Fantasia on Le Prophète, op. 24; Hungarian airs, op. 22; Concerto pathétique in F♯ minor, op. 23. In conjunction with Ferd. Hiller he wrote a number of very pretty duets for piano and violin, which were published under the title of 'Pensées fugitives.' He also published an imitation of Paganini's once famous 'Carnaval de Venise.' He wrote two string quartets, in B♭ and A. The latter of these was his last work, and was played under Joachim's lead at the Monday Popular Concerts, June 6, 64. [P.D.]

EROICA. The SINFONIA EROICA is the third of Beethoven's Symphonies, the greatest piece of Programme music yet composed. The title is his own—'Sinfonia eroica composta per festeggiare il sovvenire di un grand' uomo dedicata a Sua Altezza Serenissima il Principe di Lobkowitz da Luigi van Beethoven. Op. 55. No. III. Partizione. Bonna e Colonia presso N. Simrock.' (N. B. the Italian: the titles of Symphonies 1 and 2 are in French.) But its original title was simply 'Bonaparte. Louis van Beethoven.' The subject was suggested to him—perhaps as early as 1798, two years before the known completion of the 1st Symphony—by Bernadotte, the French ambassador at Vienna; but there is no trace of his having set seriously to work at it till the summer of 1803. On his return to town in the autumn of that year he played the Finale to Mähler and Breuning (Thayer, ii. 236). Early in 1804 the work was finished, and the MS. lay on Beethoven's table with the title-page as just given, waiting for transmission to the First Consul at Paris. But the news of Napoleon's assumption of the title of Emperor reached Beethoven; his faith in his hero was at once destroyed, and he tore off the title in a rage. The cover of the MS. now in the Library of the 'Gesellschaft der Musikfreunde' at Vienna—a curious medley of ink and pencil—stands as given on page 183 of this work, and thus appears to have been an intermediate form between the original and the present title. But this point has not yet been investigated.

If we might venture to assume that Beethoven weighed his words as carefully as he did his notes, we might infer from the word 'sovvenire' in the final title that to him Napoleon, by becoming Emperor, had ceased to be a 'hero' or a 'great man' as much as if he were actually dead.

The work is in 4 movements:—(1) Allegro con brio, Eb. (2) Marcia funebre. Adagio assai, C minor. (3) Scherzo and Trio. Allegro vivace, Eb. (4) Finale. Allegro molto; interrupted by a Poco Andante, and ending in a Presto. Eb.

Under BASTIEN the curious coincidence between the subject of the 1st movement and that of an early overture of Mozart's has been pointed out. This movement may be a portrait of Bonaparte; it is certainly one of Beethoven himself. The Coda forms an epoch in composition.

The subject of the Scherzo is said by Marx (L. v. B. Leben & Schaffen i. 273) to be a Volkslied, beginning as follows:—

But this requires confirmation. There is reason to believe that Beethoven used the Austrian Volkslieder as themes oftener than is ordinarily suspected; but this one at least has not yet been identified with certainty.

The Finale is a set of variations, the theme of which, whether a Volkslied or not, was a singular favourite with Beethoven. He has used it 4 times, in the following order:—(1) in the finale of Prometheus (1800); (2) in a Contretanz (1802); (3) as theme of a set of variations and a fugue, for Piano solo (op. 35, 1802); and (4) in the Symphony. The intention of this Finale has been often challenged, and will probably never be definitely ascertained; but the Poco andante, which interrupts the Allegro molto, and to which all the latter might well be a mere introduction, is at once solemn enough and celestial enough to stand for the apotheosis of a hero even as great as the one portrayed in the first movement.

The Symphony was purchased by Prince Lobkowitz. There is an interesting story of its having been played three times in one evening by the Prince's band, to satisfy the enthusiasm of Prince Louis Ferdinand of Prussia, passing through Vienna in strict incognito; but the first known performance (semi-private) was in Dec. 1804, when it was preceded by the previous 2 Symphonies and the Pianoforte Concerto in C minor. The first public performance was at the Theatre 'an der Wien' on Sunday evening, April 7, 1805, at a concert of Clement's, where it was announced as in D♯, and was conducted by Beethoven. Czerny remembered that at this performance some one in the gallery called out 'I'd give a kreutzer, if it were over.' In England it was played by the Philharmonic Society at the 2nd concert of the 2nd year—Feb. 28, 1814—and is announced as 'containing the Funeral March.' In France it was the opening work of the first concert of the Société des Concerts (Conservatoire), March 9, 1828. It was published by Simrock of Bonn, the publisher of the first 4 Symphonies, Oct. 29, 1806.

The unusual length of the Eroica is admitted by Beethoven himself in a memorandum prefixed to the original edition, in which he requests that it may be placed nearer the beginning than the end of the Programme—say after an Overture, an Air, and a Concerto—so that it may produce its proper and intended effect on the audience before they become wearied. He has also given a notice as to the 3rd horn part, a very unusual condescension on his part. [G.]

ERTMANN, THE BARONESS. This lady, whose maiden name was Dorothea Cäcilia Graumann, of Offenbach near Frankfort, will go down to posterity as an intimate friend of Beethoven's, and one of the most competent interpreters of his pianoforte music during his lifetime. She passed many years in Vienna. We hear of her there from Reichardt[1] in Feb. 1809, when her husband was major of the 'Hoch-und-deutschmeister' infantry regiment. Reichardt met her at her sister's, Mme. Franke's, and at Zmeskall's, and heard her play the Fantasia in C♯ minor (op. 27, no. 2) and a Quartet (perhaps an arrangement of the Quintet, op. 16); and his description implies that she had both great power and great delicacy of expression, and a beautiful singing tone. On the second occasion Clementi was present, and was so far surprised out of his usual taciturnity as to exclaim more than once 'Elle joue en grand

[1] Nohl, 'Beethoven nach den Schilderungen seiner Zeitgenossen,' 1877, p. 56.

maitre.' The Trio in D (op. 70) and the Sonata in E (op. 90) were also pieces of hers; and her playing of the Largo in the former and the 2nd movement in the latter are spoken of by Schindler as marvels of expression in different directions (i. 241). In 1820 she was still in Vienna, and we have another report of her from W. E. Müller, of Bremen,[1] who met her at the house of Gaymüller, with four other ladies, all good players, but whom, in his opinion, she far surpassed, not so much in execution as in her rendering of the intention and character of the music, and in fancy and expression. Between these two dates she had had lessons from Beethoven, and had become very intimate with him. He visited the Ertmanns in the evenings, and she would play to him, while he made himself thoroughly at home.[2] 'Meine liebe werthe Dorothea Cäcilia' is the beginning of the only letter from him to her yet published, in which he conveys to her the dedication of the noble and imaginative Sonata in A, op. 101, which bears her name. During the Ertmanns' stay in Vienna she lost a child. Beethoven at first discontinued his visits, but at length asked her to call on him, and saying 'we will talk in music,' played to her for more than an hour, 'in which he said everything; and at length even gave me comfort.'[3]

It was the happy lot of Mme. von Ertmann, after having been thus intimate with one great composer, to make the acquaintance of another. Rather more than four years after Beethoven's death the regiment moved from Vienna to Milan, and General Ertmann became commandant; and there, in July 1831, she received a visit from Mendelssohn, then on his return from Rome. The account may be read in Mendelssohn's own delightful language in his 'Reisebriefe.'[4] She played him the C♯ minor Fantasia and the Sonata in D minor (op. 31, no. 2), and his verdict is quite in accordance with those we have already heard. 'She plays the Beethoven things very beautifully, although it is so long since she studied them: true, she often forces the expression a little, now retarding, and then again hurrying; but certain pieces she plays splendidly, and I think I have learnt something from her.'

In 1844 Mme. Ertmann was again living in Vienna, where Moscheles met her, and induced her to play him the C♯ minor Fantasia (ii. 123). She died there in 1848, about 70 years old. [G.]

ESCUDIER, Marie, born June 29, 1819, and Léon; born Sept. 17, 1821, at Castelnaudary, two brothers famous as *littérateurs* on music. They were the founders of 'La France musicale' (1838), a weekly musical periodical, and joint authors of 'Études biographiques sur les chanteurs contemporains' (Paris, Tessier, 1840); 'Rossini sa vie et ses œuvres' (Paris 1854); and 'Vie . . . . des cantatrices célèbres,' etc. (Paris 1856), which contains a life of Paganini. Their 'Dictionnaire de musique' (5th ed., 1872) is a compact but very unequal work, many articles in which are admirable, while others can be of no interest to any one. [M.C.C.]

ESLAVA, Miguel Hilarion, distinguished Spanish musician, born Oct. 21, 1807, near Pampeluna, where he was cathedral chorister. In 1824 he was appointed violinist in the cathedral at Pampeluna, and in 1828 chapel-master of that at Ossuna. Here he was ordained deacon, and took priest's orders when chapel-master at the metropolitan church of Seville (1832). In 1841 he produced at Cadiz his first opera, 'Il Solitario,' speedily followed by 'La Tregua di Ptolemaide' and 'Pedro el Cruél,' which were successfully performed in several Spanish towns. In 1844 he was appointed chapel-master to Queen Isabella. He has composed over 140 pieces of church music, including masses, motets, psalms, etc. The work by which he will live is his 'Lira sacro-hispaña' (Madrid, Salazar, 1869, 10 vols.), a collection of Spanish church music of the 16th–19th centuries, with biographical sketches of the composers. Some of his organ music appears in another collection, his 'Museo organico español' (Madrid). His 'Metodo de Solfeo' (1846) has been adopted throughout Spain. His 'Escuela de armonia y composicion,' in 3 parts, harmony, composition, and melody, the fruits of many years' labour, appeared at Madrid in 1861 (2nd ed.). He also edited the 'Gaceta musical de Madrid,' a periodical of considerable interest. Eslava died July 23, 1878.

The following are the contents of the 'Lira sacro-hispaña':—

VOL. I (16th cent.).
Ramos, Ave Regina. à 4 voces.
Do. Magnificat. 4.
Anon. Domine Jesu. 4.
Fevin, A. Sanctus. 4.
Do. Benedictus. 3.
Do. Agnus. 4.
Do. Do. 5.
Do. Ascendens Christus. 6.
Peñalosa, F. Sancta Mater. 4.
Do. Tribularer si nescirem. 4.
Do. In passione positus. 4.
Do. Memorare, piissima. 4.
Do. Versa est in luctum. 4.
Do. Precor te. Domine. 4.
Ribera, B. Magnificat. 4.
Do. Virgo prudentissima. 5.
Do. Rex autem David. 5.
Torrentes, A. De, Magnificat. 4.
Do. Hortus conclusus. 4.
Do. Inter vestibulum. 4.
Do. Exaudiat Dominus. 4.
Morales, Ch. Emendemus. 5.
Do. O vos omnes. 4.
Do. Verbum iniquum. 5.
Do. O crux ave. 5.
Do. Lamentabatur Jacob. 5.
Do. Kyrie; Christe; Gloria. 4.
Escobedo, B. Immutemur. 4.
Do. Exurge. 4.
Do. Erravi sicut ovis. 4.
Fernandez, P. Dispersit, dedit. 4.
Do. Heu mihi Domine. 4.
Bernal, A. Ave sanctissimum.
Robledo, M. Domine Jesu. 4.
Do. Regem cui omnia. 4.
Do. Magna opera. 4 & 5.
Do. Sumens illud ave. 4.

VOL. I, Pt. 2 (16th cent.).
Victoria, J. L. de, Mass, 'Ave maris stella.' 4 solo.
Do. Vere languores.
Do. O Domine.
Do. Jesu dulcis memoria.
Do. O quam gloriosum.
Do. Laudate.
Do. Requiem mass, 'el canto llano.'
Guerrero, F. Passio sec. Matthæum. 2, 4, 5, 6.
Do. Do. sec. Joannem. 4 & 5.
Do. Ave Virgo. 5.
Do. Trahe me post. 5.
Do. Mass, 'Simile est regnum.' 4.
Navarro, J. M. Lauda Jerusalem. 4.
Do. In exitu Israel. 4.
Do. Magnificat 1mi toni. 4.
Do. Do. 2di toni. 4.
Do. Do. 8vi toni. 4.
Castello, D. del, Quis enim cognovit. 5.
Do. O altitudo. 5.
Las Infantas, F. de. Victimae Paschali. 6.
Camargo, M. G. Defensor almæ Hispanæ. 5.
Ortiz, D. Pereat dies. 5.
Periañez, P. Maria virgo. 5.

VOL. II (17th cent.).
Comes, J. B. Hodie nobis. 12.
Lobo, A. Versa est. 6.
Do. Credo quod Redemptor. 4.
Do. Vivo ego. 4.
Do. Ave Maria. 8.
Heredia, A. de, Magnificat (super 8 tonos). 4.
Tafalla, P. Qui Lazarum. 5 & 8.
Romero, M. Libera me. 8.
Veana, M. Villaneico Asturiano. 8.
Vivenco, S. O Domine. 5.
Vargas, U. de, Magnificat. 8.
Baban, G. Voce meâ. 8.
Juarez, A. Vulnerasti cor meum.
Do. Dum sacrum pignus.
Caseda, D. Mass. 8.

VOL. II, Pt. 2 (17th cent.).
Pontac, D. Mass, 'In exitu Israel.' 4.
Patino, C. Mass, 'In devotione.' 8.
Salazar, G. Hei mihi. 4 (soli).
Do. O Rex gloriae. 8, col organo.
Do. Quæ est ista. 6 Do.
Do. Vidi speciosam. 6 Do.
Do. Sancta Maria. 5 Do.
Do. Nativitas tua. 6 Do.
Do. Mater Dei. 5 Do.

[1] Noni, 'Beethoven nach den Schilderungen seiner Zeitgenossen,' 1877, p. 138.
[2] Mendelssohn's Letters, July 14 1831. [3] Ibid. [4] Ibid.

Ortells, Lamentatio. 12.
Montemayor, F. de, Requiem mass. 8.
Duron, S. O vos omnes. 4.

VOL. III (18th cent.).

Bravo, J. de T. M. Parce mihi. 8.
Dudoso, Dan, dan, don, don. 5.
Rabasia, P. Audite, universi. 12.
Valls, F. Tota pulchra. 5.
Cabrera, F. V. Kyrie and Gloria. 8.
Roldan, J. P. Sepulto Domine. 4.
Sanjuan, N. Spiritus meus. 8.
Paez, J. Jesu Redemptor. 4.
Muelas, D. O vos omnes. 8.
Do. Ductus est Jesus. 4.
Do. Dicebat Jesus. 4.
Do. Erunt signa. 4.
Do. Cum audisset Joannes. 4.
Do. Vox clamantis. 3.
Cáseda, J. de, Kyrie and Gloria. 4.
Literes, A. Vos sæculorum judices. 4.
Do. Sunt quos fatue. 4.
Juliá, B. Dilexi quoniam. 4.
Fuentes, P. Beatus vir. 10.
Soler, F. A. Introito and offertoria de difuntos. 8.
Anon. Ecce sacerdos. 5.

VOL. III, Pt. 2 (18th cent.).

Nebra, J. de, Requiem mass. 8 (strings).
Ripa, A. Mass. 8 (strings and trumpets).
Do. Stabat Mater (6 verses). 8 (organ).
Lidon, J. Ave maris stella. 4 and 8.

VOL. IV (19th cent.).

Garcia, F. J. Lamentation. 8 (orch.).
Do. Do. 7 (orch.).
Aranaz, P. Ad te levavi. 4 (solos).
Do. Laudate. 6 (viol. and trumpets).
Doyagüe, M. Miserere. 4 (wind).
Secanilla, F. Defensor almæ Hispanæ. 5.
Do. Pange lingua. 7.
Prieto, J. Salve regina. 4 (str., trump., organ).
Cuellar, R. Lauda Sion. 5.
Montesinos, A. Sancta et immaculata Virginitas. 8.
Pons, J. Letrida, 'O Madre.' 8.
Cabo, F. J. Memento Domine. 7.

VOL. IV, Pt. 2 (19th cent.).

Eslava, H. Te Deum. 4.
Do. O sacrum convivium. 4.
Do. Bone Pastor. 4.
Do. O salutaris hostia. 8.
Do. Requiem mass. 8 (orch.).
Do. Parce mihi. 8.
Do. Tedet animam. 8.
Do. Libera me. 8.

VOL. V (19th cent.).

Ledesma, N. Stabat mater (12 verses). 3.
Andrevi, Fr. Nunc dimittis. 4.
Do. Salve Regina. 6 (orch.).
Ledesma, M. R. Principes persecuti. 4 (orch.).
Bros, J. Benedictus. 4 (orch.).

VOL. V, Pt. 2 (19th cent.).

Perez y Alvarez, J. Salve Regina. 8.
Do. O Salutaris. Bar. solo.
Nuqalde, C. J. Bone pastor. Bass solo.
Do. O salutaris. 3.
Meton, V. O quoniam suavis. 4.
Do. Ecce panis. 5.
Do O salutaris. 5.
Olleta, D. Salve Regina. 5.
Garcia, M. Ave maris stella. 4.
Prádanos, H. O quam suavis. 4.
Caballero, M. F. Ave maris stella. 4.
Calonora, R. O. Lauda Sion. 1.
Do. Vere languores. 4.

APPENDIX.

Secanilla, F. Hymn, Scripta sunt. 8, 3, 8, 4, 8.
Doyagüe, M. Magnificat. 8.
Duron, S. Fragmenta.

[M. C. C.]

ESSER, HEINRICH, born at Mannheim 1818, appointed concert-meister 1838, and then musical director in the court-theatre at Mannheim; was for some years conductor of the 'Liedertafel' at Mayence, and in 1847 succeeded O. Nicolai as Capellmeister of the Imperial Opera, Vienna, where he was honoured as an artist and beloved as a man. In November 1869, shortly after becoming art-member of the board of direction of the Opera, he was compelled by ill-health to resign, and retired on a considerable pension to Salzburg, where he died June 3, 1872. The Emperor honoured his memory by granting an annuity to his widow and two young children. Esser's character was elevated, refined, and singularly free from pretension, and his compositions bear the same stamp, especially his melodious and thoughtful 4-part songs for men's voices. As a conductor he was admirable —conscientious, indefatigable, and in thorough sympathy with his orchestra, by whom he was adored. Wagner showed his appreciation by entrusting him with the arrangement of his 'Meistersinger' for the piano. Esser was the first to discern the merit of Hans Richter, whom, while a member of his band, he recommended to Wagner as a copyist and arranger, and who ultimately justified the choice by succeeding Esser at the Opera in May 1875.

As a composer Esser was industrious and successful. His works contain scarcely a commonplace thought, and much earnest feeling, well and naturally expressed. The stage was not his forte, and though three of his operas were produced—'Silas' (Mannheim, 1839), 'Riquiqui' (Aix-la-Chapelle, 43), and 'Die beiden Prinzen' (Munich, 44)—they have not kept the boards. His compositions for the voice are numerous and beautiful—some 40 books of Lieder, 2 of duets, 4 of choruses for men's voices, and 2 for mixed ditto, etc.—and these are still great favourites. His symphonies (Op. 44, 79) and Suites (Op. 70, 75), and orchestral arrangements of Bach's organ works (Passacaglia, Toccata in F), performed by the Philharmonic Society in Vienna, are published by Schott, and a string-quartet (Op. 5) by Simrock. [C. F. P.]

ESTE, EAST, or EASTE (as he variously spelled his name), MICHAEL, Mus. Bac., is conjectured to have been a son of Thomas ESTE, the noted music printer. He first appeared in print as a composer, in 'The Triumphes of Oriana,' 1601, to which he contributed the madrigal, 'Hence, stars, too dim of light.' In 1604 he published a set of Madrigals, which was followed in 1606 by a second set, the preface to which is dated 'From Ely House in Holborne,' whence it may be inferred that he was then a retainer of Lady Hatton, the widow of Sir Christopher Hatton. In 1610 he published a third set of Madrigals. Between that date and 1618, when he published a set of Madrigals, Anthems &c., and a set of three-part songs, he had obtained his bachelor's degree and become Master of the Choristers of Lichfield Cathedral. In 1624 he published a set of Anthems, from the dedication of which to 'John Williams, Bishop of Lincoln and Keeper of the Great Seal,' we learn that that prelate some time before, on hearing one of Este's motets, had voluntarily settled an annuity on its composer, personally a stranger to him. Este's last publication was a set of Duos and Fancies for Viols, which appeared in 1638, and was many years afterwards re-issued by John Playford with a new undated title-page. One of the 3-part madrigals in Este's second set, 'How merrily we live,' retained its popularity down to our days. [W. H. H.]

ESTE, EST, or EAST (as the name was variously spelled), THOMAS, was (having regard to the number of works printed by him) one of the most important of our early music typographers and publishers. He was probably born in the earlier part of the latter half of the 16th century. The first work printed by him with which we are acquainted was Byrd's 'Psalmes, Sonets and Songs of sadnes and pietie,' which appeared in 1588, he then 'dwelling by Paules Wharf,' and describing himself as 'the Assigne of W. Byrd'; i. e. assignee of the patent granted to the latter for the sole printing of music and ruled music paper. In the following year Este removed to Aldersgate Street, where he published at the sign of the Black Horse. In 1592 he edited 'The Whole Book of Psalms, with their wonted tunes, in four parts.' The composers employed by him to harmonise the tunes were some of the most eminent men of the day, being ten in number, viz: Richard Alison, E. Blancks, Michael Cavendish, William Cobbold, John Dowland, John

Farmer, Giles Farnaby, Edmund Hooper, Edmund Johnson and George Kirbye. Two other editions of the work appeared in 1594 and 1604. This collection was the first in which some of the tunes were called by distinctive names—'Glassenburie,' 'Kentish,' and 'Cheshire.' Este was a member of the Company of Stationers, to which in 1604 he gave a piece of plate of 31 oz. weight to be excused from serving some office of the Company. In the early part of 1609 he described himself on the title-pages of his productions as 'Thomas Este alias Snodham,' and before the end of the year and ever after used the latter name only. In 1600 he described himself as 'The Assigne of Thomas Morley,' and in 1609 as 'The Assigne of William Barley,' having acquired the interest in the patent granted to Morley in 1598 and by him assigned, or perhaps only licensed, to Barley. The latest work known to have been printed by Este appeared in 1624, and it is probable that he died shortly afterwards. His widow, Lucretia Este, died in 1631, having bequeathed £20 to purchase a piece of plate to be presented to the Stationers' Company. The most important works printed and published by Este were—

Adson's Courtly Masquing Ayres, 1621; Attey's Ayres, 1622; Patteson's Madrigals, 1604 and 1618; Byrd's Psalmes, Sonets and Songs, 1588, Songes of sundry natures, 1589, Cantiones Sacræ, 1589 and 1591, Gradualia, 1607 and 1610, and Psalmes, Songs and Sonnets, 1611; Campion's Ayres, 1610 and 1612; Croce's Musica Sacra, Newly Englished, 1608; Danyel's Songs, 1606; Dowland's Second Book of Ayres, 1600; Michael Este's 1st, 3rd, 4th, 5th, and 6th Sets of Madrigals, Anthems, etc., 1604-1624; Ferrabosco's Ayres, 1609; Orlando Gibbons's Madrigals, 1612; Jones's First Book of Ayres, 1601; Kirbye's Madrigals, 1597; Maynard's XII Wonders of the World, 1611; Morley's Canzonets, 1593, Madrigals, 1594, Ballets, 1595, Canzonets, 1595, Madrigals, 1598, Triumphes of Oriana, 1601, and Consort Lessons, 1611; John Mundy's Songs and Psalms, 1594; Martin Pierson's Private Musicke, 1620; Pilkington's Ayres, 1605, and Madrigals (2nd set), 1624; Robinson's Schoole of Musicke, 1603; Rossetor's Lessons for Consort, 1609; Robert Tailour's Sacred Hymnes, 1615; Thomas Tomkins's Songs, 1622; Vautor's Madrigals, 1619; Ward's Madrigals, 1613; Watson's Madrigals, 1590; Weelkes' Madrigals, 1597, 1598, and 1600; Wilbye's Madrigals, 1598 and 1609; Yonge's Musica Transalpina, 1588 and 1597; and Youll's Canzonets, 1608.

The Whole Book of Psalms was published in score by the Musical Antiquarian Society in 1844, edited with a Preface, by Dr. Rimbault. [W.H.H.]

ESTE, in N. E. Italy, between Padua and Rovigo. Two musical academies—'Degli Eccitati' and 'Degli Atestini'—were established in Este in 1575. The family of the Este, always liberal patrons of the fine arts, encouraged especially the revival of music. Francesco Patrizzi, a professor in the latter of these two academies (born 1530—died 1590), in dedicating one of his works to Lucrezia d'Este, daughter of Ercole II, the reigning Duke, ascribes the revival of music in Italy to the House of Este, because Guido d'Arezzo was a native of Pomposa in their dominions, and because such famous musicians as Fogliano, Giusquino (Josquin), Adriano, and Cipriano, first found favour and support from the dukes of Este. [C.M.P.]

ESTHER. Handel's first English oratorio; words by S. Humphreys, founded on Racine's Esther. Written for the Duke of Chandos, who paid Handel £1000 for it, and first performed at Cannons Aug. 29, 1720. Performed again, in action, under Bernard Gates—in private Feb. 23, 1732, and in public at the King's Theatre, Haymarket, May 2, 32, with 'additions' not specified. It was occasionally performed up to 1757 (when 'My heart is inditing' and 'Zadok the Priest' were interpolated into the performance), and then lay on the shelf till Nov. 6, 1875, when it was revived at the Alexandra Palace. The overture was for long played annually at the 'Festival of the Sons of the Clergy' at St. Paul's.

ESTWICK, Rev. Sampson, B.D., born 1657, was one of the children of the Chapel Royal under Captain Henry Cooke. Upon quitting the chapel on the breaking of his voice he went to Oxford, took holy orders and became one of the chaplains of Christ Church. In 1692 he was appointed a minor canon of St. Paul's. On Nov. 27, 1696, he preached at Christ Church, Oxford, 'upon occasion of the Anniversary Meeting of the Lovers of Musick on St. Cæcilia's day,' a sermon upon 'The Usefulness of Church Musick,' which was printed in the following year. In 1701 he was appointed vicar of St. Helen's, Bishopsgate, which he resigned in 1712 for the rectory of St. Michael, Queenhithe. Estwick composed several odes for performance at the Acts at Oxford, and other pieces still in MS. He died Feb. 1739. [W.H.H.]

ETOILE DU NORD, L', opera in 3 acts, principal characters Peter the Great and Catherine; words by Scribe, music by Meyerbeer, comprising many numbers from his 'Feldlager in Schlesien.' Produced at the Opéra Comique Feb. 16, 1854; and in England, as La Stella del Nord, at Covent Garden, July 19, 1855.

ÉTUDES, studies, exercises, sonatas, caprices, lessons. The large number of works extant under these heads for pianoforte, violin, violoncello, and in sundry instances for other orchestral instruments, are in a large measure mere supplements to the respective instruction-books. They may be divided into two kinds—pieces contrived with a view to aid the student in mastering special mechanical difficulties pertaining to the technical treatment of his instrument, like the excellent pianoforte Études of Clementi and Cramer; and pieces wherein, over and above such an executive purpose, which is never lost sight of, some characteristic musical sentiment, poetical scene, or dramatic situation susceptible of musical interpretation or comment is depicted, as in certain of Moscheles' 'Characteristische Studien,' or the Études of Chopin, Liszt, or Alkan.

The distinction between these two classes of etudes closely resembles the difference recognised by painters between a tentative sketch for a figure, a group, or a landscape, which aims at rendering some poetical idea whilst attending particularly to the mechanical difficulties accruing from the task in hand, and a mere drawing after casts or from life with a view to practice and the attainment of manipulative facility.

An *étude* proper, be it only a mechanical exercise or a characteristic piece, is dintinguished from all other musical forms by the fact that it is invariably evolved from a single phrase or *motif*, be it of a harmonic or melodious character, upon which the changes are rung. Thus many of Bach's Preludes in the 'wohltemperirte Clavier,' and the like, could be called études without a misnomer.

The most valuable études for the pianoforte are the following :—

I. Classical School.

BACH.
Inventions — à deux et à trois parties.

CLEMENTI.
Gradus ad Parnassum. Préludes et exercises dans tous les tons.
Toccata in B♭.

CRAMER.
100 Etudes.

MOSCHELES.
24 Studien, op. 70. Characteristische Studien, op. 95.

II. Modern School.

CHOPIN.
12 grandes Etudes. Op. 10.
12 Etudes. Op. 25.
Trois Etudes.
24 Preludes.
Prelude in C♯ minor.

HENSELT.
12 Etudes de concert. Op. 2.
12 Etudes de salon. Op. 5.

THALBERG.
12 Etudes.

LISZT.
Grandes Etudes de Paganini, transcrites, etc.
Etudes d'execution transcendante.
Ab-Irato, Etude de perfectionnement.
Trois grandes Etudes de concert.
Zwei Etuden — Waldesrauschen; Gnomentanz.

C. V. ALKAN.
12 Etudes.
12 Grandes Etudes.
Etude pour la main gauche.
„ „ „ droite.
„ „ les deux mains.

RUBINSTEIN.
6 Etudes.
Zwei Etuden.

Besides these there exists an enormous number of études with comparatively little educational and less artistic value, which are for the most part written to the order of publishers, from whose shops they find their way to the schoolrooms and salons of amateurs; such are those by Czerny, Steibelt, Hummel, Kessler, Bertini, Mayer, Döhler, Schulhof, Ravina, etc. [E.D.]

Of Etudes for the Violin, the following four works are considered as indispensable for the formation of a good technique and correct style, by the masters of all schools of violin-playing :—

R. Kreutzer, 40 Etudes or Caprices.
Fiorillo, Etude de Violon, formant 36 caprices.
P. Rode, Vingt-quatre Caprices.
N. Paganini, 24 Caprices, op. 1.

to which may be added Gaviniés' 'Vingtquatre matinées.'

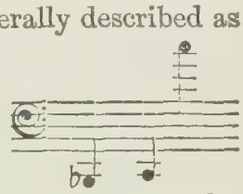
Of more modern études, those of Dont, Ferd. David, Alard, and Wieniawsky, are amongst the most valuable. The violin-schools of Spohr, Ries, and others, also contain a great many useful études. Some movements from Bach's Solo Sonatas, such as the well-known Prelude in E major, fall under the same category. [P.D.]

EULENSTEIN, Charles, was born in 1802 at Heilbronn, in Wurtemberg. His father was a respectable tradesman; but nothing could deter the son from following his strong predilection for music. After enduring all sorts of privations and ill-success, he appeared in London in 1827, and produced extremely beautiful effects by performing on sixteen Jew's-harps, having for many years cultivated this instrument in an extraordinary manner. [Jew's-harp.] The patronage of the Duke of Gordon induced him to return in 1828; but he soon found that the iron Jew's-harp had so injured his teeth that he could not play without pain, and he therefore applied himself more and more to the guitar. At length a dentist contrived a glutinous covering for the teeth, which enabled him to play his Jew's-harp again. He was very successful in Scotland, and thence went to Bath, to establish himself as teacher of the guitar, concertina, and the German language. After remaining there a considerable time he returned to Germany, and is now (1878) living at Günzburg, near Ulm. [V. de P.]

EUPHONIUM. A name given to the bass instrument of the Saxhorn family, usually tuned in B♭ or C. It only differs from the barytone Saxhorn in the larger diameter of its bore, which thus produces a louder and somewhat deeper quality of tone. It is usually furnished with four valves, sometimes even with five, the first three worked by the fingers of the right hand, and severally depressing the pitch by a semitone, a tone, and a minor third; the fourth by the left hand applied to a different part of the instrument, and lowering the pitch by two tones and a semitone.

From the gradual disuse of the Serpent and Ophicleide, the Euphonium is becoming the chief representative of the eight-foot octave among the brass instruments; with the exception of the few notes attainable on the French horn in that register. In quality it is however less sympathetic than its forerunners, and less able to blend with the stringed instruments. It therefore serves chiefly as a solo instrument, in which capacity it affords considerable support to the brass or military band. It possesses the usual harmonic series of open notes. Its compass is to a considerable degree dependent on the lip of the individual player. The fundamental note is obviously C or B♭ according to the pitch of the instrument, and the gap between this and the next harmonic above is more or less bridged over according to the number of the valves. The valves also admit of being used, together or separately, as integral parts of the tube, thus lowering the fundamental tone obtained, even to the extent of an octave.

The upper limit may be generally described as three octaves above the fundamental before named, although accomplished players obtain sounds very much more acute. It is usually written



for in the bass clef, and in orchestral usage the real notes are given. If the instrument be in C, which it commonly is, no change is necessary; if however it be a B♭ instrument, the whole scale has to be really and systematically raised through the interval of a tone. [See Transposing.] Some French writers, however, transpose the part exactly as is done for the clarinets and cornet.

The Euphonium being a modern invention, is not written for by the older composers. It is however freely employed in more recent instrumentation. [W.H.S.]

EURYANTHE. The 6th of Weber's 7 operas. Text by Helmine von Chezy. Overture completed Oct. 19, 1823; produced Oct. 25, 23, at the Kärnthnerthor theatre, Vienna; in London, at Covent Garden, June 29, 33; at Paris, Grand Opéra, April 6, 1831, with interpolations from Oberon; at Théatre Lyrique, with new libretto, Sept. 1, 57. The opera is damaged by its libretto, and is too little known. [G.]

EVANS, CHARLES SMART, born 1778, was a chorister of the Chapel Royal under Dr. Ayrton. On arriving at manhood he became the possessor of an unusually fine alto voice. On June 14, 1808, he was admitted a gentleman of the Chapel Royal. He was the composer of some anthems (two of them printed), and of many excellent glees and other pieces of vocal harmony, most of which have been published. In 1811 the Glee Club awarded him a prize for his Cheerful Glee, 'Beauties, have you seen a toy,' and in the following year a second for his 'Fill all the glasses.' In 1817 he carried off the prize offered by the Catch Club for the best setting of William Linley's Ode to the Memory of Samuel Webbe, the eminent glee composer. In 1821 he obtained another prize for his glee, 'Great Bacchus.' He also produced several motets for the use of the choir of the Portuguese Ambassador's chapel in South Street, Grosvenor Square (of which he was a member), some of which are printed in Vincent Novello's Collection of Motets. Evans died Jan. 4, 1849. [W.H.H.]

EVERS, CARL, pianist and composer, born at Hamburg April 8, 1819, made his first appearance when 12, and shortly after went on long professional tours. Returning to Hamburg in 1837 he studied composition under Carl Krebs. On a visit to Leipsic in 1838 he made the acquaintance of Mendelssohn, whose influence affected him greatly, and started him in instrumental compositions on an extended scale. In the following year he went to Paris, and was kindly received by Chopin and Auber, where he remained for some time working hard. In 1841 he was appointed chapel-master at Grätz, where he started a music business, taught, and otherwise exercised his profession. Since 1872 he has resided in Vienna. His compositions comprise 4 pianoforte sonatas, of which those in B minor, B♭, and D minor were much esteemed; 'Chansons d'amour' for Piano; fugues; fantasias; solo and part-songs, etc., etc. Haslinger of Vienna and Schott of Mayence are his publishers. His sister KATINKA, born 1822, was favourably known as an opera-singer in Germany and Italy. [M.C.C.]

EXIMENO, ANTONIO, Spanish Jesuit, born 1732 at Balbastro in Arragon. Having studied mathematics and music at Salamanca he became professor of both sciences at Segovia. On the expulsion of the Jesuits from Spain he settled in Rome, and died there in 1798. His work 'Dell' origine della musica, colla storia del suo progresso, decadenza, e rinovazione' contains the germ of the theories afterwards elaborated by Wagner, and at the time raised a host of polemical writings, to which even Padre Martini contributed his share. He proposed to abolish the strict laws of counterpoint and harmony, and apply the rules of prosody to musical composition. He was the first scientific exponent of the doctrine that the aim of music is to express emotion, and thus exercised considerable influence on musical æsthetics. His contemporaries stigmatised his book as an 'extraordinary romance, in which he seeks to destroy music without being able to reconstruct it'—a verdict which curiously anticipates that often passed upon Wagner in our own day. [F.G.]

EXTEMPORE PLAYING. The art of playing without [1] premeditation, the conception of the music and its rendering being simultaneous. The power of playing extempore evinces a very high degree of musical cultivation, as well as the possession of great natural gifts. Not only must the faculty of musical invention be present, but there must also be a perfect mastery over all mechanical difficulties, that the fingers may be able to render instantaneously what the mind conceives, as well as a thorough knowledge of the rules of harmony, counterpoint, and musical form, that the result may be symmetrical and complete.

This being the case it is not surprising that the greatest extempore players have usually been at the same time the greatest composers, and we find in fact that all the great masters, including Bach, Mozart, and Beethoven, have shown much fondness for this form of art, and have even exercised it in public. Mozart improvised in public at the age of 14, as is shown by the programme of a concert given as an exhibition of his powers by the Philharmonic Society of Mantua on Jan. 16, 1770, which included an extempore sonata and fugue for the harpsichord, and a song with harpsichord accompaniment, to be sung to words given by the audience.

These extemporaneous performances were sometimes entirely original, but more frequently consisted of the development (often in the form of a fugue) of a theme given by the listeners, and they not unfrequently took the form of a competition between two players, each giving the other subjects on which to extemporise. Thus when Louis Marchand, banished from France, came to reside in Dresden in 1717, and was about to receive the appointment of organist to the King of Poland, Volumier, the court conductor, fearing Marchand as a rival, invited Bach to appear at a court concert in competition with him. Accordingly, after Marchand had played with great applause a French air with variations, Bach took his place, and extemporised a number of new variations on the same theme, in such a manner as incontestably to prove his superiority.

Sometimes two players would extemporise together, either on one or two pianofortes. This appears to have been done by Mozart and Clementi at Vienna in 1781, and also by Beethoven and Wölffl, who used to meet in 1798 at the house of Freiherr von Wetzlar, and, seated at two pianofortes, give each other themes upon which to extemporise, and, according to Seyfried (Thayer, ii. 27), 'created many a capriccio for four hands, which, if it could have been written down at the moment of its birth, would doubtless have obtained a long existence.'

It is probable that in most of these competitions the competitors were but ill-matched, at least

[1] The German term is curious—*aus dem Stegreife*—'from the stirrup.'

when one of them happened to be a Bach or Beethoven; and the wonder is that men were found willing to measure their strength against such giants. Occasionally their presumption was rebuked, as when Himmel extemporised before Beethoven in 1796, and Beethoven having listened for a considerable time, turned to Himmel and asked 'Will it be long before you begin?' Beethoven himself excelled all others in extempore, and according to the accounts of his contemporaries his playing was far finer when improvising than when playing a regular composition, even if written by himself. Czerny has left a most interesting account of Beethoven's extempore playing, which is quoted by Thayer (ii. 347), and is worth reproducing here, since it helps us to realise to some extent the effect of his improvising. Czerny says—'Beethoven's improvisation, which created the greatest sensation during the first few years after his arrival at Vienna, was of various kinds, whether he extemporised upon an original or a given theme. 1. In the form of the first movement or the final rondo of a sonata, the first part being regularly formed and including a second subject in a related key, etc., while the second part gave freer scope to the inspiration of the moment, though with every possible application and employment of the principal themes. In allegro movements the whole would be enlivened by *bravura* passages, for the most part more difficult than any in his published works. 2. In the form of variations, somewhat as in his Choral Fantasia, op. 80, or the last movement of the 9th Symphony, both of which are accurate images of this kind of improvisation. 3. In mixed form, after the fashion of a *potpourri*, one melody following another, as in the Fantasia op. 77. Sometimes two or three insignificant notes would serve as the material from which to improvise a complete composition, just as the Finale of the Sonata in D, op. 10, No. 3, is formed from its three opening notes.'[1] Such a theme, on which he had 'göttlich phantasirt' at Count Browne's house, has been preserved (Nohl's 'Beethoven's Leben,' iii. 644):—

Another given him by Vogler was the scale of C major, 3 bars, *alla breve* (Thayer, ii. 236).

Since Beethoven many great musicians have extemporised in public—Mendelssohn, Hummel, Moscheles, and, on the organ, our own Wesley, have all been celebrated for their improvisations; but the practice of publicly extemporising, if not extinct, is now very rare. Mendelssohn himself, notwithstanding his uniform success, disliked doing it, and in a letter to his father, written in Oct. 1831 (Reisebriefe, p. 283), even declares his determination never to extemporise in public again; while Hummel on the other hand says ('Art of playing the Pianoforte') that he 'always felt less embarrassment in extemporising before an audience of 2000 or 3000 persons than in executing any written composition to which he was slavishly tied down.' Even the CADENCE of a concerto, which was once the legitimate opportunity for the player to exhibit his powers of improvisation, is now usually prepared beforehand. [F.T.]

EXTEMPORISING MACHINE. An invention for printing the notes of an extemporaneous performance, by means of mechanism connected with the keyboard of a pianoforte or organ. The idea of being able to preserve the improvisations of great musicians is certainly an attractive one, and has often engaged the attention of mechanicians, but without any very practical result. The earliest endeavour in this direction appears to have been made by an English clergyman named Creed, who wrote a 'Demonstration of the Possibility of making a machine that shall write Extempore Voluntaries or other Pieces of Music as fast as any master shall be able to play them upon an Organ, Harpsichord, etc.' This was communicated by John Freke to the Royal Society, after Creed's death, and was published in the Philosophical Transactions for 1747, vol. xliv. part ii. p. 445. A similar invention, called the Melograph, was conceived by Euler the mathematician, and was constructed according to his directions by Hohlfeld of Berlin, about 1752. It consisted of two revolving cylinders with a band of paper passing over them, on which the notes were marked by means of pencils attached to the action of a pianoforte, their duration being shown by the relative length of the lines formed. The machine was placed in the Academy of Arts and Sciences at Berlin, but was subsequently destroyed in a fire. The priority of invention of the Melograph was disputed by Unger, of Einbeck, who, in a long correspondence with Euler (afterwards published), states that the idea occurred to him as early as 1745. There have also been several more modern inventions for the same end, notably one by Pape of Paris in 1824, which attracted much notice at the time; but the difficulty of expressing the varying rhythms of an elaborate piece of music by mechanical means has hitherto proved insurmountable. [F.T.]

EXTRAVAGANZA. Any work of art in which accepted forms are caricatured, and recognised laws violated, with a purpose. A musical extravaganza must be the work of a musician familiar with the forms he caricatures and generally amenable to the laws he violates. Mozart's 'Musikalischer Spass' (Köchel, No. 522) is an instance on a small scale. The pantomime overture would seem to be the most legitimate field for the exercise or gratification of musical extravagance. In this, ludicrous effects might be produced by assigning passages to instruments inapt though not altogether incompetent to their execution; by treating fragments of familiar tunes contrapuntally, and the like. Perhaps no field for musical invention has been less worked than that of extravaganza. Of no

[1] A less definite, but still highly interesting, account of his improvisations is given by Starke in Nohl's 'Beethoven nach den Schilderungen seiner Zeitgenossen' (1877).

class of music does there exist so little as of that which is ludicrous in itself, and not dependent for its power of exciting risibility on the words connected with it, or the circumstances under which it is heard. Haydn's Toy symphonies are in a certain sense extravaganzas. His 'Farewell Symphony,' though open to a ludicrous interpretation, is, as Mendelssohn truly said of it, a 'melancholy little piece.' Indeed, as orchestras now are, it cannot be performed as intended. Mendelssohn's own Funeral March for Pyramus is an exquisite piece of humour. [J. H.]

EYBLER, Joseph Edler von, Capellmeister to the Emperor of Austria, born at Schwechat, near Vienna, Feb. 8, 1765. His father, a schoolteacher and choir-master, taught him singing and the principal instruments, and a place was procured for him in the boys' seminary at Vienna. While there he took lessons (1777–79) from Albrechtsberger. On the dissolution of the seminary in 1782, Eybler turned his attention to the law, but was driven by the sudden impoverishment of his parents to earn his bread by music. Haydn now proved a true friend, not only encouraging him in his studies but recommending him to Artaria the publisher. In the meantime some of his symphonies were performed, and both Haydn (1787) and Mozart (1790) testified to his ability as a composer and his fitness for the post of Capellmeister. Eybler nursed Mozart during his last illness, and after his death it was to him that the widow at once committed the task of completing the Requiem. He accepted the charge in a letter dated Dec. 21, 1791, and began the work, but soon gave it up. He was appointed choir-master to a church in the suburbs in 1792, and in 1794 to the 'Schotten' monastery in Vienna itself. About this time his first work, 3 String Quartets dedicated in Italian to Haydn, was published by Traeg. In 1810 he was appointed music-master to the imperial children, in 1804 vice-capellmeister, and, on Salieri's retirement in 1824, chief capellmeister. In 1834 he was ennobled by the Emperor, whose meetings for quartet practice he had regularly attended. A year before he had been obliged to give up the exercise of his profession owing to a paralytic stroke while conducting Mozart's Requiem. He died July 24, 1846.

As a composer Eybler restricted himself entirely to sacred music, Mozart having confirmed his own conviction that his disposition was too simple and quiet for the intrigues and conflicts of the stage. For the 'Tonkünstler Societät,' of which he was many years president, he wrote the cantata 'Die Hirten bei der Krippe' (1794); and for the Emperor 'Die vier letzten Dinge,' an oratorio first performed at court (1810) and afterwards by the Tonkunstler-Societät. His printed works—chamber-music, pieces for pianoforte and other instruments, vocal music, and several symphonies — were favourites in their day, but his church-music is of greater value. Here, the devotional spirit with which the whole is penetrated, the flow of the voice-parts, and the appropriate if at times too powerful instrumentation—all remind us of Michael Haydn at his best. His best work, the Requiem in C minor, which is fine as a whole and even sublime in parts, has been brought into notice by Rochlitz (Allg. mus. Zeitung 1826, No. 19). Haslinger published the Requiem, 7 Masses, 2 Te Deums, 13 Offertoriums, Graduales, and Vespers, the greater part of which are still in use. Eybler's quiet life, undisturbed by jealousy or envy, made him respected by high and low. For many years he held an honourable post, and saw the great heroes of his art, Gluck, Mozart, Haydn, Beethoven, and Schubert, carried to the grave. — In England Eybler is hardly even a name; and it is probable that in the numerous and extensive collections of pieces and arrangements of Hullah, Novello, Best, Cooper, etc., not a single composition of his is to be found. [C. F. P.]

F.

F. The 4th note of the natural scale, with B♭ for its signature. In French and in solfaing, *Fa*. D is its relative minor.

The F clef is the bass clef, the sign of which is a corruption of that letter.

F minor has a signature of 4 flats, and A♭ is its relative major.

F is the tonic of the Aeolian church mode, with C for its dominant.

F♯ is in German *Fis*, in French *Fa diése*.

Beethoven has very much favoured these keys, having left 2 Symphonies (Pastoral and No. 8), 3 String Quartets (the 1st and last, and Rassomoffsky, No. 1), 2 P. F. Sonatas, etc., in F major, Overture to Egmont, Sonata appassionata, Quartet, op. 95, in F minor. Haydn, on the other hand, very seldom composed for the orchestra in this key, major or minor.

F♯ is more rarely used; but we may mention Haydn's Farewell Symphony; a P. F. Sonata (op. 78) by Beethoven, for which he had a peculiar affection; and a charming Romance of Schumann's (op. 28).

f, *for.*, or *forte*, is the well-known sign for loudness.

The holes in the belly of the violin are called the *f* holes from their shape. [G.]

FABRI, Annibale Pio, Detto Balino, one of the most excellent tenors of the 18th century, was born at Bologna in 1697. Educated musically by the famous Pistocchi, he became the favourite of the Emperor Charles VI, and other Princes sought to engage him in their service. He was also a composer, and member of the Accademia Filarmonica of Bologna; received into that society in 1719, he was named its *Prin-*

cipe, or president, in 1725, 29, 45, 47, and 50. In 1729 he came to England and sang, with Bernacchi, his fellow-pupil under Pistocchi, in Handel's 'Tolomeo,' taking the part of Araspe, formerly sung by Boschi. As the latter was a Bass, the part was probably transposed for Fabri for want of a Bass to sing it. In the same year he performed the tenor part in 'Lotario,' as also in 'Partenope' (1730), and in 'Poro' and a *reprise* of 'Rinaldo' (1731), all by the same master. Having been appointed to the Royal Chapel at Lisbon a few years later, he died there Aug. 12, 1760. [J.M.]

FABRIZZI, Orazia, an Italian prima donna, described by Lord Mount-Edgcumbe as 'very far from a bad singer, but neither young nor pretty, therefore not liked'; she appeared in London about 1796 and sang that year the principal *rôles* in Martini's 'Consiglio Imprudente' and Cimarosa's 'Traci Amanti,' as also in Martini's 'Arbore di Diana.' She was not re-engaged. [J.M.]

FACKELTANZ, or *Marche aux flambeaux*, a torchlight procession—a survival from the mediæval tournaments—which takes place at some of the German Courts on occasion of the marriage of members of the royal family. The procession has to march round the court or hall, with various intricate ceremonies (Times, Feb. 19, 1878). The music—for military band—is a Polonaise in march-time (3–4), usually a loud first and last part, and a soft trio. Meyerbeer has written four—one for the marriage of the Princess Royal (Jan. 25, 1858). Spontini, Flotow, and others, have also written them. [G.]

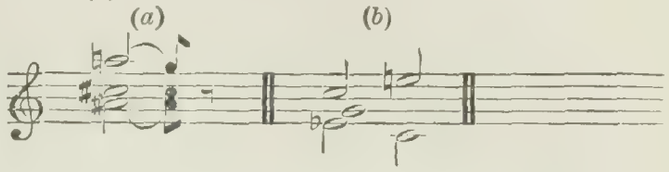
FAGOTTO. The Italian name for the Bassoon, obviously arising from its resemblance to a faggot or bundle of sticks. The Germans have adopted it as *Fagott*. [See Bassoon.] [W.H.S.]

FAIR ROSAMOND. A grand opera in 4 acts; words by C. Z. Barnett, music by John Barnett; produced at Drury Lane Feb. 28, 1837.

FA-LA. A piece of vocal music for three or more voices, originally set wholly or in part to these two *sol-fa* syllables. Fa-las belong essentially to the madrigalian era, most of the composers of which have left specimens of them. They are said to be the invention of Gastoldi di Caravaggio—if the utterance of musical sounds on unmeaning syllables can be called an invention. Many of his 'balletti,' like many of the Ballets of Morley—such as 'Now is the month of Maying'—end with a lengthened Fa-la. A 4-part song known as 'The Waitts,' by an English composer Jeremiah Saville, set wholly on those syllables, is probably the most popular Fa-la in existence. [J.H.]

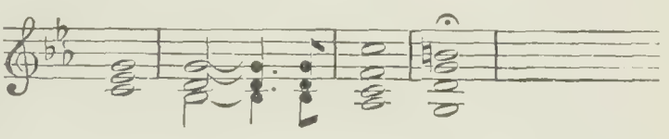
FALLING A BELL. The operation of gradually swinging a bell from the position shown in Fig. 2, p. 219, to that in Fig. 3, p. 220. [See Bells.] [C.A.W.T.]

FALSE RELATION is the occurrence of chromatic contradiction in different parts or voices, either simultaneously, as at (*a*), or in chords which are so near together that the effect of one has not passed from the mind before the other comes to contradict it with a new accidental, as at (*b*).



The disagreeable effect is produced by the contradictory accidentals belonging to different keys, or unequivocally to major or minor of the same key; and it follows that when the contradiction is between notes which can coexist in the same key the effect is not disagreeable. Thus chromatic passing notes and appoggiaturas do not affect the key, and are used without consideration of their apparent contradictions. Schumann uses the sharp and natural of the same note in the same chord in his 'Andante und Variationen' for two pianofortes, op. 46 (*a*), and Haydn the same in his Quartet in D, op. 71 (*b*).

Again, notes which are variable in the minor key do not produce any objectionable effect by their juxtaposition, as the minor 7th descending and the major 7th ascending or stationary; thus Mendelssohn in the Overture to 'Ruy Blas' has B♭ and B♮ in alternate chords.



And the treatment of notes which are interchangeable in chromatic and diatonic chords in the same key is equally free, as between a chromatic note of the chord of the augmented sixth and a succeeding diatonic discord.

The rule is further modified by so many exceptions that it is almost doubtful if the cases in which the effect is objectionable are not fewer than those in which it is not. [C.H.H.P.]

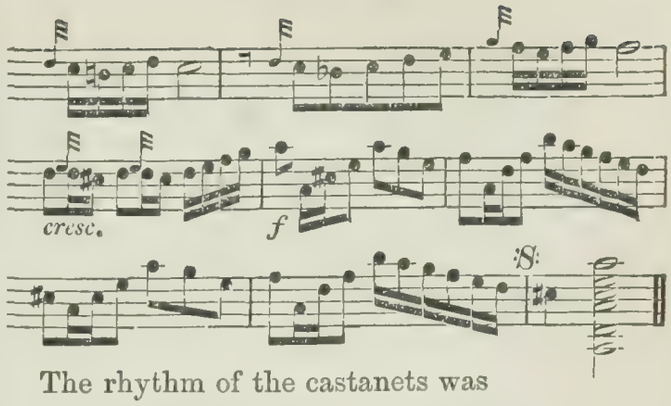
FALSETTO. The voices of both men and women contain two—or, as defined in the 'Méthode du Chant du Conservatoire de Musique,' three—registers, viz. chest voice (*voce di petto*); head voice (*v. di testa*); and a third which, as being forced or non-natural, is called by Italians and French *falsetto* or *fausset*, or 'false' voice. The limits of these are by no means fixed. In every voice identical notes can be produced in more ways than one, and thus each register can be extended many degrees beyond its normal

limits. But it is all but impossible for a singer to keep both first and third registers in working order at the same time. The male counter-tenor, or alto voice, is almost entirely falsetto, and is generally accompanied by an imperfect pronunciation, the vowels usually partaking more or less of the quality of the Italian *u* or English *oo*, on which the falsetto seems to be most easily producible.

The earliest mention of the falsetto in musical Europe is in reference to the Sistine Chapel, where Spaniards exceptionally gifted with this voice preceded that artificial class to whom since the 16th century alto and even soprano parts have been assigned. [J. H.]

FALSTAFF. A comic Italian opera in 2 acts; words by Maggioni, music by Balfe. Produced at Her Majesty's Theatre July 19, 1838.

FANDANGO. An Andalusian dance, a variety of the SEGUIDILLA, accompanied by the guitar and castanets. In its original form the fandango was in 6–8 time, of slow tempo, mostly in the minor, with a trio in the major; sometimes, however, the whole was in a major key. Later it took the 3–4 tempo, and the characteristic Spanish rhythm . In this shape it closely resembles the seguidilla and bolero. One Fandango tune is given by Hawkins (Appendix, No. 33). Another has been rendered famous through its partial adoption by both Gluck and Mozart—the former in his Ballet of Don Juan, the latter in Figaro (end of Act 3). It is given in its Spanish form by Dohrn in the Neue Zeitschrift f. Musik (xi. 163, 7) as follows:—



The rhythm of the castanets was

Mozart's version is known and accessible; Gluck's will be found in the Appendix to Jahn's Mozart.

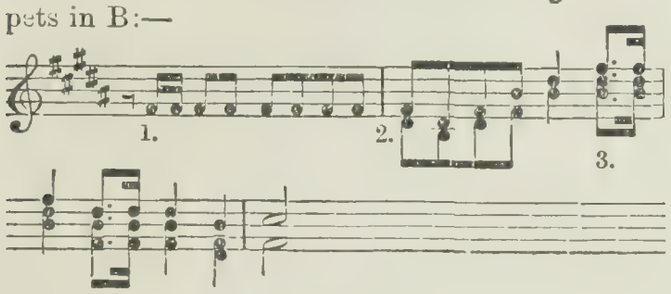
There is a curious piece of history said to be connected with this dance. Soon after its first introduction, in the 17th century, it was condemned by the ecclesiastical authorities in Spain as a 'godless dance.' Just as the Consistory were about to prohibit it, one of the judges remarked that it was not fair to condemn any one unheard. Two celebrated dancers were accordingly introduced to perform the fandango before the Consistory. This they did with such effect, that, according to the old chronicler, 'every one joined in, and the hall of the consistorium was turned into a dancing saloon.' No more was heard of the condemnation of the fandango.

Similar dances to the fandango are the TIRANA, the POLO, and the JOTA ARRAGONESA. [E. P.]

FANFARE. A French term of unknown origin—perhaps Moorish, perhaps onomatopœic—denotes in strictness a short passage for trumpets, such as is performed at coronations and other state ceremonies. In England they are known as 'Flourishes,' and are played by the Trumpeters of Her Majesty's Household Cavalry to the number of eight, all playing in unison on Eb trumpets without valves. The following, believed to date from the reign of Charles II, is the Flourish regularly used at the opening of Parliament, and was also performed at the announcement of the close of the Crimean War, the visit of the Queen and Prince of Wales to St. Paul's after the Prince's recovery, and so on:—

2. So picturesque and effective a feature as the Fanfare has not been neglected by Opera composers. No one who has heard it can forget the

effect of the two flourishes announcing the arrival of the Governor in Fidelio, both in the opera and in the two earlier overtures. True to the fact, Beethoven has written it in unison (in the opera and the later overture in B♭, in the earlier overture in E♭, with triplets). Other composers, not so conscientious as he, have given them in harmony, sometimes with the addition of horns and trombones. See Olympie; Struensee, Act 2; Hamlet, Tabl. 2, Sc. 1, and many more. A good example is that in Tannhäuser, which forms the basis of the march. It is for 3 Trumpets in B:—



A fine Fanfare for four trumpets, composed by Mr. Waterson,[1] Bandmaster of the 1st Life Guards, is played as a dirge at the funerals of that Regiment. Weber has left a short one—'*kleiner Tusch*'—for 20 trumpets in C (Jähns's Thematic Cat. No. 47A). [TUSCH.]

3. The word is also employed in a general sense for any short prominent passage of the brass, such as that of the Trumpets and Trombones (with the wood wind also) near the end of the 4th movement in Schumann's E♭ Symphony; or of the whole wind band in the opening *Andante* of the Reformation Symphony.

4. A Fanfare differs essentially from a Call or Signal. [SIGNAL.] [G.]

FANISKA. Cherubini's 21st opera; in 3 acts; words by Sonnleithner from the French. Produced at the Kärnthnerthor Theatre, Vienna, Feb. 25, 1806.

FANTASIA is a term of very respectable antiquity as applied to music, for it seems to be sufficiently established by both Burney and Hawkins in their Histories that it was the immediate predecessor of the term Sonata, and shares with the term RICERCAR the honour of having been the first title given to compositions expressly for instruments alone. It seems itself to have been a descendant of the madrigal; for when madrigals, accompanied as they commonly were by instruments playing the same parts with the voices, had to a certain extent run their course as the most popular form of chamber compositions, the possibility of the instruments playing the same kind of music without the voices was not far to seek. Hawkins remarks that the early Fantasias 'abounded in fugues and little responsive passages and all those other elegances observable in the structure and contrivance of the madrigal.' They were written for combinations of various instruments, such as a 'Chest of Viols,' and even for five 'Cornets' of an ancient kind, seemingly something like a family of modern serpents. There are examples of this kind by very ancient English composers, and some also for the 'Virginals' by Bird and Gibbons in 'Parthenia.' They seem to have been a very dry species of composition, and Dr. Burney quotes Simpson's 'Compendium' to the intent that in the year 1667 'this style of music was much neglected because of the scarcity of auditors that understand it, their ears being more delighted with light and airy music.'

In the works of Bach there are a great number of Fantasias both as separate works and as the first movement to a Suite, or conjoined with a Fugue. In the latter capacity are two of the finest Fantasias in existence, namely that in A minor called 'Grosse Fantasie und Fuga' (Dörffel, 158), and that in D minor, commonly known as the 'Fantasia cromatica.' Among his organ works also there are some splendid specimens, such as Fantasia et Fuga in G minor (Dörffel, 798), and a Fantasia of considerable length in G major, constituting a complete work in itself (Dörffel, 855). Among the works of his sons and other contemporaneous German masters are also many specimens of Fantasias. Some of them are very curious, as the last movement of a Sonata in F minor by Philip Emmanuel Bach, published in Roitzsch's 'Alte Klavier Music,' in the greater part of which the division by bars is entirely dispensed with; and the same peculiarity distinguishes a Fantasia by Johann Ernst Bach which is published in the same collection. Two of those by Friedemann Bach (in A and C) have been revived at the Monday Popular Concerts. Mozart produced some fine examples of Fantasias, Beethoven apparently only two distinctly so called, namely Opus 77 and the Choral Fantasia; and two of the Sonatas (op. 27) are entitled 'quasi una Fantasia,' which implies some irregularity of form. In more modern times, apart from Schumann's fine example dedicated to Liszt (op. 17), the name has gone somewhat into disrepute, having been commonly employed to label vulgar effusions which consist of brilliant passages connected with popular airs strung together into a piece for the mere display of finger cleverness. But in these days of revivals there seems to be no reason why the name should not be given to more honourably conceived compositions, and yet play a rôle of some dignity in modern instrumental music; and the very fact that there are no rules for its formal construction would seem to be an inducement to composers of an independent turn of mind. [C.H.H.P.]

FANTASIESTÜCK. A name adopted by Schumann from Hoffmann to characterise various fancy pieces for pianoforte, alone and with other instruments (P. F. solo, op. 12, 111; with Clarinet, op. 73; with Violin and Cello, op. 88). They are on a small scale, but several of them of considerable beauty.

FARCE (Ital. *Farsia*, probably from the Latin *farcio* to stuff—Plautus has *centones farcire*, to insert falsehoods or tricks). A *farsia* was a canticle in the vulgar tongue intermixed with Latin, originating in the French church

[1] To whom I am indebted for much information.

at the time when Latin began to be a tongue 'not understanded of the people.' The *farsia* was sung in many churches at the principal festivals, almost universally at Christmas. It became a vehicle for satire and fun, and thus led to the modern Farsa or Farce, an opera in one act, of which the subject is extravagant and the action ludicrous. [J. H.]

FARINELLI. A serio-comic opera in 2 acts; words by C. Z. Barnett, music by John Barnett; produced at Drury Lane Feb. 8, 1839, Balfe acting Farinelli, and being forced by hoarseness to leave off at end of 1st act.

FARINELLI, a violin-player and composer, was either a brother or an uncle of the celebrated singer Farinelli (Carlo Broschi). Date and place of his birth and death are unknown. After living for some time in France we find him in 1680 at Hanover, side by side with Handel, as leader of the band. He appears to have enjoyed a great reputation as a performer, and considerable popularity as a composer of instrumental music in a light and pleasing style. He excelled especially in the performance of Lulli's airs and his own so-called 'Folia,' which was known in England during the last century as 'Farinell's [1]ground.' [See FOLIA.] Farinelli was knighted by the King of Denmark, and, according to Hawkins, was appointed by George I. his resident at Venice. [P. D.]

FARINELLI, CARLO BROSCHI, DETTO, was born January 24, 1705, at Naples, according to his own statement made to Dr. Burney, who saw him at Bologna in 1770, though Padre G. Sacchi, his biographer, fixes his birthplace at Andria. Some say that he derived his *sobriquet* from the occupation of his father, who was either a miller or a seller of flour (*farina*); others contend that he was so named after three brothers *Farina*, very distinguished amateurs at Naples, and his patrons. It is, however, quite probable that he simply took the name of his uncle Farinelli, the composer. Sacchi declares that he saw in Farinelli's possession the letters of nobility which he was required to produce when admitted, by the favour of the King of Spain, into the orders of Calatrava and St. Iago. It seems scarcely credible that noble parents should have destined their son for the musical stage, or consented to the peculiar preparation necessary to make him a *soprano*; but this, as usual, is explained by the story of an accident having happened to the boy while riding, which rendered necessary the operation by which he retained his treble. The voice, thus manufactured, became the most beautiful ever heard. He soon left the care of his father, who taught him the rudiments, to enter the school of Porpora, of whom he was the first and most distinguished pupil. In spite of his now explicit statement to Dr. Burney, it is not possible that Farinelli could have made his *début* at Naples in 1720, at the age of 15, in Metastasio's 'Angelica e Medoro'; for the latter did not leave Rome till 1721, and 'Angelica e Medoro' was not written before 1722. (Fétis.) In that year Farinelli, already famous in southern Italy under the name of *il ragazzo* (the boy), accompanied Porpora to Rome, and made his first appearance there in 'Eomene,' composed by his master for the Teatro Aliberti. There was a German trumpet-player at that time in the capital, who excited the admiration of the Romans by his marvellous powers. For this artist Porpora wrote an *obbligato* part to a song, in which his pupil vied with the instrument in holding and swelling a note of extraordinary length, purity, and volume. Although the virtuoso performed this in a wonderful manner, Farinelli excelled him in the duration, brilliance, and gradual crescendo and diminuendo of the note, while he carried the enthusiasm of the audience to the highest pitch by the novelty and spontaneity of the shakes and difficult variations which he introduced into the air. It is probable that these were previously arranged by Porpora, and not due to the impromptu inspiration of the singer. Having remained under the instruction of his master until 1724, Farinelli made his first journey to Vienna in that year. A year later he sang for the first time at Venice in Albinoni's 'Didone abbandonata,' the libretto by Metastasio; and subsequently returned to Naples, where he achieved a triumph in a Dramatic Serenade by Hasse, in which he sang with the celebrated *cantatrice*, Tesi. In 1726 he appeared in Fr. Ciampi's 'Ciro' at Milan; and then made his second visit to Rome, where he was anxiously expected. In 1727 he went to Bologna, where he was to meet the famous Bernacchi, the 'King of Singers,' for the first time. Meeting this rival in a Grand Duo, Farinelli poured forth all the beauties of his voice and style without reserve, and executed a number of most difficult passages, which were rewarded with tumultuous applause. Nothing daunted, Bernacchi replied in the same air, repeating every trill, roulade, or cadenza, which had been sung by Farinelli. The latter, owning his defeat, entreated his conqueror to give him some instruction, which Bernacchi, with equal generosity, willingly consented to bestow; and thus was perfected the talent of the most remarkable singer, perhaps, who has ever lived.

After a second visit to Vienna in 1728, Farinelli went several times to Venice, Rome, Naples, Piacenza, and Parma, meeting and vanquishing such formidable rivals as Gizzi, Nicolini, Faustina, and Cuzzoni, and everywhere loaded with riches and honours. In 1731 he visited Vienna for the third time. It was at this point that he modified his style, from one of mere brilliance and *bravura*, which, like a true pupil of Porpora, he had hitherto practised, to one of pathos and simplicity. This change is said to have been suggested by the Emperor Charles VI. 'You have,' he said, 'hitherto excited only astonishment and admiration, but you have never touched the heart; it would be easy to you to create

[1] D'Urfey wrote his song 'Joy to great Cæsar' in honour of Charles II. to 'divisions' on this bass; it must, therefore, have been composed before 1685.

emotion, if you would but be more simple and more expressive!' Farinelli adopted this admirable counsel, and became the most pathetic, as he was still the most brilliant, of singers.

Returning once more to Italy, he revisited with ever-increasing renown Venice, Rome, Ferrara, Lucca, and Turin. In 1734 he made his first journey to England. Here he arrived at the moment when the opposition to Handel, supported by the nobles, had established a rival Opera, with Porpora for composer, and Senesino, who had quarrelled with the great German, for principal singer. The enterprise, however, did not succeed, but made debts to the amount of £19,000. At this juncture Porpora naturally thought of his illustrious pupil, who obeyed the summons, and saved the house. He made his first appearance at the Theatre, Lincoln's Inn, in 'Artaserse,' the music of which was chiefly by Riccardo Broschi, his own brother, and Hasse. The most favourite airs were 'Pallido il sole,' set by Hasse and sung by Senesino; 'Per questo dolce amplesso,' by the same, and 'Son qual nave,' by Broschi, both the latter being sung by Farinelli. In the last, composed specially for him, the first note (as in the song in 'Eomene') was taken with such delicacy, swelled by minute degrees to such an amazing volume, and afterwards diminished in the same manner to a mere point, that it was applauded for full five minutes. After this, he set off with such brilliance and rapidity of execution that it was difficult for the violins of those days to accompany him. He sang also in 'Onorio,' 'Polifemo,' and other operas by Porpora; and excited an enthusiastic admiration among the dilettanti which finally culminated in the famous ejaculation of a lady in one of the boxes (perpetuated by Hogarth in the Rake's Progress)—'One God and one Farinelli!' In his first performance at Court, he was accompanied by the Princess Royal, who insisted on his singing two of Handel's songs at sight, printed in a different clef, and composed in a different style from any to which he had ever been accustomed. He also confirmed the truth of the story, that Senesino and himself, meeting for the first time on the same stage, 'Senesino had the part of a furious tyrant to represent, and Farinelli that of an unfortunate hero in chains; but, in the course of the first song, he so softened the obdurate heart of the enraged tyrant that Senesino, forgetting his stage character, ran to Farinelli and embraced him in his arms.' The Prince of Wales gave Farinelli a 'fine wrought-gold snuff-box, richly set with diamonds and rubies, in which was enclosed a pair of diamond knee-buckles, as also a purse of one hundred guineas.' This example was followed by most of the courtiers, and the presents were duly advertised in the Court Journal. His salary was only £1500, yet during the three years 1734, 5, and 6, which he spent in London, his income was not less than £5000 per annum. On his return to Italy, he built, out of a small part of the sums acquired here, 'a very superb mansion, in which he dwelt, choosing to dignify it with the significant appellation of the *English Folly*.'

Towards the end of 1736, Farinelli set out for Spain, staying a few months in France by the way; where, in spite of the ignorance and prejudice against foreign singers which then distinguished the French, he achieved a great success. Louis XV heard him in the Queen's apartments, and applauded him to an extent which astonished the Court (Riccoboni). The King gave him his portrait set in diamonds, and 500 louis d'or. Though the singer, who had made engagements in London, intended only a flying visit to Spain, his fortune kept him there nearly 25 years. He arrived in Madrid, as he had done in London, at a critical moment. Philip V, a prey to melancholy depression, neglected the affairs of the state, and refused even to preside at the Council. The Queen, hearing of the arrival of Farinelli, determined to try the effect of his voice upon the King. She arranged a concert in the next room to that which the King occupied, and invited the singer to perform there a few tender and pathetic airs. The success of the plan was instantaneous and complete; Philip was first struck, then moved, and finally overcome with pleasure. He sent for the artist, thanked him with effusion, and bade him name his reward. Farinelli, duly prepared, answered that his best reward would be to see the monarch return to the society of his Court and to the cares of the state. Philip consented, allowed himself to be shaved for the first time for many weeks, and owed his cure to the powers of the great singer. The Queen, alive to this, succeeded in persuading the latter to remain at a salary of 50,000 francs, and Farinelli thus separated himself from the world of art for ever. He related to Burney that during 10 years, until the death of Philip V, he sang four songs to the King every night without change of any kind. Two of these were the 'Pallido il sole' and 'Per questo dolce amplesso' of Hasse; and the third, a minuet on which he improvised variations. He thus repeated about 3,600 times the same things, and never anything else: he acquired, indeed, enormous power, but the price paid for it was too high. It is not true that Farinelli was appointed prime minister by Philip; this post he never had: but under Ferdinand VI, the successor of Philip, he enjoyed the position of first favourite, superior to that of any minister. This king was subject to the same infirmity as his father, and was similarly cured by Farinelli, as Saul was by David. His reward this time was the cross of Calatrava (1750), one of the highest orders in Spain. From this moment his power was unbounded, and exceeded that ever obtained by any singer. Seeing the effect produced on the King by music, he easily persuaded him to establish an Italian opera at Buen-retiro, to which he invited some of the first artists of Italy. He himself was appointed the chief manager. He was also employed frequently in political affairs, was consulted constantly by the minister La Enseñada, and was especially con-

sidered as the agent of the ministers of those European Courts which were opposed to the family treaty proposed by France. (Bocous.) In all his prosperity, Farinelli ever showed the greatest prudence, modesty, and moderation: he made no enemies, strange as it may seem, but conciliated those who would naturally have envied him his favour with the King. Hearing one day an officer in the anti-chamber complain of the King's neglect of his 30 years' service, while riches were heaped on 'a miserable actor,' Farinelli begged a commission for the grumbler, and gave it to him, to his great surprise, observing mildly that he was wrong to tax the King with ingratitude. According to another anecdote, he once requested an embassy for a courtier, when the King asked him if he was not aware that this grandee was a particular enemy of his: 'True,' replied Farinelli; 'but this is how I desire to take my revenge upon him.' He was as generous also as he was prudent. A story is told of a tailor who brought him a handsome gala-costume, and refused any payment, but humbly begged to hear one song from the incomparable artist. After trying in vain to change his resolution, Farinelli good-humouredly complied, and sang to the delighted tailor, not one, but several songs. Having concluded, he said: 'I too am rather proud; and that is the reason, perhaps, of my having some advantage over other singers. I have yielded to you; it is but just that you should yield in turn to me.' He then insisted on paying the man nearly double the value of the clothes.

While still at Madrid, he heard of the death of his former rival, teacher, and friend, Bernacchi. In a letter (in the possession of the present writer), dated April 13, 1756, he speaks with deep regret of the loss of one 'for whom he had always felt esteem and affection,' and condoles with his correspondent, the Padre Martini.

Shortly after the ascent of Charles III to the throne (1759), Farinelli received orders to leave the kingdom, owing probably to Charles's intention to sign the family pact with France and Naples, to which the singer had ever been opposed. He preserved his salary, but on condition that he should live at Bologna and not at Naples. Once more in Italy, after 25 years of exile, Farinelli found none of his friends remaining. Some were dead; others had quitted the country. New friends are not easily made after middle age; and Farinelli was now 57 years old. He had wealth, but his grandeur was gone. Yet he was more addicted to talking of his political career than of his triumphs as a singer. He passed the 20 remaining years of his life in a splendid *palazzo*, a mile from Bologna, contemplating for hours the portraits of Philip V, Elisabeth, and Ferdinand, in silence, interrupted only by tears of regret. He received the visits of strangers courteously, and showed pleasure in conversing with them about the Spanish Court. He made only one journey during this period, to Rome, where he expatiated to the Pope on the riches and honours he had enjoyed at Madrid. The Holy Father answered, 'Avete fatta tanta fortuna costà, perche vi avete trovato le gioie, che avete perdute in quà.'

When Burney saw him at Bologna in 1771, though he no longer sang, he played on the viol d'amour and harpsichord, and composed for those instruments: he had also a collection of keyed instruments in which he took great delight, especially a piano made at Florence in 1730, which he called *Rafael d'Urbino*. Next to that, he preferred a harpsichord which had been given to him by the Queen of Spain; this he called *Correggio*, while he named others *Titian, Guido*, etc. He had a fine gallery of pictures by Murillo and Ximenes, among which were portraits of his royal patrons, and several of himself, one by his friend Amiconi, representing him with Faustina and Metastasio. The latter was engraved by I. Wagner at London (fol.), and is uncommon; the head of Farinelli was copied from it again by the same engraver, but reversed, in an oval (4to), and the first state of this is rare: it supplied Sir J. Hawkins with the portrait for his History of Music. C. Lucy also painted Farinelli; the picture was engraved (fol.) in mezzotint, 1735, by Alex. Van Haecken, and this print is also scarce.

Fétis falls into an error in contradicting the story of Farinelli's suggesting to the Padre Martini to write his History of Music, on the ground that he only returned to Italy in 1761, four years after the appearance of the first volume, and had no previous relations with the learned author. The letter quoted above shows that he was in correspondence with him certainly as early as April 1756, when he writes in answer to a letter of Martini, and, after adverting to the death of Bernacchi, orders twenty-four copies of his work, bound in red morocco, for presents to the Queen and other notabilities of the Court. It is, therefore, quite possible that their correspondence originated even long before this. They remained in the closest intimacy until death separated them by the decease of Farinelli, July 15, 1782, in the 78th year of his age.

Martinelli speaks in glowing terms of this great artist, saying that he had 7 or 8 notes more than ordinary singers, and these perfectly sonorous, equal, and clear; that he had also much knowledge of music, and was a worthy pupil of Porpora. Mancini, a great master of singing and a fellow-pupil of Bernacchi with Farinelli, speaks of him with yet more enthusiasm. 'His voice,' he says, 'was thought a marvel, because it was so perfect, so powerful, so sonorous, and so rich in its extent, both in the high and the low parts of the register, that its equal has never been heard in our times. He was, moreover, endowed with a creative genius which inspired him with embellishments so new and so astonishing that no one was able to imitate them. The art of taking and keeping the breath, so softly and easily that no one could perceive it, began and died with him. The qualities in which he excelled were the evenness of his voice, the art of swelling its sound, the

portamento, the union of the registers, a surprising agility, a graceful and pathetic style, and a shake as admirable as it was rare. There was no branch of the art which he did not carry to the highest pitch of perfection . . . . The successes which he obtained in his youth did not prevent him from continuing to study; and this great artist applied himself with so much perseverance that he contrived to change in some measure his style and to acquire another and superior method, when his name was already famous and his fortune brilliant.' Such was Farinelli, as superior to the great singers of his own period as they were to those of more recent times. [J.M.]

FARINELLI, GIUSEPPE, composer, born at Este, May 7, 1769; in 1785 entered the conservatorio 'De' Turchini' at Naples, where he studied accompaniment under Fago, and composition under Sala and Tritto. In 1808 he was in Venice, and 1810–17 at Turin. In 1819 he was appointed chapel-master at Trieste, where he died Dec. 12, 1836. He composed an immense number of operas in avowed imitation of Cimarosa, which however were more successful than the majority of imitations. A duet he introduced into the 'Matrimonio Segreto' has been mistaken for Cimarosa's own composition. He also wrote masses, a 'Stabat' in two parts, and other church music. [M.C.C.]

FARMER, JOHN, 'practitioner in the art of Musique' in the latter part of the 16th century, published in 1591 a little tract entitled 'Divers and sundrie waies of two Parts in one, to the number of fortie upon one playn Song; sometimes placing the Ground above and the parts benethe, and otherwise the Ground benethe and the parts above,' etc. He was one of the ten composers employed by T. Este to harmonise the tunes for his 'Whole Book of Psalms' published in 1592. In 1599 he published his 'First Set of English Madrigals to Foure Voyces,' in the address 'To the Reader' prefixed to which he says he has fitly 'linkt' his 'Musicke to number,' and given to each 'their true effect.' Both this work and his tract are dedicated to the Earl of Oxenford, whom the author describes as 'my very good Lord and Master.' Farmer contributed to 'The Triumphes of Oriana,' 1601, the madrigal 'Faire nimphes I heard one telling.' Nothing is known of his biography. [W.H.H.]

FARMER, THOMAS, Mus. Bac., was originally one of the Waits of London, and graduated at Cambridge in 1684. He composed instrumental music for the theatre and contributed some songs to 'The Theater of Music,' 1685–87, and to D'Urfey's Third Collection of Songs, 1685. In 1686 he published 'A Consort of Musick in four parts, containing thirty-three Lessons beginning with an Overture,' and in 1690 'A Second Consort of Musick in four parts, containing eleven Lessons, beginning with a Ground.' Purcell composed an Elegy, written by Nahum Tate, upon his death (printed in Orpheus Britannicus, ii. 35) from which it may be inferred that he died young. [W.H.H.]

FARNABY, GILES, Mus. Bac., was of the family of Farnaby of Truro, and nearly related to Thomas Farnabie, the famous Kentish schoolmaster. He commenced the study of music about 1580, and on July 9, 1592, graduated at Oxford as Bachelor of Music. He was one of the ten composers employed by Thomas Este to harmonise the tunes for his 'Whole Book of Psalms,' published in 1592. In 1598 he published 'Canzonets to foure voyces, with a song of eight parts,' with commendatory verses prefixed by Antony Holborne, John Dowland, Richard Alison, and Hugh Holland. A madrigal by Farnaby, 'Come, Charon, come,' is extant in MS. [W.H.H.]

FARNESE, MARIANNA, a seconda donna who appeared in London about the years 1776 and 7. She took part in Traetta's 'Germondo,' and also played Calipso in his 'Telemaco.' [J.M.]

FARRANT, JOHN. There were two musicians of this name, who both flourished about the year 1600. The elder was organist of Salisbury Cathedral, and the other organist of Christ's Hospital, London. Nothing more is known of their lives. [W.H.H.]

FARRANT, RICHARD, was one of the Gentlemen of the Chapel Royal in the sixteenth century. The date of his first appointment is not known, but he resigned in April, 1564, on becoming Master of the Children of St. George's Chapel, Windsor, of which he is said to have been also a lay vicar and organist. During his tenure of office at Windsor he occupied 'a dwelling house within the Castle, called the Old Commons.' On Nov. 5, 1569, he was reappointed a Gentleman of the Chapel Royal, and remained such until his death, which occurred on Nov. 30, 1580. Farrant's church music merits all the eulogy which has been bestowed upon it for solemnity and pathos. His service printed by Boyce in G minor is given by Tudway (B. Museum, Harl. MSS. 7337 and 8) in A minor, and called his 'High Service.' His two anthems, 'Call to remembrance' and 'Hide not Thou Thy face' were for many years performed on Maundy Thursday during the distribution of the royal bounty. The beautiful anthem, 'Lord, for Thy tender mercies' sake' (the words from Lydley's Prayers), has long been assigned to Farrant, although attributed by earlier writers to John Hilton. Tudway (Add. MSS. 7340) gives another anthem—'O Lord, Almighty,' full, 4 voices—as his, but this is questionable.

His son, DANIEL, was one of the first authors who set lessons 'lyra way' for the viol, after the manner of the old English lute or bandora, in the time of Charles I. [W.H.H.]

FARRENC, ARISTIDE, born at Marseilles April 9, 1794, died in Paris Feb. 12, 1869, composed some pieces for the flute, but is best known as a writer on music. He took an important part in the 2nd edition of Fétis's 'Biographie universelle,' and wrote the biographical notices in Madame Farrenc's 'Trésor des Pianistes.' He also contributed critiques to 'La France

musicale,' and 'La Revue de Musique ancienne et moderne' (Rennes 1858). Some of his valuable notes and unpublished articles are among the MSS. in the library of the Paris Conservatoire.

His wife LOUISE—born in Paris May 31, 1804; died there Sept. 15 1875—was a sister of the sculptor Auguste Dumont, and aunt of Ernest Reyer. She studied under REICHA, and at an early age could compose both for the orchestra and piano. She married in 1821, and made several professional tours in France with her husband, both performing in public with great success. Madame Farrenc was not only a clever woman, but an able and conscientious teacher, as is shown by the many excellent female pupils she trained during the thirty years she was professor of the piano at the Conservatoire (Nov. 1842–Jan. 1873). Besides some remarkable études, sonatas, and pieces for the pianoforte, she composed sonatas for piano and violin or cello, trios, two quintets, a sestet, and a nonet, for which works she obtained in 1869 the prize of the Académie des Beaux Arts for chamber-music. She also wrote two symphonies and three overtures for full orchestra, and several of her more important compositions have been performed at the Conservatoire concerts. More than by all these however her name will be perpetuated by the 'Trésor des Pianistes,' a real anthology of music, containing chefs-d'œuvre of all the classical masters of the clavecin and pianoforte from the 16th century down to Weber and Chopin, as well as more modern works of the highest value. [TRÉSOR DES PIANISTES.] [G.C.]

FASCH, CARL FRIEDRICH CHRISTIAN, founder of the 'Singakademie' at Berlin, born Nov. 18, 1736, at Zerbst, where his father was Capellmeister. As a child he was delicate, and much indulged. He made rapid progress on the violin and clavier, and in the rudiments of harmony. After a short stay at Coethen, where he made his first attempts at composition in church-music, he was sent to Strelitz. Here he continued his studies under Hertel, in all branches of music, but especially in accompaniment, at that time a difficult art, as the accompanyist had so little to guide him. In 1751 Linicke, the court clavierist, having declined to accompany Franz Benda, Fasch offered to supply his place at the harpsichord, and Benda's praises incited him to still greater efforts. After his return to Zerbst he was sent to complete his education at Klosterbergen near Magdeburg. Benda had not forgotten their meeting, and in 1756, when just 20, Fasch was appointed on his recommendation accompanyist to Frederic the Great. His coadjutor was no less a person than Emmanuel Bach; they took it in turns to accompany the King's flute-concertos, and as soon as Fasch had become accustomed to the royal amateur's impetuous style of execution his accompaniments gave every satisfaction. The Seven Years War put an end to Frederic's flute-playing, and as Fasch received his salary in paper, worth only a fifth part of its nominal value,—a misfortune in which he anticipated Beethoven—he was compelled to maintain himself by giving lessons. For his lessons in composition he made a collection of several thousand examples. About the same time he wrote several most ingenious canons, particularly one for 25 voices containing five canons put together, one being in seven parts, one in six and three in four parts. After the battle of Torgau the King granted him an addition of 100 thalers to his salary, but the increase covered the direction of the opera, which was put into his hands from 1774 to 76. After the war of the Bavarian succession Frederic gave up his practice, and Fasch was free to follow his natural inclination for church music. In 1783, incited by a 16-part Mass of Benevoli's, which Reichardt had brought from Italy, he wrote one for the same number of voices, which however proved too difficult for the court-singers. He retained his post after Frederic's death, but occupied himself chiefly with composition and teaching. In the summer of 1790, as he himself tells us, he began choral-meetings in the summer-house of Geheimrath Milow, which resulted in the 'Singakademie,' an institution which under his pupil and successor Zelter became very popular and exercised an important influence on musical taste in Berlin for many years. Before his death Fasch was twice visited by Beethoven, who spent some time in Berlin in the summer of 1796. On the first occasion, June 21, he heard a chorale, the three first numbers of Fasch's mass, and several movements from his 119th Psalm, and he himself extemporised on one of the subjects of the latter. On the 28th he reappeared and again extemporised, to the delight of Fasch's scholars, who, as Beethoven used to say, pressed round him and could not applaud for tears (Thayer's 'Beethoven,' ii. 13). The Academy at that date was about 90 strong, but at the time of Fasch's death, Aug. 3, 1800, it had increased to 147. In accordance with a wish expressed in his will, the Academy performed Mozart's Requiem to his memory—for the first time in Berlin. The receipts amounted to 1200 thalers, an extraordinary sum in those days, and were applied to founding a Fund for the perpetual maintenance of a poor family. In 1801 Zelter published his Life—a brochure of 62 pages 4to., with a portrait. In 1839 the Academy published Fasch's best sacred works in 6 volumes. A 7th, issued by the representatives of Zelter, contains the mass and the canon above alluded to. Of his oratorio 'Giuseppe riconosciuto,' performed in 1774, one terzetto alone remains, Fasch having destroyed the rest, together with several other works composed before the 16-part mass. As a master of composition in many parts, Fasch is the last representative of the great school of sacred composers which lasted so long in Italy, and his works are worth studying. They combine the severity of ancient forms with modern harmony and a fine vein of melody, and constitute a mine which would well repay investigation. [F.G.]

FAUST. Opera in 5 acts; words after Goethe, by Barbier and Carré; music by Gounod. Pro-

duced at the Théatre Lyrique Mar. 19, 1859; at Her Majesty's Theatre, as 'Faust' June 11, 63; at the Royal Italian Opera, Covent Garden, as 'Faust e Margherita,' July 2, 63; in English (by Chorley), as 'Faust,' at Her Majesty's, Jan. 23, 64. In Germany as 'Margarethe.'

Music to Goethe's Faust was composed by Lindpainter, and appears to have been produced at Stuttgart in June 1832; also by Prince Radziwill, the score of which was published in 1836. Spohr's Faust (words by Bernhard), a romantic opera in 2 acts, is in no respect connected with Goethe's play. It was composed at Vienna in 1813 for the Theatre an der Wien, but was first performed at Frankfort in March 1818, and was for many years a great favourite. It was produced in London by a German company at the Prince's Theatre May 21, 1840; and in Italian at Covent Garden under Spohr's baton July 15, 52. [G.]

FAUSTINA BORDONI. See HASSE, SIGNORA.

FAUX-BOURDON, or *Falsobordone*, a simple kind of Counterpoint to the Church Plain Song; in other words, a harmony to the ancient chant. The first kind of variation from strictly unisonous singing in the Middle Ages was the 'Organum,' or simple aggrandisement of multitudinous choral effect by the additions of octaves above and below the Plain Song or melody, answering to the accompaniment of the diapasons by principal and bourdon stops in the modern organ. Other parallel concords were also (as in the 'mixture' organ stops) blended with the octaves—as the fifth, and even the fourth. These appear to have been used as early as the 8th century. After the Organum the next improvement was the 'Diaphonum' and 'Descant,' and by the 14th century there are historical intimations that these had led, by a natural development, to the use of 'Faux bourdon' at Avignon, whence it was taken to Rome on the return of the Papal Court after its seventy years absence from that city. Hawkins (History, ch. 56) mentions an English MS. tract, by one Chilston, preserved in the 'Manuscript of Waltham Holy Cross,' most likely of the 14th century, giving rules and directions 'for the sight of descant . . . . and of *Faburdon*.' Gaforius (1451–1522), who is justly considered the father of the artistic music of the great school which culminated in Counterpoint à la Palestrina, as also Adam da Fulda, about the same period, are among the earliest writers who speak of this kind of harmony. M. Danjou has discovered in the Library of S. Mark, Venice, treatises by Gulielmus Monachus, from which it is plain that in the 15th century the faux-bourdon was held in equal honour in England and in France.

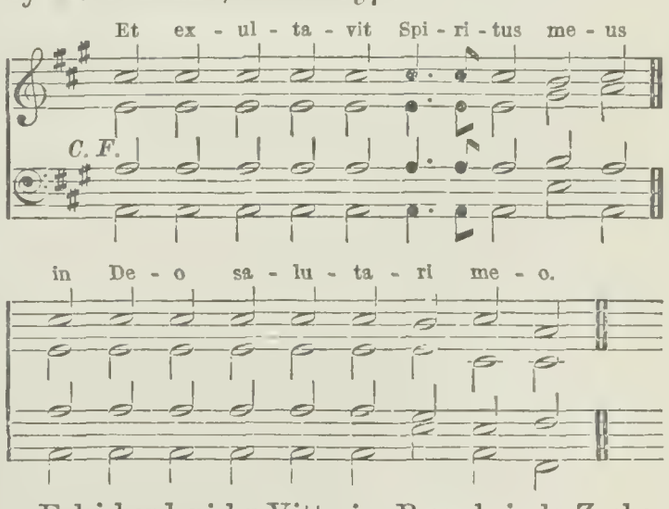
The English term Fa-burden is evidently a corruption from the French and Italian. Burden, or Burthen, is used both for the refrain of a part song or chorus, and for a vocal accompaniment to dancing—

> 'Foot it featly here and there,
> And let the rest the *burden* bear.'

The word *Bordone*, and *Bourdon*, in its primary sense, is (in both languages) a pilgrim's staff; hence, from similarity in form, the bass-pipe, or drone, of the bag-pipe; and thence again simply a deep bass note. As the earliest *Falsi bordoni* of which we have specimens are principally formed, except at their cadences, by successions of fourths and sixths below the Plain Song melody, such an accompanying bass, to those who had hitherto been accustomed to use the low octaves of the organum, and to consider thirds and sixths inadmissible in the harmonised accompaniment of the Gregorian Chant, would sound *false*; and this application of the meaning of the *falso* and *faux* seems a more rational derivation than that sometimes given from *falsetto* and *falsette*, as implying the combination of the high voices with the low in Falso Bordone harmony.

The following example, from a [1]MS. copied from authentic sources at [2]Rome, will give a better idea of the nature of this kind of Counterpoint than any verbal description. It is a Faux-bourdon, of the 15th century, on the 2nd tone (transposed from D to G); originally written for 3 voices with the canto fermo in the alto part; and with a soprano part, *ad libitum*, added by Baini:—

The same harmony (in 4 parts) is given by Alfieri (1840) a 5th higher. A Faux-bourdon on the same tone (transposed into F♯) is given by M. C. Frank, Paris 1857:—



Falsi bordoni by Vittoria, Bernabei, de Zacha-

[1] 'Octo Melodiae octo Modorum harmonice factae ut modulabantur saeculo VII., ad praescriptum Adami de Fulda, et Franchini Gaforii.'

[2] For this and similar specimens of harmonies to other tunes, see 'Accompanying Harmonies of Plain Song,' by Rev. T. Helmore, Brief Directory, p. v.

riis, and Viadana will be found in Proske's Musica Sacra, tom. iii., Liber Vesperarum. [T.H.]

FAVORITE, LA. Opera in 4 acts; words by Royer and Waëtz, music by Donizetti. Produced at the Académie royale Dec. 2, 1840; in London, as La Favorita, at Her Majesty's, Feb. 16, 47.

FAWCETT, JOHN, born at Bolton-le-moors, Lancashire, in 1789, was originally a shoemaker, but abandoned that calling to follow the profession of music in his native town. He composed three sets of Psalm and Hymn Tunes, published at various periods under the titles of 'The Voice of Harmony,' 'The Harp of Zion,' and 'Miriam's Timbrel,' which are still very popular in Lancashire. In 1840 he edited and arranged the accompaniments to a collection of psalm and hymn tunes and other pieces selected by Joseph Hart, the music publisher, entitled 'Melodia divina.' An oratorio of his composition, called 'Paradise,' was published in 1853. He died at Bolton, Oct. 26, 1867. His third son,

JOHN FAWCETT, jun., Mus. Bac., was born about 1824, and when only eleven years old obtained the appointment of organist at St. John's Church, Farnworth. Seven years later he succeeded an elder brother as organist of the parish church, Bolton. In 1845, leaving a sister to discharge his duties at Bolton, he came to London and entered as a pupil at the Royal Academy of Music, where he studied under Sterndale Bennett. During his stay in London (about twelve months) he officiated as organist of Curzon Chapel. On Nov. 4, 1852, he was admitted to the degree of Bachelor of Music at Oxford, his exercise, a cantata, entitled 'Supplication and Thanksgiving,' performed on the previous day, being highly commended by the Professor of Music, Sir H. R. Bishop. Fawcett died, after a short illness, at his residence in Manchester, July 1, 1857. [W.H.H.]

FAYOLLE, FRANÇOIS JOSEPH MARIE, born in Paris Aug. 15, 1774; after a brilliant career at the Collège de Juilly, entered the corps des ponts et chaussées in 1792, and became 'chef de brigade' of the École polytechnique on its foundation in 1794. Here, under the instruction of Prony, Lagrange, and Monge, he studied the higher mathematics, but without neglecting literature, and with Fontanes' assistance translated a great part of the Æneid. Of his verses the following line has alone survived:—

'Le temps n'épargne pas ce qu'on a fait sans lui.'

Though forgotten as a mathematician and a poet, Fayolle has acquired a solid reputation for his services to musical literature. He studied harmony under Perne, and the violoncello under Barni, but abstained from printing his compositions; and contented himself with publishing 'Les quatre Saisons du Parnasse' (Paris 1805–9), a literary collection in 16 vols. 12mo. for which he wrote many articles on music and musicians. He also furnished the greater part of the biographical notices in the 'Dictionnaire historique des Musiciens,' published under the names of Choron and himself (Paris 1810–11), a work to which Fétis is much indebted. He collected materials for a History of the Violin, of which however only fragments appeared, under the title 'Notices sur Corelli, Tartini, Gaviniés, Pugnani, et Viotti, extraites d'une histoire du violon' (Paris 1810). After the fall of Napoleon, Fayolle came to England, where he taught French, and wrote for the 'Harmonicon.' On the eve of the Revolution of 1830 he returned to Paris, and resumed his old occupation as a musical critic. Among his later works may be mentioned a pamphlet called 'Paganini et Bériot' (Paris 1830), and the articles on musicians in the supplement to Michaud's 'Biographie Universelle.' He died Dec. 2, 1852, at Ste. Perrine, a house of refuge in Paris. [G.C.]

FAYRFAX, ROBERT, Mus. Doc., of an ancient Yorkshire family, was born in the latter part of the 15th century. He was of Bayford, Hertfordshire, and is supposed to have held the appointment of organist or chanter of St. Alban's Abbey early in the 16th century. It appears from the Privy Purse Expences of Elizabeth of York that on March 28, 1502 (the Princess being then at St. Alban's), Fayrfax was paid 20*s.* 'for setting an Anthem of oure lady and Saint Elizabeth.' In 1504 he took the degree of Doctor of Music at Cambridge, and in 1511 was admitted to the same degree at Oxford. He was buried in St. Alban's Abbey, under a stone afterwards covered by the mayor's seat. Several of his compositions are extant in MS. in the Music School, Oxford, and the British Museum. In the latter library, Add. MSS. 5465, is a volume of MS. old English songs for 2, 3, and 4 voices by composers of the 15th and 16th centuries formerly belonging to him, and afterwards in the possession of General Fairfax, at whose death it passed into the hands of Ralph Thoresby of Leeds. Four three-part songs by Fayrfax are printed by John Stafford Smith in his Old English Songs, and others by Hawkins and Burney. [W.H.H.]

FELDLAGER IN SCHLESIEN, EIN, opera in 3 acts, words by Rellstab, music by Meyerbeer; written and composed in memory of Frederick the Great for the opening of the Berlin Opera house—burnt Aug. 18, 1843; re-opened Dec. 7, 44. It was performed with extraordinary applause at Vienna Feb. 17, 47, with Jenny Lind as Vielka; 80 florins were given for places, and Meyerbeer was called on ten times. The Feldlager appears never to have been played either in France or England, but some of the music was afterwards used up in the Etoile du Nord. [G.]

FELIX MERITIS, an institution in Amsterdam that includes with the performance of music the cultivation of letters, art, and science. It occupies a building architecturally important, with a large concert-room, library, and observatory, situated on the Keizersgracht, one of the larger canals. Orchestral concerts take place in the winter, similar to those of the London Philharmonic and the Crystal Palace: they are

at the present time conducted by the eminent Dutch musician, Heer Joh. J. H. Verhulst. The usual number is 10, and the subscription is equivalent to £5. The early history of Felix Meritis has been narrated by Professor Jorisson on the occasion of the Centenary, Nov. 2, 1877. It was founded in 1777, beginning its existence on the Leliegracht (Lily Canal) of Amsterdam. The founders intended it to be 'for the furtherance of laudable and useful arts and sciences; the augmentation of reason and virtue; the increase and prosperity of trade, navigation, agriculture, and fishery,' etc., etc. But Felix began at once with music and fine art, adding literature to the scheme two years later. The original locale soon proved to be too small, and in May 1782 the members removed to the Vorburgwal. In 1785 continued increase determined the erection of the present building on the Keizersgracht, completed three years after, and with 400 members, instead of, as at first, 40. (On May 1, 1876, the number of members of all classes was 324.) The wave of disturbance caused by the French Revolution washed over Felix Meritis, and in 1792, through want of funds, the concerts ceased. However, the leaders of the institution would not allow it to sink in the vortex of political speculation; and, in the abolition of societies throughout Holland this one was exempted. During the clatter of weapons the Muses were silent, but in 1800 the complement of members was again full, and in 1806 the reading-room, long closed during the prohibition of newspapers, opened again. In that year Louis Bonaparte, made King of Holland, offered his protection, which was declined, as was also the proposal that the public business of the country should be carried on in the building. Napoleon I. and Marie Louise, were however later received in it. In these troubled times the music of Felix Meritis tended to soften the feelings of distress and almost despair of the Amsterdam patriots; yet that solace ceased once more towards the close of 1813, the country being in a state of insurrection against the French. After 1815 came peace and the gentle arts again, and within the last thirty years great has been the spiritual harvest of the 'happy through their deserts'!

The name Felix Meritis was more than once applied by Robert Schumann to Felix Mendelssohn; see 'Gesammelte Schriften' (Leipzig, 1854), i. 219; also i. 191, 92, and 93. [A.J.H.]

FELTON, Rev. William, born 1713, vicar-choral of Hereford Cathedral in the middle of the 18th century, was distinguished in his day as a composer for, and performer on, the organ and harpsichord. He published three sets of concertos for those instruments in imitation of those of Handel. Burney, in the life of Handel prefixed to his account of the Commemoration, relates, on the authority of Abraham Brown, the violinist, a droll anecdote of Felton's unsuccessful attempt, through Brown, to procure the name of Handel as a subscriber to the second set of these concertos. Felton also published two or three sets of lessons for the same instruments. He was one of the stewards of the Meeting of the Three Choirs at Hereford 1744, and at Gloucester 1745. 'Felton's Gavot' was long highly popular. He died Dec. 6, 1769. [W.H.H.]

FENTON, Lavinia, whose real name was Beswick, was an actress and singer who first appeared in 1726 at the Haymarket Theatre as the Parish Girl, in Gay's burlesque, 'The What d'ye call it,' and afterwards at Lincoln's Inn Fields Theatre, July 15, 1726, as Lucilla, in Sir W. Davenant's comedy, 'The Man's the Master.' She attracted no particular attention until she appeared as Polly Peachem in 'The Beggar's Opera,' on the first night of its performance, Jan. 29, 1728, when she 'became all at once the idol of the town; her pictures were engraven and sold in great numbers; her life written; books of letters and verses to her published; and pamphlets made of even her very sayings and jests.' This success led to her being entrusted with more important parts than had before been assigned to her. At the end of the season, after she had played Polly upwards of 60 times, she withdrew from the stage and went to live with Charles, third Duke of Bolton. On Oct. 21, 1751, his wife, from whom he had been separated many years, having died, the Duke married Lavinia Beswick at Aix, in Provence. She became a widow in 1754, died in January, 1760, at West Combe Park, Greenwich, and was buried in Greenwich Church, Feb. 3, 1760. [W.H.H.]

FEO, Francesco, one of the masters of the Neapolitan school, was born at Naples in 1699. The traditions of Greco and Scarlatti were still fresh there, and it was at the suggestion of the last named that Domenico Gizzi had opened the private school at which Feo learnt the art of singing and the principles of composition. His bent was essentially dramatic, as indeed was that of nearly all the Neapolitans of his epoch, with the exception of Durante, whose colder and gloomier temperament predisposed him towards the ecclesiastical severities of the Roman style. Feo, like Durante and Leo, passed some time at the Vatican as the pupil of Pitoni, but the influence of his master was not sufficient to divert him from Opera. His 'Ipermestra,' 'Ariana,' and 'Andromache' were all published at Rome itself, and apparently during his residence there. In 1740 he succeeded his old master Gizzi at Naples, and did much to establish the school as a nursery of great singers. Though addicted to the stage, Feo did not altogether neglect Church Music, and his work is distinguished by elevation of style and profound scientific knowledge. But a certain sensuousness, even in his sacred pieces, is suggested by the fact that Gluck borrowed the subject of a Kyrie by him for a chorus in one of his operas. [E.H.P.]

FERIAL AND FESTAL. In the Christian Church from very early times the term *Feria secunda* was used to denote Monday, *Feria tertia* Tuesday, and so on. Hence the word *Feria*, or *Ferial day*, came to denote a day marked by no special observance, either of a festal or a penitential character. So far as music is concerned,

the chief difference is that on the ferial days the music is less elaborate and ornate than on festal days, when it is more florid, for more voices, accompanied by the organ, etc. The two kinds are known respectively as the ferial use and festal use. [G.]

FERLENDIS, SIGNORA, daughter of an architect named Barberi, born at Rome about 1778. Her voice was a strong contralto, but somewhat hard and inflexible. Having studied with a teacher called Moscheri, she made her *début* at Lisbon. Here she had the advantage of some lessons from Crescentini, and here also (1802) she married Alessandro Ferlendis, the oboist, member of a very distinguished Italian family of players on the oboe and English horn. She appeared at Madrid in the next year, at Milan in 1804, and in 1805 at Paris (Théâtre Louvois) in Fioravanti's 'Capricciosa pentita.' She achieved there, however, no success in any other rôle but that one. Soon after this, she made her first appearance in London with Catalani in Cimarosa's 'Orazzi e Curiazzi.' She was 'a pretty good actress, and at that time first *buffa*; she was less liked than she deserved, for she had a very good contralto voice, and was far from a bad *buffa*. She would have been thought, too, to have acted the part of Orazzia well, had it not been for the comparison with Grassini, and for Catalani's then eclipsing everybody.' (Lord Mount-Edgcumbe.) She accompanied her husband to Italy in 1810; her later career is not known. [J.M.]

FERMATA is the Italian name for the sign 𝄐, which in English is commonly called a Pause, and signifies that the note over which it is placed should be held on beyond its natural duration. It is sometimes put over a bar or double bar, in which case it intimates a short interval of silence. Schumann, in the first movement of his 'Faschingsschwank in Wien' for the pianoforte, has the sign over the double bar in this manner, where the key changes from two flats to six sharps, and has also written 'Kurze Pause.' [C.H.H.P.]

FERNAND CORTEZ, OU LA CONQUÊTE DU MEXIQUE. Opera in 3 acts; words by Esménard and De Jouy, after Piron; music by Spontini. Produced at the Académie impériale Nov. 28, 1808; at Dresden, March 1812; after revision by the composer, at Paris, May 28, 1817, Berlin, Apr. 20, 1818.

FERRABOSCO (or FERABOSCO), ALFONSO, an Italian musician who settled in England in the middle of the 16th century, ranked among the first of the Elizabethan era. He composed motets, madrigals, and pieces for the virginals. His first book of madrigals was printed at Venice in 1542, and some of his motets at the same place in 1544. Morley (Introduction to Practical Music, 1597) speaks of a 'vertuous contention' between Ferrabosco and W. Byrd in making each to the number of 40 parts upon the plainsong of Miserere, 'without malice, envie, or backbiting,' 'each making other Censor of that which they had done.' And Peacham mentions another friendly contest between them which could best set the words of the madrigal, 'The nightingale so pleasant and so gay,' and awards the palm to Ferrabosco. Many of Ferrabosco's madrigals were printed in the two books of 'Musica Transalpina,' 1588 and 1597, and several of his other compositions are extant in MS. [W.H.H.]

FERRABOSCO, ALFONSO, the younger, probably son of the preceding, born at Greenwich about 1580, was one of the extraordinary grooms of the privy chamber of James I, and the instructor in music of Prince Henry, for his services in which respect he was rewarded in 1605 with an annuity of £50. In 1609 he published a folio volume of 'Ayres,' dedicated to Prince Henry, and prefaced by commendatory verses by Ben Jonson, Dr. Campion, and N. Tomkins. This work contains many of the songs in Ben Jonson's plays and masques. In the same year Ferrabosco published some Lessons for Viols, with some introductory lines by Ben Jonson. He was one of the contributors to the collection published in 1614 by Sir William Leighton under the title of 'The Teares or Lamentacions of a Sorrowfull Soule.' He composed numerous Fancies for viols. Antony Wood says he first set music lyra-way for the lute. In 1641 his name occurs in a warrant exempting the king's musicians from the payment of subsidies. He died in 1652. Pepys twice (1664 and 1667) mentions a lady named Ferrabosco as a good singer. At the latter date she was an attendant on the Duchess of Newcastle. She was probably a daughter of Alfonso the younger. A fine song by Ferrabosco, 'Shall I seek to ease my grief?' from the 'Ayres' above mentioned, is published by Dr. Rimbault (Novello). [W.H.H.]

FERRABOSCO, JOHN, Mus. Bac., organist of Ely Cathedral from 1662 to his death in 1682, was probably a son of Alfonso Ferrabosco the younger. He obtained his degree at Cambridge in 1671 'per literas regias.' Eight complete services and eleven anthems by him are preserved in MS. in the library of Ely Cathedral, some of which have often been erroneously ascribed to his presumed father. [W.H.H.]

FERRARA. The earliest and best-known musical academy in Ferrara was that of the 'Intrepidi,' founded in 1600 by Giambattista Aleotti d'Argenta for dramatic musical representation. The magistrates of the city allowed the academicians 100 scudi a year for public celebrations in their theatre. Previous to the founding of this academy, Ferrara could boast one of the most magnificent theatres of Italy, opened in 1484 by Ercole I, Duke of Ferrara, in which were celebrated the 'Feste Musicali,' those earliest forms of the musical drama universal in Italy in the 15th century. While the 'Orfeo' of Poliziano was represented at Mantua, the theatre of Ferrara witnessed the 'Cefalo' of Niccolò da Correggio, the 'Feast of Amphitrione

and Sosia,' and others. The 'Intrepidi' in 1607 represented with great pomp the Pastorale called 'La Filla di Sciro' by Guidubaldo Bonarelli.

Frescobaldi was a native of Ferrara and made his studies there. [C.M.P.]

FERRARESE DEL BENE, the sobriquet of Francesca Gabrielli, an Italian singer, native of Ferrara. When Burney was in Venice, in Aug. 1770, he heard at the Ospedaletto an orphan girl *la Ferrarese* with an 'extraordinary compass' and a 'fair natural voice.' She sang in London from 1784 to 87 in Cherubini's 'Giulio Sabino' and other parts, but without much success. In 1789 she was prima donna in Vienna. Mozart wrote for her the Rondo 'Al desio,' introduced into the part of the Countess in Figaro on its revival Aug. 89, and she played Fiordiligi in 'Così fan tutte' at its production Jan. 26, 90. Mozart did not think much of her, for in speaking of Allegrandi he says, 'she is much better than the Ferrarese, though that is not saying a great deal.' She probably owed her good fortune to her pretty eyes and mouth, and to her intrigue with da Ponte, with whom she lived as his mistress for three years. In the end she quarrelled with the other singers, and was sent from Vienna by the Emperor. [G.]

FERRARI, Benedetto, called 'della Tiorba,' an Italian musician, and composer of words and music for the species of Italian dramas called 'dramme per musica,' was born most probably at Reggio in 1597; as according to a letter, now in the archives of Modena, written by him to the Duke of Modena in 1623, his reputation as a musician, and especially as a player on the theorbo, was by that time considerable. It was largely owing to him that the 'dramma musicale' took such deep root in Italy and Germany, and herein lies his chief interest for us. His opera 'Andromeda,' set to music by Manelli and brought out at the Teatro San Cassiano at Venice in 1637, was the first opera performed before a mixed audience. In 1639 followed his 'Adone,' set by Monteverde, and 'Armida,' of which he wrote both words and music. Its success induced Ferrari to devote himself more to composition than before. He remained in Venice till 1644, when he was invited to Vienna by the Emperor Ferdinand. A ballet by him was performed at the Diet of Ratisbon in 1653. In the same year he was appointed maestro di capella to Duke Alfonso of Modena, on whose death in 1662 he was dismissed, but reappointed in 1674, and died in possession of the post Oct. 22, 1681. His librettos were collected and printed at Milan and Piacenza, and passed through several editions; none of these collections however are complete. The library at Modena contains several of his MSS., including the ballet 'Dafne in alloro' (Vienna, 1651). We have not sufficient materials to form any opinion on the style of his music. He published at Venice in 1638 'Musiche varie a voce sola,' in which, according to Burney, the term 'Cantata' occurs for the first time, although the invention of this kind of piece was claimed by Barbara Strozzi twenty years later. [F.G.]

FERRARI, Domenico, an eminent Italian violin-player, born at the beginning of the 18th century. He was a pupil of Tartini, and lived for a number of years at Cremona. About the year 1749 he began to travel, and met with great success at Vienna, where he was considered the greatest living violin-player. In 1753 he became a member of the band of the Duke of Würtemberg at Stuttgart, of which Nardini was at that time leader. If Ferrari was a pupil of Tartini, he certainly, according to contemporary critics, did not retain the style of that great master in after life. He had an astonishing ability in the execution of octave-runs and harmonics, and appears altogether to have been more a player than a musician. He twice visited Paris, and played there with great success. He died at Paris in 1780, according to report, by the hand of a murderer. Ferrari published a set of 6 Violin-Sonatas (Paris and London), which however are now forgotten. [P.D.]

FERRARI, Giacomo Gotifredo, a cultivated and versatile musician, son of a merchant at Roveredo, born there 1759. He learned the pianoforte at Verona, and the flute, violin, oboe, and double-bass at Roveredo, and studied theory under Pater Marianus Stecher at the convent of Mariaberg near Chur. After his father's death he accompanied Prince Lichtenstein to Rome and Naples, and studied for two years and a half under Latilla at Paisiello's recommendation. Here also he made the acquaintance of M. Campan, Marie Antoinette's master of the household, and went with him to Paris, where he was appointed accompanyist to the new Théâtre Feydeau. In 1793 the company was dispersed, and Ferrari shortly afterwards left France. Having travelled for some time he finally settled in London, where he composed a very large number of works, including 4 operas and 2 ballets. In 1804 he married Miss Henry, a well-known pianist. From 1809 to 1812 he suffered from loss of sight. In 1814 he went to Italy with Broadwood the pianoforte-maker, and visited Naples, Venice, etc., returning in 1816. He died in London Dec. 1842. He was an active teacher of singing, and published a 'Treatise on Singing' in 2 vols., of which a French translation appeared in 1827. His 'Studio di musica pratica e teorica' (London) is a useful treatise. Two of his French songs, 'Qu'il faudrait de philosophie' and 'Quand l'amour nacquit à Cythère,' were extremely popular in their day. His acquaintance with almost every contemporary musician of importance gives a historical value to his book 'Anedotti . . . occorsi nella vita di G. G. Ferrari,' 2 vols. London, 1830. Besides the operas, ballets, and songs already named, Ferrari composed an extraordinary quantity of music for the voice, pianoforte, flute, and harp. [F.G.]

FERREL, Jean François, musician in Paris about the middle of the 17th century, wrote

a small pamphlet 'A savoir que les maistres de dance, qui sont de vrays maistres larrons à l'endroit des violons de France, n'ont pas royale commission d'incorporrer ès leur compagnie les organistes et austres musiciens, comme aussy de leur faire païer redevance, démonstré par J. F. Ferrel, praticien de musique à Paris, natif de l'Anjou' (Paris, 1659). This was the signal for a contest lasting for 100 years, between the French musicians and the dancing-masters, whose chief, the 'roi des ménétriers,' claimed jurisdiction over all musicians. Hard words were exchanged on both sides, and after several law-suits, a decree of the Paris parliament in 1750 settled the question in favour of the musicians. Some of the pamphlets had curious titles; for example, 'La cloche felée, ou le bruit faict par un musicien qui ne veult être maistre de dance parce qu'il ne sait sur quel pied se tenir,' and 'Discours pour prouver que la danse dans sa plus noble partie n'a pas besoin des instrumens de musique, et qu'elle est en toute indépendante du violon.' [See FÉTIS.] [M.C.C.]

FERRETTI, GIOVANNI, born at Venice about 1540, composed five books of 'Canzoni' in 5 parts (Venice 1567-91), 2 books in 6 parts (Venice 1576-86), and another of 5-part madrigals (Venice 1588), all excellent examples of their kind. A madrigal of his, 'Siat' avertiti,' for 5 voices, is included in Webb's madrigals. [M.C.C.]

FERRI, BALDASSARE, one of the most extraordinary singers who ever lived, was born at Perugia, Dec. 9, 1610. He owed to an accident in his boyhood the operation by which he became a sopranist. At the age of 11 he entered the service of the Bishop of Orvieto as a chorister, and remained there until 1625, when Prince Vladislas of Poland, then on a visit at Rome, carried him off to his father's Court. In 1665 he was transferred to Ferdinand III, Emperor of Germany, whose successor, Leopold I, loaded him with riches and honours. This prince had a portrait of Ferri, crowned with laurels, hanging in his bed-chamber, and inscribed, 'Baldassare Perugino, Re dei Musici.' At the age of 65 he received permission to retire to his native country, with a passport, the terms of which indicated sufficiently the consideration in which he was held. He reached Italy in 1675, and died at Perugia, Sept. 8, 1680.

Ferri was made a Knight of S. Mark of Venice in 1643; and, therefore, probably visited Italy at that time. He aroused the greatest enthusiasm wherever he appeared; hundreds of sonnets were written in his honour, he was covered with roses in his carriage after simply singing a cantata, and at Florence a number of distinguished persons went three miles out of the town, to escort him into it. (Ginguené.) He is said also to have visited London, and to have sung here the part of 'Zephyr': but this must be a fable, as Italian opera did not begin here till 1692,—12 years after his death. It is true that in M. Locke's 'Psyche' (1671) there is a character called 'Zephyr'; but he has only four lines to speak, and none to sing. Ferri had, nevertheless, made one journey (before 1654) to Sweden, to gratify Queen Christina's wish to hear him. Ginguené says that his portrait was engraved with the inscription 'Qui fecit mirabilia multa'; but such a portrait (as far as the present writer knows) has never been seen. A medal was struck, bearing on one side his head crowned with bays, and on the other the device of a swan dying by the banks of Meander. Ferri was tall and handsome, with refined manners; and he expressed himself with distinction. He died very rich, leaving 600,000 crowns for a pious foundation.

His voice, a beautiful soprano, had an indescribable limpidity, combined with the greatest agility and facility, a perfect intonation, a brilliant shake, and inexhaustible length of breath. Although he seems to have surpassed all the evirati in brilliance and endurance, he was quite as remarkable for pathos as for those qualities. (Bontempi, *Historia Musica.*) [J.M.]

FERTÉ, PAPILLON DE LA, became in 1777, by purchase, 'Intendant des Menus-plaisirs' to Louis XVI, and as such had the direction of the 'Ecole Royale de chant' founded by the Baron de Breteuil, and of the opera after the municipality had given up the administration of it. In 1790 he published a reply to a pamphlet by the artists of the opera—'Mémoire justificatif des sujets de l'Académie royale de musique'—in which they demanded a reform of the administration. His son occupied the same post after the Restoration. [M.C.C.]

FESCA, FRIEDRICH ERNST, composer, born at Magdeburg, Feb. 15, 1789. His father was an amateur, and his mother a singer, pupil of J. A. Hiller, so he heard good music in his youth, and as soon as he could play the violin had taste enough to choose the quartets and quintets of Haydn and Mozart in preference to Pleyel's music, for which there was then a perfect rage in Germany. Having completed his elementary studies, he went through a course of counterpoint with Pitterlin, conductor of the Magdeburg theatre. On Pitterlin's death in 1804 he became a pupil of August Eberhardt Müller at Leipsic. Here he played a violin concerto of his own with brilliant success. In 1806 he accepted a place in the Duke of Oldenburg's band, but in the following year became solo violinist under Reichardt at Cassel, where he passed six happy years and composed his first seven quartets and first two symphonies, interesting works, especially when he himself played the first violin. In 1814, after a visit to Vienna, he was appointed solo violin, and in the following year concert-meister, to the Duke of Baden at Carlsruhe. During the next eleven years he wrote 2 operas, 'Cantemir' and 'Leila,' overtures, quartets, quintets, chorales, psalms and other sacred music. He died at Carlsruhe May 24, 1826, of consumption, after many years' suffering, which however had not impaired his powers, as his last works contain some of his best writing. His 'De profundis,' arranged in

4 parts by Strauss, was sung at his funeral. Fesca was thoughtful, earnest, and warmhearted, with occasional traits of humour in striking contrast to his keen sensibility and lofty enthusiasm for art. He appreciated success, but steadfastly declined to sacrifice his own perceptions of the good and beautiful for popularity. Fesca's rank as a composer has been much disputed. There is a want of depth in his ideas, but his melodies are taking and his combinations effective. His quartets and quintets, without possessing the qualities of the great masters, have a grace and elegance peculiar to himself, and are eminently attractive. His symphonies are feebly instrumented, but his sacred works are of real merit. In richness of modulation he approaches Spohr. A complete edition of his quartets and quintets (20 and 5 in number) has been published in Paris (Rimbault). His son, ALEXANDER ERNST, born at Carlsruhe May 22, 1820, died at Brunswick Feb. 22, 1849, was a pupil of Rungenhagen, Wilhelm Bach, and Taubert, and composer of trios for pianoforte, violin, and cello, and other chamber-music popular in their day. His best opera was 'Le Troubadour' (Brunswick, 1854). [M. C. C.]

FESTA, COSTANZO, one of the earliest composers of the Roman school, was born somewhere towards the close of the 15th century. He was elected a member of the Pontifical choir in 1517, and died April 10, 1545. He eventually became Maestro at the Vatican, and his nomination was so far singular that he was at that time the only Italian in a similar position throughout the Peninsula. His genius cannot be doubted, and Dr. Burney, who had been at the trouble of scoring a great number of his Madrigals, was astonished at the rhythm, grace, and facility of them. The Doctor calls one of Festa's Motetti, 'Quam pulchra es, anima mea,' a model of elegance, simplicity, and pure harmony, and says that 'the subjects of imitation in it are as modern, and that the parts sing as well, as if it were a production of the eighteenth century.' Festa, according to Baini, fell in his motets into a fashion too prevalent in his day, of setting distinct words to each voice. The Abbé ('Life of Palestrina,' vol. i. pp. 95–103) explains in great detail the lengths to which this absurd and undignified affectation was carried, and quotes with obvious and well-merited approval a rebuke administered by the Cardinal Capranica, in the pontificate of Niccolo V, to some singer who had asked him to admire the caprice. 'Mi pare,' said the Cardinal, 'di udir una mandra di porcelli, che grugniscono a tutta forza senza profferire però un suono articolato, non che una parola.'

The principal repertories for Festa's music are the collections which flowed from the presses of Gardano and of Scotto at Venice in the middle of the 16th century, and for which the curious enquirer must be referred to the Bibliographie of Eitner. The archives of the Pontifical chapel are rich in his MSS., and a celebrated Te Deum of his is still sung by the Pontifical choir at the election of a new Pope. Burney, in his History (iii. 245, 6) prints a motet and a madrigal of Festa's; and a Te Deum and motet are given in Bock's collection (vi. 31, 40). His madrigal 'Down in a flow'ry vale' ('Quando ritrovo la mia pastorella') enjoys the distinction of being the most popular piece of this description in England. [E. H. P.]

FESTING, MICHAEL CHRISTIAN, an eminent performer on, and composer for the violin, was the son of a flautist of the same names, who was a member of the orchestra of the King's Theatre in the Haymarket about 1727. Festing was at first a pupil of Richard Jones, leader of the band at Drury Lane, but subsequently studied under Geminiani. He first appeared in public about 1724. He became a member of the king's private band and first violin at an amateur association which met at the Crown and Anchor Tavern in the Strand, under the name of the Philharmonic Society. On the opening of Ranelagh Gardens in 1742 he was appointed director of the music as well as leader of the band.

Festing was one of the originators of the Society of Musicians. Being seated one day at the window of the Orange Coffee-house in the Haymarket in company with Weidemann, the flautist, and Vincent, the oboist, they observed two very intelligent looking boys driving milch asses. On inquiry they found them to be the orphans of Kytch, an eminent but imprudent German oboist, who had settled in London and then recently died, literally in the streets, from sheer want. Shocked by this discovery Festing consulted with Dr. Greene, his intimate friend, and other eminent musicians, and the result was the establishment of the Society of Musicians for the support and maintenance of decayed musicians and their families. Festing for many years performed gratuitously the duties of secretary to this institution. He died July 24, 1752. In September of that year his goods, books, and instruments were sold at his house in Warwick Street, Golden Square. He left an only son, the Rev. Michael Festing, rector of Wyke Regis, Dorset, who married the only child of his father's friend, Dr. Greene. From this union sprang many descendants to perpetuate the name of Festing, and not many years since an Hertfordshire innkeeper, bearing the names of Maurice Greene Festing, was living. Festing's compositions consist of several sets of solos for the violin; sonatas, concertos and symphonies for stringed and other instruments; part of the 3rd chapter of Habakkuk, paraphrased; Addison's Ode for St. Cecilia's day; Milton's Song on May morning; an Ode on the return of the Duke of Cumberland from Scotland in 1745; an ode 'For thee how I do mourn'; and many cantatas and songs for Ranelagh. Sir John Hawkins says that 'as a performer on the violin Festing was inferior to many of his time, but as a composer, particularly of solos for that instrument, the nature and genius whereof he perfectly understood, he had but few equals.' Festing had a brother of the name of John, an oboist and teacher of the flute, whose success in his profession was such that he

died in 1772 worth £8,000, acquired chiefly by teaching. [W. H. H.]

FESTIVALS. The earliest musical festivals of which any trustworthy record exists were held in Italy. At an interview between Francis I, King of France, and Pope Leo X at Bologna in 1515, the musicians attached to their respective courts combined and gave a performance, but no details of the programme have been preserved. In the early part of the 17th century there was a thanksgiving festival at St. Peter's at Rome on the cessation of the Plague, when a mass by Benevoli for six choirs was sung by more than 200 voices with organ accompaniment, the sixth choir occupying the highest part of the cupola. In France the first festival recorded is that which took place as a thanksgiving for the recovery of the eldest son of Louis XIV, when Lulli's 'Te Deum' (written to celebrate a similar happy event in His Majesty's own life in 1686) was performed by 300 musicians. In Bohemia the earliest festival was held at Prague in honour of the coronation of the Emperor Charles VI as King of Bohemia, when an opera by Fux was performed in the open air by a band of 200 and a chorus of 100 voices—a somewhat singular proportion of orchestral to vocal resources—and of this an account is given by Burney in his German Tour, vol. ii. p. 178. French musicians united at Paris in 1767 in a solemn service at the funeral of Rameau; and at Naples in 1774, at the burial of Jomelli, the service was rendered by 300 musicians. In Austria the earliest festivals were given by the Musical Institution at Vienna (Tonkünstler-Societät), by whose members, to the number of 400, oratorios were performed twice annually, in Advent and Lent, for charitable purposes, beginning with 1772.[1] In the same city there was a festival in honour of Haydn in 1808, at which the 'Creation' was performed, and at which the composer bade farewell to the world. More important, and in its dimensions approaching more nearly to the modern festival, was a performance given at Vienna in 1811, also in Haydn's honour, when the numbers are said to have been upwards of 700.

The greatest of the German festivals, the Lower Rhenish, had its origin in a 'Thuringian Musical Festival,' held at Erfurt in 1811, under the direction of Bischoff, the organist of Grankenhausen, whose example was imitated in 1817 when Johann Schornstein, the musical director at Elberfeld, gave a performance at that town in which the musicians of Düsseldorf also took part. At first the Lower Rhenish festivals were held alternately at Elberfeld and Düsseldorf, but in 1821 Cologne joined in the scheme, and the Musikfest took place there. In 1825 the festival was held at Aix la Chapelle, and, with the exception of 1827—the year of Beethoven's death—when Elberfeld once more took its place, it has been held at Düsseldorf, Aix, or Cologne. [Niederrheinische Musikfeste.]

In England the earliest festivals were those held at St. Paul's Cathedral in aid of the Sons of the Clergy Corporation, at which, since the year 1709, a full band and choir has annually assisted, the Royal Society of Musicians for many years undertaking to supply the orchestra. The second English festival established was that of 'The Three Choirs'—Gloucester, Worcester, and Hereford—which after having been held previously for some years for the enjoyment of the lay clerks and choristers, was in 1724 utilised as a means of securing an annual collection for the widows and orphans of the clergy of the three dioceses. [See Three Choirs Festivals.] In 1739 a festival, to which Handel lent his aid, was established in connection with the 'Fund for the Support of Decayed Musicians,' and this institution was in 1790 incorporated as 'The Royal Society of Musicians,' which still follows the ancient custom by giving an annual performance of the 'Messiah' in aid of its funds. In 1749 Handel conducted a festival at the Foundling Hospital in aid of that charity, and directed it annually until his death. [See Foundling Hospital.] Festivals were subsequently held at Cambridge in 1749 on the occasion of the Chancellor's installation; at Leeds in 1767 for the Leeds Infirmary then recently opened; at Birmingham in 1768 [see Birmingham]; at Beverly in 1769—at the opening of Snetzler's organ in the Minster; at Norwich in 1770 [see Norwich]; at Westminster Abbey in 1784 [see Handel Commemoration]; at Oxford in 1785; at Manchester in 1785; at Sheffield in 1786; at Derby, Winchester, and Salisbury—in celebration of the opening of Green's organ—in 1788; at Hull in 1789 in aid of the Infirmary; at Liverpool in 1790; at York in 1791 (held annually till 1802 and revived 1823) [see York]; at St. Margaret's, Westminster, in 1792—the first annual performance of the 'Messiah' in aid of the Westminster Hospital; and at Edinburgh in 1815. Many of these festivals were continued in subsequent years, and some are still held. The Sons of the Clergy Festival, the Three Choirs Festival, the Birmingham and Norwich Festivals, are now held triennially, and at Leeds, Liverpool, and Bristol, festivals of a similar character are also held every third year. So are the Handel Festivals of the Sacred Harmonic Society at the Crystal Palace, which after a preliminary trial in 1857 began their triennial existence in 1859. [Handel Festival.] The Edinburgh Orchestral Festivals are now held annually under the direction of the Reid Professor of Music, and festivals of importance have been established at Glasgow and Dundee.

Festivals of Parochial Choirs, which are now held annually in the majority of the cathedrals and at other large churches, were first organised about the year 1850, the Cheadle Association in the diocese of Lichfield being one of the earliest. The first festival of this nature on a large scale was held in Durham Cathedral in 1863. Next in order in the cathedral or diocesan festivals came Ely, Peterborough, Salisbury, and Norwich, and at York in 1861 there was a festival in the Minster with 2700 trained singers. Similar

[1] Hanslick's 'Concert-wesen in Wien,' p. 18.

services are now held annually in St. Paul's Cathedral, and the system has been adopted in Scotland, Ireland, and in the United States. [See CHARITY CHILDREN.] [C.M.]

FÉTIS, FRANÇOIS JOSEPH, born March 25, 1784, at Mons, died March 25, 1871, at Brussels, the most learned, laborious, and prolific musical littérateur of his time. He was the son of an organist at Mons, and early learned to play the violin, piano, and organ, completing his studies at the Paris Conservatoire. Boieldieu and Pradher were his masters for the piano, but he only succeeded in gaining the harmony prize in 1803, and the second 'second prix' for composition in 1807, scarcely as much as might have been expected from one who delighted to style himself the pupil of Beethoven. He married in 1806, and in 1811 pecuniary difficulties, caused by the loss of his wife's fortune, compelled him to retire to the Ardennes, where he remained till his appointment as organist and professor of music at Douai in Dec. 1813. In 1821 he succeeded Eler as professor of counterpoint and fugue at the Paris Conservatoire, and became librarian of that institution in 1827. In March 1833 he was appointed director of the Brussels Conservatoire and maitre de chapelle to the King of the Belgians, two important posts, which, besides ensuring him many gratifying distinctions, obliged him to take part in the labours of the Belgian Académie Royale, for which he wrote several interesting memoirs.

Fétis must be considered separately in his various capacities of composer, author of theoretical works, historian, and critic. As a composer he wrote much pianoforte music for 2 and 4 hands, chamber-music, duos, a quartet, quintets, and a sestet, overtures and symphonies for orchestra, operas and sacred music. His operas 'L'Amant et le Mari' (1820), 'Marie Stuart en Ecosse' (1823), 'La Vieille' (1826), and 'Le Mannequin de Bergame' (1832) were produced at the 'Opéra Comique' with some success, though they now seem feeble and antiquated. Among his sacred compositions we will only specify his 'Messes faciles pour l'orgue,' and his 'Messe de Requiem' composed for the funeral of the Queen of the Belgians (1850). The greater part of his church music is unpublished. Fétis's fame however rests not upon his compositions, but upon his writings on the theory, history, and literature of music. His 'Méthode élémentaire .... d'harmonie et d'accompagnement' (1824, 36, 41), which has been translated into English (Cocks & Co.) and Italian; his 'Solféges progressifs'; 'Manuel des principes de musique'; 'Traité élémentaire de musique' (Brussels 1831–32); 'Traité du chant en chœur'—translated by Helmore (Novello); 'Manuel des jeunes compositeurs'; 'Méthode des méthodes de piano'; and 'Méthode élémentaire de Plain Chant,' have been of great service to teachers, though some of them bear traces of having been written in haste for the publishers. Far above these must be ranked his 'Traité de l'accompagnement de la partition' (1829); his 'Traité complet de la théorie et de la pratique de l'harmonie' (1844), which has passed through many editions and been translated into several languages; and his 'Traité du contrepoint et de la fugue' (1824), a really classical work. These two last Fétis considered his best original productions, and looked to them for his permanent reputation. They were the more important in his eyes because he believed in the infallibility of his doctrines. Outside his own peculiar system of harmonic generation—the 'omnitonic' system, whose main principle is that harmonic combinations exist by which any given sound may be resolved into any key and any mode—he saw nothing but error and confusion. As a historian he was equally systematic and equally impatient of contradiction. Nevertheless, in his 'Biographie universelle des Musiciens,' and in his 'Histoire générale de la Musique' errors of detail and mistakes in chronology abound, while many of the opinions he advances are open to question. Easy as it may be however to find fault with these two standard works, it is impossible to do without them. The first edition of the 'Biographie' (Paris 1835–44) is especially defective, but it contains a remarkable introduction founded on the writings of Forkel, Gerber, Kiesewetter, Hawkins, and others. Fétis intended to use this introduction as material for a 'Philosophie de la Musique,' but had not time to accomplish it. The second edition of the 'Biographie' (Paris 1860–65) though more complete and more satisfactory than its predecessor, should still be consulted with discretion; its dates are still often wrong, and there are mistakes, especially in the articles on English musicians, which are almost ludicrous, and might have been avoided. [For Supplement see POUGIN.] Fétis unfortunately allows his judgment to be biassed by passion or interest. It is a pity that in his 'Histoire générale de la Musique' (Didot, 5 vols. 1869–76) he is not more just to some of his predecessors, such as Villoteau and Adrien de la Fage, whom he quotes freely but never without some depreciatory remark, thus forgetting the poet's words:—

'Ah! doit-on hériter de ceux qu'on assassine?'

In spite of this defect, and of a strong tendency to dogmatism, the 'Histoire générale de la Musique,' although a fragment—for it ceases at the 15th century—exhibits Fétis at his best. Another useful work is 'La Musique mise à la portée de tout le monde' (Paris 1830, 34, 47), which has been translated into German, English, Spanish, and even Russian. The same elevation and clearness appear in his innumerable articles and reviews, which were all incorporated in the 'Biographie,' the 'Curiosités historiques de la Musique' (Paris 1830), the 'Esquisse de l'histoire de l'harmonie' (Paris 1840, now very scarce), and other works already named. The 'Revue musicale' which he started in 1827, and continued till 35, was the foundation of the musical press of France. This short résumé of Fétis's labours will suffice to show the immense services

he rendered to musical instruction and literature. Had he been a little less one-sided, and a little more disinterested and fair, he would have been a model critic and littérateur.

His eldest son, EDOUARD, born at Bouvignes in Belgium, May 16, 1812, at an early age assisted his father, and edited the 'Revue musicale' from 1833 to 35. He is now art critic of the 'Indépendance Belge,' has edited the 5th vol. of 'Histoire générale de la Musique,' and has published 'Légende de Saint Hubert' (Brussels 1847), 'Les Musiciens Belges' (Brussels 1848), a useful work, and a 'Catalogue raisonné' (1877) of his father's valuable library purchased by the Government for the 'Bibliothèque Royale' of which E. Fétis is librarian. He is also professor of æsthetics to the Brussels Académie des Beaux Arts and member of the Académie Royale in Brussels. [G. C.]

FEVIN, ANTOINE, composer of the 16th century, whose works entitle him to a position amongst his contemporaries second alone to that of Josquin Deprés. We have only a few vague conjectures as to the actual circumstances of his life. Burney mentions Orleans as his birthplace, and later historians have accepted his statement. Indeed, there is little reason to dispute it, unless the existence of Fevin's compositions in MS. in the cathedral at Toledo, and the opinion of Spanish musicians, can make him a Spaniard, as Gevaert and Eslava would have him to be. There are some books of masses in the Vienna library containing three by 'Anthonius Fevin, pie memorie.' Ambros, in his History of Music (iii. 274) shows that the date of these books lies between 1514 and 1516, and assuming that Fevin died about this time, and moreover (as Glarean leads us to infer) that he died quite young, places his birth about 1490. We may, at any rate, accept these dates as approximately true, and at once see that it is scarcely correct to call Fevin a contemporary of Josquin. Although he died a few years before the great master, he was probably born 40 years after the date of Josquin's birth. Had it not been for his premature death, might not the 'Felix Jodoci æmulator,' as Glarean calls him, have lived on to work by the side of Lassus and share with him the glory of a brighter period? Surely there was in 'that noble youth, whose modesty was equal to his genius' (again we quote Glarean), every element of greatness, except perhaps physical strength, requisite for making his name stand with those of Clement and Gombert in the gap between Josquin and Lassus. But although Fevin can never be the hero of any chapter in musical history, there is little doubt that when the compositions of his time become once more generally known, the few works which he has left behind him will find favour as soon as any, on account of the peculiar charm which veils his most elaborate workmanship, and the simplicity of effect which seems to come so naturally to him, and so well agrees with the personal character for which Glarean admired him. We give the following list of his works, and the various collections in which they appear :—(1) 3 masses, 'Sancta Trinitas,' 'Mente tota,' and 'Ave Maria,' from a book of 5 masses (Petrucci, Fossombrone 1515). The only known copy of this work, with all the parts, is in the British Museum. Burney has given two beautiful extracts from the 1st mass in his History. (2) 3 masses, 'Ave Maria,' 'Mente Tota,' and 'De Feria,' in 'Liber quindecim Missarum' (Andreas Antiquis, Rom. 1516), a copy of which is in the Mazarin Library at Paris. (3) 6 motets from the 1st book of the 'Motetti della corona' (Petrucci, Fossombrone 1514). (4) A motet, 'Descende in hortum meum,' and a fugue, 'Quæ es ista,' from the 'Cantiones selectae ultra centum' (Kriesstein, Augsburg 1540). (5) 2 lamentations, 'Migravit Juda' and 'Recordare est,' from the collection by Le Roy and Ballard, Paris 1557. (6) Detached movements from masses in Eslava's 'Lira-sacro-Hispana.' (7) 1 magnificat from Attaignant's 5th book for 4 voices, and 2 motets from his 11th book (Paris 1534). (8) 1 piece in the 'Bicinia Gallica, etc.' (Rhau, Wittenberg 1545). (9) 3 masses, 'O quam glorifica luce,' 'Requiem,' and 'Mente tota,' in the 'Ambraser Messen' at Vienna, and 3 MS. motets in same library. (10) A mass, 'Salve sancta parens,' the only copy of which is in the Royal Library at Munich. There is a song of his, 'Je le l'airray,' in the Harleian MSS. 5242; and fragments of two masses in Burney's musical extracts, Add. MSS. 11,581-2 —both in the British Museum. [J.R.S.-B.]

FIALA, JOSEPH, eminent oboist, born 1749 at Lobkowitz in Bohemia. He taught himself the oboe, for which he had a perfect passion, but being a serf was compelled to menial labour in the Schloss. He ran away, and was recaptured, upon which his mistress, the Countess Lobkowitz, ordered his front teeth to be pulled out that he might be incapable of playing: but some of the nobility of Prague interceded for him with the Emperor, who commanded him to be set free. He first entered Prince Wallerstein's band, and in 1777 that of the Elector at Munich. He was afterwards in that of the Archbishop of Salzburg, where he made the intimate acquaintance of the Mozarts. In 1785 he was suddenly discharged by the Archbishop, with a loss of 200 florins, on which Mozart not only urged him to come to Vienna, but offered him a good engagement. After a residence of some years in Russia he became in 1792 Capellmeister to Prince Fürstenberg at Donauschingen, where he died in 1816. He published two sets of quartets (Frankfort and Vienna, about 1780-86), 'Six duos pour violon et violoncelle' (Augsburg 1799), and two sets of trios for flute, oboe, and bassoon (Ratisbon 1806), besides MS. concertos for flute, oboe, and cello. He played several other instruments well, especially the cello and double bass, and was evidently a man of mark. [M.C.C.]

FIASCO (a flask). 'Faire fiasco,' 'to make a fiasco,' *i.e.* a complete failure—a phrase of somewhat recent introduction. The term, though Italian, is not used by the Italians in this sense, but first by the French and then by ourselves.

The date and origin of the expression are unknown to Littré; but it is tempting to believe the image to be that of a flask falling and breaking—or, as our own slang has it, 'coming to utter smash.' [G.]

FIDDLE. The old English word, before 'viol' came in, and still the more idiomatic of the two. Both are possibly derived from the same root—*vitula*, a calf, from the springing motion of dancers (Diez and Littré; and compare the connection of Geige and jig). FIDDLESTICK is the violin-bow, as in the Epigram on a Bad Fiddler:—

Old Orpheus play'd so well he mov'd Old Nick,
Whilst thou mov'st nothing—but thy fiddlestick.

The Germans have three terms for the instrument—*Fiedel*, *Geige*, and *Violine*. [G.]

FIDELIO, ODER DIE EHELICHE LIEBE. Beethoven's single opera (op. 72); the words adapted by Joseph Sonnleithner from Bouilly's 'Léonore, ou l'Amour conjugal.' He received the text in the winter of 1804, and composed the opera at Hetzendorf in the summer. It was produced (1.) at the Theater an der Wien, Vienna, on Wednesday, Nov. 20, 1805, in 3 acts; the overture was probably that known as 'Leonora No. 2.' Cherubini was in the house. (2.) It was played again on the 21st and 22nd, and then withdrawn. (See p. 185 *a*.) The libretto was then reduced by Breuning to 2 acts; 3 pieces of music—said to have been an air for Pizzaro with chorus; a duet, Leonore and Marzelline; and a terzet, Marzelline, Jaquino, and Rocco—were sacrificed, and the overture 'Leonora No. 3' composed. It was played again at the Imperial private theatre on Saturday, March 29, 1806, and April 10, and again withdrawn. (3.) Early in 1814 the opera, as again revised by Treitschke, was submitted to Beethoven; he at once set to work, and it was produced a third time, in 2 acts, at the Kärnthnerthor theatre, Vienna, on May 23, 1814, as Fidelio. The overture was that of the 'Ruins of Athens,' but on the 26th the overture in E, known as the 'Overture to Fidelio,' was first played. It was Beethoven's wish that the opera should be called Leonora, but it was never performed under that name. (4.) It was produced in Paris, at the Théâtre Lyrique, translated by Barbier and Carré, and in 3 acts, May 5, 1860. In London by Chelard's German company (Schröder, etc.) at the King's Theatre, May 18, 1832. In English (Malibran) at Covent Garden, June 12, 35. In Italian (Cruvelli and Sims Reeves, Recitatives by Balfe) at Her Majesty's, May 20, 1851. (5.) The chief editions are—a P. F. score of the 2nd arrangement (by Moscheles under B.'s direction) without Overture or Finale, 1810; with them, 1815; both entitled 'Leonore.' A ditto of the 3rd arrangement, entitled 'Fidelio,' Aug. 1814. A critical edition by Otto Jahn of the complete work as 'Leonora,' in P. F. score, showing the variations and changes (Breitkopf & Härtel, 1851). An English translation by Oliphant (Addison & Hollier), and another by Soane, with Preface (Boosey). The 4 overtures are given in the Royal Edition (Boosey). [G.]

FIELD, HENRY, called 'Field of Bath,' was born Dec. 6, 1797, and died May 19, 1848. Pupil of Coombs of Chippenham. Beyond these facts, and that he was a careful pianist and greatly esteemed as a teacher, there is nothing to explain why he should require to be distinguished from his greater namesake. [G.]

FIELD, JOHN, known as 'Russian Field' to distinguish him from Henry Field. Born at Dublin July 26, 1782, died Jan. 11, 1837, at Moscow. To a modern pianist who is aware of Chopin and Liszt, the name of John Field recalls little or nothing beyond 'Field's Nocturnes,'—not the seven concertos, so much admired in their day, nor the three sonatas dedicated to his master Clementi, nor the pianoforte quintet with strings, nor the 'Airs variés,' or 'Polonaise en rondeau,' or similar more or less sentimental inanities,—but Field's Nocturnes pure and simple. And here again, not the entire lot of twenty little sentimental effusions bound up into a nocturnal sheaf, but about half a dozen delicate little lyrics—the nocturnes in A, E♭, C minor, A♭, and B♭ (nos. 4, 7, 2, 3, and 5, in Liszt's edition), the very essence of all idylls and eclogues, 'Poésies intimes' of simple charm and inimitable grace, such as no undue popularity can render stale, no sham imitation nauseous. Both as a player and as a composer Chopin, and with him all modern pianists, are much indebted to Field. The form of Chopin's weird nocturnes, the kind of emotion embodied therein, the type of melody and its graceful embellishments, the peculiar waving accompaniments in widespread chords, with their vaguely prolonged sound resting on the pedals, all this and more we owe to Field.

Field's method of playing, as was to be expected from Clementi's best pupil, was distinguished by the most smooth and equable touch, the most perfect legato, with supple wrists and quiet position of the hands, a suave and singing tone, capable of endless modifications and delicate shades of expression. He is reported to have played his nocturnes with an inexhaustible variety of embellishments, and, like Chopin after him, is said to have preferred the smaller square and upright pianofortes to grands. Schuberth & Co.'s edition of his Nocturnes is prefaced by a charming essay in French on Field and his musical ways, by Franz Liszt, well worth reading.

Field came of a family of musicians. He was the son of a violinist engaged at a theatre in Dublin, who again was the son of an organist. His grandfather taught him the rudiments of music and grounded him on the piano. He told Fétis that both his father and grandfather forced him to practice so unmercifully, that he attempted to run away from home—to which, however, abject misery soon brought him back. The elder Field, who was subsequently engaged as violinist at Bath, and afterwards at the Haymarket Theatre, brought young John to London and apprenticed him (for a premium of 100 guineas) to Clementi, with whom he became a sort of musical salesman in the pianoforte shop of Cle-

menti and Co., and from whom, up to his 22nd year, he received regular instruction in pianoforte playing. In 1802 Clementi took Field to Paris, where his admirable rendering of Bach's and Handel's fugues astonished musicians; thence to Germany, and thereafter to Russia. Here he was encountered by Spohr, who gives a graphic account of him. Clementi kept him to his old trade of showing off the pianos in the warehouse, and there he was to be found, a pale melancholy youth, awkward and shy, speaking no language but his own, and in clothes which he had far outgrown; but who had only to place his hands on the keys for all such drawbacks to be at once forgotten (Spohr, Selbstbiographie i. 43).

On Clementi's departure in 1804 Field settled at St. Petersburg as a teacher, where his lessons were much sought after and extraordinarily well paid. In 1823 he went to Moscow, and gave concerts with even greater success than in Petersburg. After further travelling in Russia he returned to London and played at the Philharmonic—a concerto of his own—Feb. 27, 1832. From thence he went to Paris, and in 1833 through Belgium and Switzerland to Italy, where at Milan, Venice and Naples, his playing did not please the aristocratic mob, and his concerts did not pay. Habits of intemperance had grown upon him; he suffered from fistula, and his situation at Naples became worse and worse. He lay in a hospital for nine months in the most deplorable condition, from which at last a Russian family named Raemanow rescued him, on condition that he should consent to return with them to Moscow. On their way back Field was heard at Vienna, and elicited transports of admiration by the exquisite playing of his Nocturnes. But his health was gone. Hardly arrived at Moscow he succumbed, and was buried there in Jan. 1837.

Field's printed compositions for the piano are as follows:—7 Concertos (No. 1, E♭; No. 2, A♭; No. 3, E♭; No. 4, E♭; No. 5, C, 'L'incendie par l'orage'; No. 6, C; No. 7, C minor); 2 Divertimenti, with accompaniment of two violins, flute, viola and bass; a Quintet and a Rondo for piano and strings; Variations on a Russian air for four hands; a grand Valse, 4 Sonatas, 3 of which are dedicated to Clementi; 2 'Airs en Rondeau'; Fantasie sur le motif de la Polonaise, 'Ah, quel dommage'; Rondeau Ecossais; Polonaise en forme de Rondo; deux airs Anglais, and 'Vive Henry IV' variés; and 20 pieces to which in recent editions the name of Nocturnes is applied, though it properly belongs to not more than a dozen of them. [E.D.]

FIERRABRAS. An opera in 3 acts by Schubert, words by Kupelwieser. It was commissioned by Barbaja, but owing to his failure was never performed, and remains in MS. in the Library of the Gesellschaft der Musikfreunde at Vienna. Act 1, 304 pages, is dated at beginning and end 25th and 31st May (1823); Act 2, 31st May and 5th June. The overture is occasionally played at concerts. [G.]

FIFE. The smaller variety of the simple flute, possessing at most one key. It is made in several keys, F, B♭, and E♭. It is seldom used in Orchestral music, and only for the production of peculiar effects. Fifes are combined with drums in military use. They play simple melodies, without bass, of a marked character and rhythm, suitable to mark the time of marching. [W.H.S.]

FIFTEENTH is a stop or set of pipes in an organ sounding 2 octaves, or 15 notes, above the Open diapason. Thus when the Fifteenth and Open diapason stops are drawn out at the same time, and the finger is placed on the key of middle C, two notes are sounded—middle C and C two octaves above it.

FIFTH. A Fifth is the perfect consonance, the ratio of the vibrational numbers of the limiting sounds of which is 2 : 3. It is called fifth because 5 diatonic notes are passed through in arriving from one extreme of the interval to the other, whence the Greeks called it διὰ πέντε, Diapente. The interval consists of 3 whole tones and a semitone. [C.H.H.P.]

FIGARO. See NOZZE DI FIGARO.

FIGURANTE. A ballet-dancer who takes an independent part in the piece; also, in France, a subordinate character in a play, who comes on but has nothing to say.

FIGURE is any short succession of notes, either as melody or a group of chords, which produces a single, complete, and distinct impression. The term is the exact counterpart of the German *Motiv*, which is thus defined in Reissmann's continuation of Mendel's Lexicon:—'Motiv, Gedanke, in der Musik, das kleinere Glied eines solchen, aus dem dieser sich organisch entwickelt.' It is in fact the shortest complete idea in music; and in subdividing musical works into their constituent portions, as separate movements, sections, periods, phrases, the units are the figures, and any subdivision below them will leave only expressionless single notes, as unmeaning as the separate letters of a word.

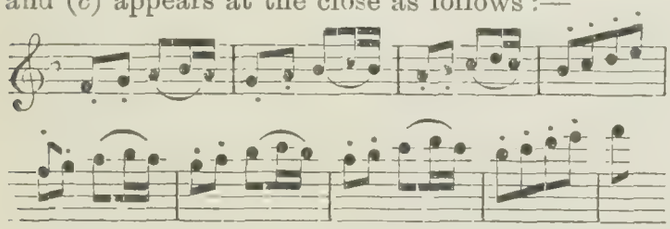
Figures play a most important part in instrumental music, in which it is necessary that a strong and definite impression should be produced to answer the purpose of words, and convey the sense of vitality to the otherwise incoherent succession of sounds. In pure vocal music this is not the case, as on the one hand the words assist the audience to follow and understand what they hear, and on the other the quality of voices in combination is such as to render strong characteristic features somewhat inappropriate. But without strongly marked figures the very reason of existence of instrumental movements can hardly be perceived, and the success of a movement of any dimensions must ultimately depend, to a very large extent, on the appropriate development of the figures which are contained in the chief subjects. The common expression that a subject is very 'workable,' merely means that it contains well-marked figures; though it must be observed on the other hand, that there are not a few instances in which masterly treatment

has invested with powerful interest a figure which at first sight would seem altogether deficient in character.

As clear an instance as could be given of the breaking up of a subject into its constituent figures for the purpose of development, is the treatment of the first subject of Beethoven's Pastoral Symphony, which he breaks up into

three figures corresponding to the first three bars. As an example of his treatment of (*a*) may be taken—

(*b*) is twice repeated no less than thirty-six times successively in the development of the movement; and (*c*) appears at the close as follows :—



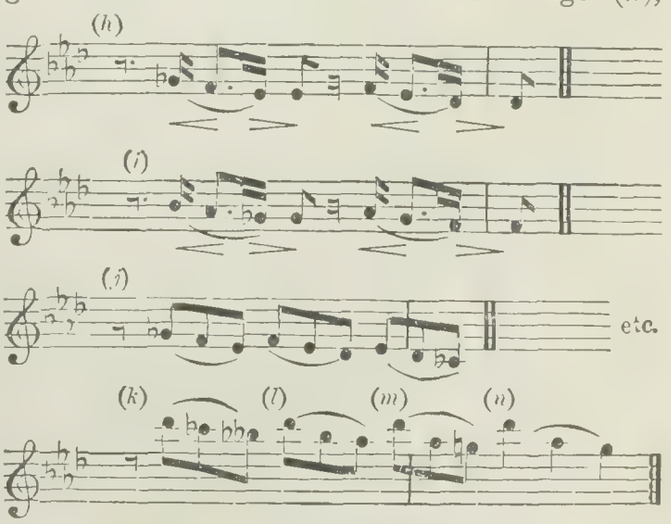
Examples of this kind of treatment of the figures contained in subjects are very numerous in classical instrumental music, in various degrees of refinement and ingenuity ; as in the 1st movement of Mozart's G minor Symphony ; in the same movement of Beethoven's 8th Symphony; and in a large number of Bach's fugues, as for instance Nos. 2, 7, 16, of the Wohltemperirte Klavier. The beautiful little musical poem, the 18th fugue of that series, contains as happy a specimen of this device as could be cited.

In music of an ideally high order, everything should be recognisable as having a meaning; or, in other words, every part of the music should be capable of being analysed into figures, so that even the most insignificant instrument in the orchestra should not be merely making sounds to fill up the mass of the harmony, but should be playing something which is worth playing in itself. It is of course impossible for any but the highest genius to carry this out consistently, but in proportion as music approaches to this ideal, it is of a high order as a work of art, and in the measure in which it recedes from it, it approaches more nearly to the mass of base, slovenly, or false contrivances which lie at the other extreme, and are not works of art at all. This will be very well recognised by a comparison of Schubert's method of treating the accompaniment of his songs and the method adopted in the large proportion of the thousands of 'popular' songs which annually make their appearance in this country. For even when the figure is as simple as in 'Wohin,' 'Mein,' or 'Ave Maria,' the figure is there, and is clearly recognised, and is as different from mere sound or stuffing to support the voice as a living creature is from dead and inert clay.

Bach and Beethoven were the great masters in the use of figures, and both were content at times to make a short figure of three or four notes the basis of a whole movement. As examples of this may be quoted the truly famous rhythmic figure of the C minor Symphony (*d*), the figure of the Scherzo of the 9th Symphony (*e*), and the figure of the first movement of the last Sonata, in C minor (*f*). As a beautiful example from Bach may be quoted the Adagio from the Toccata in D minor (*g*), but it must be said

that examples in his works are almost innumerable, and will meet the student at every turn.

A very peculiar use which Bach occasionally makes of figures, is to use one as the bond of connection running through a whole movement by constant repetition, as in Prelude No. 10 of the Wohltemperirte Klavier, and in the slow movement of the Italian Concerto, where it serves as accompaniment to an impassioned recitative. In this case the figure is not identical on each repetition, but is freely modified, in such a way however that it is always recognised as the same, partly by the rhythm and partly by the relative positions of the successive notes. This manner of modifying a given figure shows a tendency in the direction of a mode of treatment which has become a feature in modern music : namely, the practice of transforming figures in order to show different aspects of the same thought, or to establish a connection between one thought and another by bringing out the characteristics they possess in common. As a simple specimen of this kind of transformation, may be quoted a passage from the first movement of Brahms's P. F. Quintet in F minor. The figure stands at first as at (*h*), then by transposition as at (*i*). Its first stage of transformation is (*j*) ; further (*k*) (*l*) (*m*) are progressive modifications towards the stage (*n*),



which, having been repeated twice in different

positions, appears finally as the figure immediately attached to the Cadence in D♭, thus—

A similar very fine example—too familiar to need quotation here—is at the close of Beethoven's Overture to Coriolan.

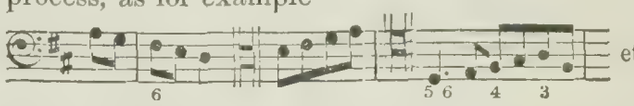
The use which Wagner makes of strongly marked figures is very important, as he establishes a consistent connection between the characters and situations and the music by using appropriate figures (*Leitmotive*), which appear whenever the ideas or characters to which they belong come prominently forward.

That figures vary in intensity to an immense degree hardly requires to be pointed out; and it will also be obvious that figures of accompaniment do not require to be so marked as figures which occupy positions of individual importance. With regard to the latter it may be remarked that there is hardly any department in music in which true feeling and inspiration are more absolutely indispensable, since no amount of ingenuity or perseverance can produce such figures as that which opens the C-minor Symphony, or such soul-moving figures as those in the death march of Siegfried in Wagner's 'Götterdämmerung.'

As the common notion that music chiefly consists of pleasant tunes grows weaker, the importance of figures becomes proportionately greater. A succession of isolated tunes is always more or less inconsequent, however deftly they may be connected together, but by the appropriate use of figures and groups of figures, such as real musicians only can invent, and the gradual unfolding of all their latent possibilities, continuous and logical works of art may be constructed; such as will not merely tickle the hearer's fancy, but arouse profound interest, and raise him mentally and morally to a higher standard. [C.H.H.P.]

FIGURED. A translation of *Figurato*, another word for FLORID. Figured Counterpoint is where several notes of various lengths, with syncopations and other ornamental devices, are set against the single notes of the Canto fermo; and Figured melody, or *Canto figurato*, was the breaking up of the long notes of the church melodies into larger or more rapid figures or passages. The *figurirter Choral*, or Figured chorale, of the German school was a similar treatment of their church tunes, in which either the melody itself or its accompaniments are broken up into 'figures' or groups of smaller notes than the original. Of this numberless examples may be found in the works of J. S. Bach.

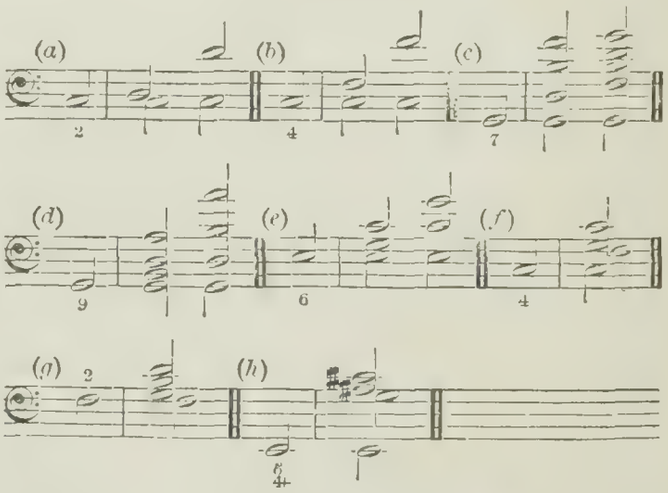
FIGURED BASS is a species of musical shorthand by which the harmony only of a piece is indicated. It consists of the bass notes alone, with figures to represent the chords. It seems to have been first employed by Peri, Caccini, Viadana, and Monteverde, about 1600, in the accompaniments of their Recitatives and Songs, and was afterwards for some time in universal use for accompaniment; songs such as the collection of the Orpheus Britannicus, and anthems such as Boyce's collection, and great works like Bach's Passion and Handel's Messiah, having accompaniments indicated in this manner. The bass line consisted of the lowest part of whatever was going on at the time, whether treble, or tenor, or bass, and in choral works it often leapt about promiscuously in a manner that would be very harassing to a player unaccustomed to the process, as for example



from the last chorus of the Messiah.

The figures represented the diatonic intervals counting upwards, without reference to the nature of the chord; thus 2 always meant the next diatonic note above—D above C, as in (*a*), and 4 the next note but two, as (*b*), and so on up to the 9th, above which the figures of the lower octave were repeated; and the choice of the particular octave in which a note represented by a figure should be placed, as well as the progression of the parts, was generally left to the discretion of the player.

It was not customary to insert all the figures, as some intervals were looked upon as too familiar to require indication, such as the octave and the fifth and the third, or any of them in combination with other intervals; thus a 7 by itself would admit of any or all of them being taken without being indicated, as (*c*); and a 9 would admit of a fifth and a third, as (*d*); and a 6 of a third, but not of a fifth, as (*e*); and a 4 of a fifth and an octave, as (*f*). When a 2 was written alone over a note it admitted also of a sixth and a fourth, as (*g*); but more commonly the 4 was written with the 2, and the sixth only was understood; and this seems to be the only case in which notes other than the octave or fifth or third are left to be understood.



When notes were chromatically altered the accidental was added by the side of the figure representing that note (7♭), or for sharpening a note a line was drawn through the figure or by its side, as at (*h*), and as it was not customary to write the 3, when the third was to be chromatically altered the accidental was placed by itself with the bass note—thus a simple ♯, ♭, or ♮, implied a ♯, ♭, or ♮, 3rd. When the bass moved and any or all

of the notes of the harmony above it stood still, it was common to indicate this by a line drawn from the figures indicating the notes which remained stationary to the place where they moved again, and if the notes happened to be such as were usually left to be understood by the player, the lines were drawn over the bass from the point in which it began to move under the implied chord. Whenever the bass was to be unaccompanied by harmony, the words 'Tasto Solo' were written.

The figures were usually written in their numerical order, though for special purposes they might be reversed when the composer required a particular disposition of the notes, and similar emergencies often caused the 8 or the 5 or the 3 to be inserted if it was indispensable that the notes represented by those figures should not be missed out. [C.H.H.P.]

FILLE DU REGIMENT, LA. Opera in 2 acts; words by Bayard and St. Georges; music by Donizetti. Produced at the Opéra comique Feb. 11, 1840. In London, as La Figlia di Reggimento, at Her Majesty's (Jenny Lind) May 27, 1847; and as The Daughter of the Regiment (Fitzball) at Surrey Theatre Dec. 21, 47.

FILTSCH, CHARLES, born about 1830 at Hermannstadt, Siebenbürgen, Hungary. He appears to have received his earliest regular instruction on the piano from Mittag at Vienna. In 1842 he was in Paris, studying under Chopin and Liszt. In the summer of 43 he came to London (at the same time with Ernst, Halle, Sivori, Dreyschock, and Spohr), and appeared twice in public, once on June 14, at St. James's Theatre, between two of the plays, and again on July 4, at a Matinée of his own at the Hanover Square Rooms. On the latter occasion, besides the Scherzo in B minor and other pieces of Chopin, he played a Prelude and Fugue of Bach's and a piece in A from the 'Temperaments' of Mendelssohn. In the last of these he was peculiarly happy. 'Presto de Mendelssohn,' said Spohr, the moment he saw Filtsch seated at the piano at Sir G. Smart's a few nights after. He also played at Buckingham Palace before the Queen and Prince Albert. He was then 13 years old, and his playing is described as most remarkable both for execution and expression—full at once of vigour and feeling, poetry and passion. (See the Musical Examiner for June 17 and July 8, 1843.) Every one who met him seems to have loved him. He was 'le petit' in Paris, and 'little Filtsch' in London. According to the enthusiastic von Lenz, Chopin said that he played his music better than he himself, while Liszt on one occasion exclaimed 'Quand ce petit voyagera je fermerai boutique.' (Lenz, 'Grosse P. F. Virtuosen,' p. 36; 'Beethoven et ses 3 Styles,' i. 229.) But he was not destined to fulfil the promise of so brilliant a childhood — the blade was too keen for the scabbard; and, as Moscheles warned him, he practised too much for his strength; consumption showed itself, and he died at Venice on May 11, 1845. [G.]

FINALE. (1) The last movement of a symphony, sonata, concerto, or other instrumental composition. (2) The piece of music with which any of the acts of an opera are brought to a close.

(1) The finales of the first great master of the symphony, Haydn, though developed with extraordinary skill and inexhaustible invention, are mostly of a somewhat playful character. Though their treatment is learned, their subjects are often trite. They are almost uniformly cast in the 'rondo,' as contradistinguished from the 'sonata' form. The finales of more recent masters exhibit a somewhat severer purpose, and are cast in forms for which, seeing their variety, no name has been, or seems likely to be, devised. In the finale to Mozart's so-called 'Jupiter Symphony' every conceivable contrapuntal resource is employed, with a freedom unsurpassed by the greatest masters of fugue, to give effect to ideas such as have been vouchsafed to few other composers. In those of Beethoven the great musical poet goes 'from strength to strength,' and having, as he would seem to have thought, exhausted all the capabilities for effect of the instrumental orchestra, brings the chorus to bear on his latest symphony—a colossal monument of the invention, and command of invention, of its composer; surpassing in scale, variety, and effect all former and indeed subsequent efforts of the kind.

(2) In the earlier operas, of whatever nation, each act was commonly terminated by an aria or at the most duet, constructed rather to exhibit the powers of the singer or singers employed in it, than to carry on or even emphasise the action. The last act was sometimes brought to a close with a chorus, generally brief and always of the simplest character. The finale proper—the great concerted piece in the course of which the interest of each act culminates — is a modern addition to the musical drama, having its origin in the earlier Italian *opera buffa* of the last century. The principal masters of this delightful variety of musical composition were Leo, Pergolesi, the Italianised German Hasse, and Logroscino; and it is in the operas of the last of these, otherwise greatly distinguished for their inventiveness and spirit, that the finale first appears, though in a somewhat primitive form. To Piccinni its development, if not its perfectionment, is subsequently due. His opera 'La Cecchina, ossia la Buona Figliuola' owed much of its extraordinary popularity to the introduction of finales in which the action was carried on, and which were first enlivened to the ear by the varieties of key and of rhythm given to the successive movements, and to the eye by the entrances and exits of the different persons of the drama.

Two of the finest specimens of this class form large portions of Mozart's 'Nozze di Figaro.' One of them—that to the second or, as it is commonly performed, the first act—consists of no less than eight movements, as various in character as are the nine personages who are concerned in it, and whose several accusations,

defences, protests, recriminations, and alternations of success and failure are wrought into a work of musical art which, as has been well said, 'begins on an eminence and rises to the last note.'

The great concerted piece, whether introduced at the end of an act or elsewhere, has not been made an essential feature of modern opera without strong protest; and this by the same writer whose amusing designation of barytones and basses has already been quoted. [BASS.] Lord Mount-Edgecumbe (Musical Reminiscences, Sect. vii.) attributes its introduction to no other cause than the decline of the art of singing, and the consequent necessity for making compensation to the musical hearer for a deficiency of individual excellence by a superfluity of aggregate mediocrity. 'Composers,' he says, 'having (now) few good voices, and few good singers to write for, have been obliged to adapt their compositions to the abilities of those who were to perform in them; and as four, five, or six moderate performers produce a better effect jointly than they could by their single efforts, songs have disappeared, and interminable quartettos, quintettos, sestettos etc. usurp their place.' And again, 'It is evident that in such compositions each individual singer has little room for displaying either a fine voice or good singing, and that power of lungs is more essential than either; very good singers therefore are scarcely necessary, and it must be confessed that though there are now none so good, neither are there many so bad as I remember in the inferior characters. In these levelling days, equalisation has extended itself to the stage and musical profession; and a kind of mediocrity of talent prevails, which, if it did not occasion the invention of these melodramatic pieces is at least very favourable to their execution.' The most extraordinary thing connected with this passage is that it was written half a century after the production of Mozart's 'Nozze di Figaro,' with which the venerable critic was certainly well acquainted. From the most recent form of opera, that of Wagner, the finale, like the air, the duet, the trio or other self-contained movement, has entirely disappeared. Each act may be described as one movement, from the beginning to the end of which no natural pause is to be found, and from which it would be impossible to make a connected, or in itself complete extract. It is difficult to conceive that this 'system' should in its integrity maintain, or attain, extensive popularity; but it will no doubt more or less affect all future musical dramas. [J.H.]

FINCH, HON. and REV. EDWARD, a prebendary of York in 1704, composed several pieces of church music. Of these a 'Te Deum' and an anthem 'Grant, we beseech Thee,' are included in Tudway's collection of church music in the British Museum (Harl. MSS. 1337–42). He died Feb. 14, 1738, aged 74. [W.H.H.]

FINGERBOARD. The Fingerboard is that part of the violin and other stringed instruments played with a bow, over which the strings are stretched, and against which the fingers of the left hand of the player press the strings in order to produce sounds not given by the open string.

The fingerboard of the violin is best made of ebony, as harder and less easily worn out than any other wood. Its surface is somewhat curved—corresponding to the top line of the bridge, but not quite so much—in order to allow the bow to touch each string separately, which would be impossible, if bridge and fingerboard were flat. On an average-sized violin it measures $10\frac{1}{2}$ inches in length, while its width is about 1 inch nearest to the head of the violin and $1\frac{3}{4}$ inch at the bridge-end. It is glued on to the neck, and extends from the head to about three-fourths of the distance between the neck and the bridge. At the head-end it has a slight rim, called the 'nut,' which supports the strings and keeps them at a distance sufficient to allow them to vibrate without touching the fingerboard. This distance varies considerably according to the style of the player. A broad tone and an energetic treatment of the instrument require much room for the greater vibration of the strings, and consequently a high nut. Amateur-players, as a rule, prefer a low nut, which makes it easier to press the strings down, but does not allow of the production of a powerful tone.

The fingerboard, getting worn by the constant action of the fingers, must be renewed from time to time. The modern technique of violin-playing requires the neck, and in consequence the fingerboard, to be considerably longer than they were at the time of the great Cremona makers. For these reasons we hardly ever find an old instrument with either the original fingerboard, bridge, sound-post, or bass-bar, all of which however can be made just as well by any good violin-maker now living as by the ancient masters.

The fingerboards of the Violoncello and Double-bass are made on the same principle as that of the violin, except that the side of the fingerboard over which the lowest string is stretched is flattened in order to give sufficient room for its vibration. Spohr adopted a somewhat similar plan on his violin by having a little scooping-out underneath the fourth string, which grew flatter and narrower towards the nut.

In the instruments of the older viola-, gamba-, and lyra-tribe, the fingerboard was provided with frets. [P.D.]

FINGER, GOTTFRIED or GODFREY, a native of Olmütz in Moravia, came to England about 1685, and was appointed chapel-master to James II. In 1688 he published 'Sonatæ XII. pro Diversis Instrumentis. Opus Primum,' and in 1690 'Six Sonatas or Solos, three for a violin and three for a flute.' In 1691, in conjunction with John Banister, he published 'Ayres, Chacones, Divisions and Sonatas for Violins and Flutes,' and shortly after joined Godfrey Keller in producing 'A Set of Sonatas in five parts for flutes and hautboys.' He subsequently published other sonatas for violins and flutes. In 1693 Finger composed the music for Theophilus Parsons' Ode for the annual celebration of St.

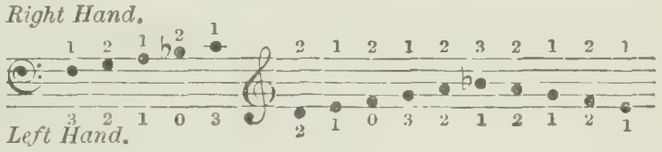
Cecilia's day. In 1696, in conjunction with John Eccles, he composed the music for Motteux's masque, 'The Loves of Mars and Venus,' and in the next year that for Ravenscroft's comedy, 'The Anatomist, or, The Sham Doctor.' In 1701 he set to music Elkanah Settle's opera, 'The Virgin Prophetess, or, The Siege of Troy.' In the same year he was awarded the fourth prize for the composition of Congreve's masque, 'The Judgment of Paris,' the others being given to John Weldon, John Eccles, and Daniel Purcell. Finger was so displeased at the ill reception of his composition that he quitted England and returned to Germany, where in 1702 he obtained the appointment of chamber musician to Sophia Charlotte, Queen of Prussia. Whilst at Berlin he composed two German operas, 'Sieg der Schönheit über die Helden' and 'Roxane,' both performed in 1706. In 1717 he became chapel-master at the court of Gotha. Nothing is known of his subsequent career. Besides the above-mentioned compositions Finger wrote instrumental music for the following plays—'The Wives' Excuse,' 1692; 'Love for Love,' 1695; 'The Mourning Bride,' 1697; 'Love at a loss,' 'Love makes a man,' 'The Humours of the Age,' and 'Sir Harry Wildair,' 1701. [W.H.H.]

FINGERING (Ger. *Fingersatz, Applicatur*; Fr. *Doigté*), the method which governs the application of the fingers to the keys of any keyed instrument, to the various positions upon stringed instruments, or to the holes and keys of wind instruments, the object of the rules being in all cases to facilitate execution. The word is also applied to the numerals placed above or beneath the notes, by which the particular fingers to be used are indicated.

In this article we have to do with the fingering of the pianoforte (that of the organ, though different in detail, is founded on the same principles, and will not require separate consideration); for the fingering of wind and stringed instruments the reader is referred to each particular name.

In order to understand the principles upon which the rules of modern fingering are based, it will be well to glance briefly at the history of those rules, and in so doing it must be borne in mind that two causes have operated to influence their development — the construction of the keyboard, and the nature of the music to be performed. It is only in comparatively modern times, in fact since the rise of modern music, that the second of these two causes can have had much influence, for the earliest use of the organ was merely to accompany the simple melodies or plainsongs of the church, and when in later years instrumental music proper came into existence, which was not until the middle of the 16th century, its style and character closely resembled that of the vocal music of the time. The form and construction of the keyboard, on the other hand, must have affected the development of any system of fingering from the very beginning, and the various changes which took place from time to time are in fact sufficient to account for certain remarkable differences which exist between the earliest rules of fingering and those in force at the present time. Until the latter half of the 16th century there would appear to have been no idea of establishing rules for fingering; nor could this have been otherwise, for from the time of the earliest organs, the keys of which were from 3 to 6 inches wide, and were struck with the closed fist, down to about the year 1480, when, although narrower, the octave still measured about two inches more than on the modern keyboard, any attempt at fingering in the modern sense must have been out of the question. The earliest marked fingering of which we have any knowledge is that given by Ammerbach in his 'Orgel oder Instrument Tabulatur' (Leipzig, 1571). This, like all the fingering in use then and for long afterwards, is characterised by the almost complete avoidance of the use of the thumb and little finger, the former being only occasionally marked in the left hand, and the latter never employed except in playing intervals of not less than a fourth in the same hand. Ammerbach's fingering for the scale is as follows, the thumbs being marked 0 and the fingers with the first three numerals:—

Right Hand.



Left Hand.

This kind of fingering, stiff and awkward as it appears to us, remained in use for upwards of a century, and is even found as late as 1718, in the third edition of an anonymous work entitled 'Kurzen jedoch gründlichen Wegweiser,' etc. Two causes probably contributed to retard the introduction of a more complete system. In the first place, the organ and clavichord not being tuned upon the system of equal temperament, music for these instruments was only written in the simplest keys, with the black keys but rarely used; and in the second place the keyboards of the earlier organs were usually placed so high above the seat of the player that the elbows were of necessity considerably lower than the fingers. The consequence of the hands being held in this position, and of the black keys being but seldom required, would be that the three long fingers, stretched out horizontally, would be chiefly used, while the thumb and little finger, being too short to reach the keys without difficulty, would simply hang down below the level of the keyboard.

But although this was the usual method of the time, it is highly probable that various experiments, tending in the direction of the use of the thumb, were made from time to time by different players. Thus Praetorius says ('Syntagma Musicum,' 1619), 'Many think it a matter of great importance, and despise such organists as do not use this or that particular fingering, which in my opinion is not worth the talk; for let a player run up or down with either first, middle, or third finger, aye, even with his nose if that could help him, provided everything is done clearly, correctly, and gracefully, it does not much

matter how or in what manner it is accomplished.' One of the boldest of these experimenters was Couperin, who in his work 'L'art de toucher le clavecin' (Paris, 1717) gives numerous examples of the employment of the thumb. He uses it however in a very unmethodical way; for instance, he would use it on the first note of an ascending scale, but not again throughout the octave; he employs it for a change of fingers on a single note, and for extensions, but in passing it under the fingers he only makes use of the first finger, except in two cases, in one of which the second finger of the left hand is passed over the thumb, and in the other the thumb is passed under the third finger, in the very unpractical fashion shown in the last bar of the following example, which is an extract from a composition of his entitled 'Le Moucheron,' and will serve to give a general idea of his fingering.

About this time also the thumb first came into use in England. Purcell gives a rule for it in the instructions for fingering in his 'Choice Collection of Lessons for the Harpsichord,' published about 1700, but he employs it in a very tentative manner, using it only once throughout a scale of two octaves. His scale is as follows :—

Contemporary with Couperin we find Sebastian Bach, to whose genius fingering owes its most striking development, since in his hands it became transformed from a chaos of unpractical rules to a perfect system, which has endured in its essential parts to the present day. Bach adopted the then newly invented system of equal temperament for the tuning of the clavichord, and was therefore enabled to write in every key; thus the black keys were in continual use, and this fact, together with the great complexity of his music, rendered the adoption of an entirely new system of fingering inevitable, all existing methods being totally inadequate. Accordingly, he fixed the place of the thumb in the scale, and made free use of both that and the little finger in every possible position. In consequence of this the hands were held in a more forward position on the keyboard, the wrists were raised, the long fingers became bent, and therefore gained greatly in flexibility, and thus Bach acquired such a prodigious power of execution as compared with his contemporaries, that it is said that nothing which was at all possible was for him in the smallest degree difficult.

Our knowledge of Bach's method is derived from the writings of his son, Emanuel, who taught it in his 'Versuch über die wahre Art das Clavier zu spielen.' But it would not be safe to conclude that he gave it literally and without omissions. At any rate there are two small pieces extant, the marked fingering in which is undoubtedly by Sebastian Bach himself, and yet differs in several respects from his own rules as given by his son. These pieces are to be found in the 'Clavierbüchlein,' and one of them is also published as No. 11 of 'Douze petits Préludes,' but without Bach's fingering. The other is here given complete :—

In the above example it is worthy of notice that although Bach himself had laid down the rule, that the thumb in scale-playing was to be used twice in the octave, he does not abide by it, the scales in this instance being fingered according to the older plan of passing the second finger over the third, or the first over the thumb. In the fifth bar again the second finger passes over the first—a progression which is disallowed by Emanuel Bach.

The discrepancies between Bach's fingering and his son's rules, shown in the other piece mentioned, occur between bars 22 and 23, 34 and 35, and 38 and 39, and consist in passing

the second finger over the first, the little finger under the third (left hand), and the third over the little finger (left hand also).

From these discrepancies it would appear that Bach's own fingering was more varied than the description of it which has come down to us, and that it was free in the sense not only of employing every possible new combination of fingers, but also of making use of all the old ones, such as the passing of one long finger over another. Emanuel Bach restricts this freedom to some extent, allowing for instance the passage of the second finger over the third, but of no other long finger. Thus only so much of Bach's method has remained in practical use to the present day as Emanuel Bach retained, and as is absolutely essential for the performance of his works.

Emanuel Bach's fingering has been practically that of all his successors until the most recent times; Clementi, Hummel, and Czerny adopted it almost without change, excepting only the limitation caused by the introduction of the pianoforte, the touch of which requires a much sharper blow from the finger than that of the clavichord or harpsichord, in consequence of which the gentle gliding of the second finger over the third, which was allowed by Emanuel Bach, has become unsuitable, and is now rarely used.

In the teaching of all the above-named masters, one principle is particularly observed,—the thumb is not used on a black key except (as Emanuel Bach puts it) 'in cases of necessity,' and it is the abolition of this restriction which forms the latest development of fingering. Modern composers, and in particular Chopin and Liszt, have by their invention of novel passages and difficulties done once more for the thumb what Bach did for it, and just as he redeemed it from a condition of uselessness, so have they freed its employment from all rules and restrictions whatsoever. Hummel, in his 'Art of playing the Pianoforte,' says 'We must employ the same succession of fingers when a passage consists of a progression of similar groups of notes . . . . The intervention of the black key changes the symmetrical progression so far only as the rule forbids the use of the thumb on the black keys.' But the modern system of fingering would employ absolutely the same order of fingers throughout such a progression without considering whether black keys intervene or no. Many examples of the application of this principle may be found in Tausig's edition of Clementi's 'Gradus ad Parnassum,' especially in the first study, a comparison of which with the original edition (where it is No. 16) will at once show its distinctive characteristics. That the method has immense advantages and tends greatly to facilitate the execution of modern difficulties cannot be doubted, even if it but rarely produces the striking results ascribed to it by Von Bülow, who says in the preface to his edition of Cramer's Studies, that in his view (which he admits may be somewhat chimerical), a modern pianist of the first rank ought to be able by its help to execute Beethoven's 'Sonata Appassionata' as readily in the key of F♯ minor as in that of F minor, and with the same fingering!

There are two methods of marking fingering, one used in England and the other in all other countries. Both consist of figures placed above the notes, but in the English system the thumb is represented by a ×, and the four fingers by 1, 2, 3, and 4, while in Germany, France, and Italy, the first five numerals are employed, the thumb being numbered 1, and the four fingers 2, 3, 4, and 5. This plan was probably introduced into Germany—where its adoption only dates from the time of Bach—from Italy, since the earliest German fingering (as in the example from Ammerbach quoted above) was precisely the same as the present English system, except that the thumb was indicated by a cypher instead of a cross. The same method came into partial use in England for a short time, and may be found spoken of as the 'Italian manner of fingering' in a treatise entitled 'The Harpsichord Illustrated and Improv'd,' published about 1740. Purcell also adopted it in his 'Choice Collection' quoted above, but with the bewildering modification, that whereas in the right hand the thumb was numbered 1, and so on to the little finger, in the left hand the little finger was called the first, and the thumb the fifth. [F.T.]

FINK, Gottfried Wilhelm, theologian and musical critic, born March 7, 1783, at Sulz in Thuringia, was educated at Naumburg, where he was chorister, and Leipzig (1804–9). He began writing for the Allgemeine musik. Zeitung in 1808, and in 1827 succeeded Rochlitz as editor, a post he held till 1841. In 1842 he became for a short time professor of music to the University of Leipzig. He died at Halle Aug. 27, 1846. Fink's only musical works of value

were the 'Musikalischer Hausschatz,' a collection of Lieder, &c. (Leipzig 1843), and 'Die deutsche Liedertafel' (ibid. 46). As an author he published various volumes and pamphlets, but none of which the names are worth preserving. Besides the Zeitung, he was a prolific contributor to the Conversations-Lexicons of Ersch and Gruber, and of Brockhaus, and to Schilling's 'Lexicon der Tonkunst.' He left in MS. a history of music, upon which he had been engaged for 20 years. Fink was at once narrow and superficial, and a strong conservative; and the Zeitung did not maintain under his editorship the position it held in the musical world under Rochlitz. [M. C. C.]

FIORAVANTI, VALENTINO, composer, born in Rome 1770, studied under Sala at the 'Pietà de' Turchini' at Naples. His first opera 'Coi matti il savio si perde' produced at the Pergola in Florence 1791, was followed by at least 50 others, all comic. He was invited to Paris in consequence of the success of 'Le Cantatrici Villane' (1806) and there wrote 'I virtuosi ambulanti' (1807). These two were on the whole his best operas, though all possessed a genuine vein of comedy, a freshness, and an ease in the part-writing, which concealed their triviality and want of originality, and made them very popular in their day. In June 1816 he succeeded Jannaconi as maestro di capella to St. Peter's at Rome, and while in that post wrote a quantity of church music very inferior to his operas. His character was gentle and retiring; and the last few years of his life were spent very quietly. He died at Capua, on his way to Naples, June 16, 1837. Like Paisiello and other considerable Italian composers of that date, Fioravanti was extinguished by Rossini.

His son VINCENZO, born 1810, also composed operas with ephemeral success. [M. C. C.]

FIORILLO, FEDERIGO, violin-player and composer, was born in 1753 at Brunswick, where his father Ignazio, a Neapolitan by birth, lived as conductor of the opera. He appears to have been originally a player of the mandoline, and only afterwards to have taken up the violin. In 1780 he went to Poland, and about the year 83 we find him conductor of the band at Riga, where he stayed for two years. In 85 he played with much success at the Concert Spirituel at Paris, and published some of his compositions, which were very favourably received. In 1788 he went to London, where he appears to have been less successful as a violinist, as we conclude from the fact that he played the viola part in Salomon's quartet-party. His last appearance in public in London took place in the year 1794, when he performed a Concerto on the viola at the Antient Concert. Of the rest of his life but little is known, except that he went from London to Amsterdam, and in 1823 was in Paris. Place and date of his death are not known. His numerous compositions are Duos for Violins, for Piano and Violin, and Violin and Cello; Trios for Flute, Violin, and Tenor, for 2 Violins and Bass; Quartets and Quintets for Stringed Instruments; Concertos for the Violin; Concertantes for 2 Violins, etc.). They were very favourably received in his time, and, although somewhat dry and old-fashioned, show him to have been a sound and earnest musician. There is however one particular work which has brought his name down to our time, and will probably long remain a standard. His 36 Caprices or Etudes are known and valued by every violin-player. They rank with the classical studies of Kreutzer and Rode, and, apart from their usefulness, are not without merit as compositions. They have been edited over and over again—most recently by Ferdinand David (Leipzig, Senff). Spohr wrote and published an accompanying violin-part to them. [P. D.]

FIORITURE, flowerets. The Italian term for ornaments—scales, arpeggios, turns, shakes, etc. —introduced by singers into airs. In the last century airs were often written plain, and were embroidered by the singers according to their taste and ability. Such songs as 'O dolce concento' and 'Nel cor più' were seldom sung alike by two different singers. Rossini's early airs were written for the same treatment—witness 'Non più mesta.' A remnant of it many will still remember in the long tasteless cadenzas indulged in at the close of Handel's airs. This was all very well as long as singers were also good musicians, and as long as the singing was more thought of than what was sung. But now these things are changed, and the composer writes exactly what he intends to be sung—notes, *nuances*, and expression.

The practice of 'fioriture' was not unknown to players in the orchestra as well as to singers. Spohr gives some amusing and almost incredible instances of such freaks of Horns and Clarinets in the *Tutti* of his 'Scena Cantante' Concerto, at Rome in 1816 (Selbstbiographie, i. 330). [G.]

FIREWORK MUSIC. A series of pieces—Overture, Allegro, Lentement, Bourée, Largo alla siciliana, Allegro, and 2 Minuets, all in the key of D—written by Handel and performed at the Fireworks given in the Green Park, April 27, 1749, on the occasion of the Peace of Aix-la-Chapelle. The band—100 in all—contained 24 oboes, 12 bassoons, 9 trumpets, 9 horns, 3 timpani, besides string [G.]

FIRING is pulling all the bells in a tower at once, so as to make them strike together. It is practised in England on specially joyful or mournful occasions—on the latter with the bells muffled. [C. A. W. T.]

FIS and FISIS, the German terms for F♯ and F𝄪. The equivalent French terms are *Fa dièse* and *Fa double dièse*.

FISCHER. A family of singers of the 18th and 19th centuries. The founder was Ludwig, a Bass, of whom Otto Jahn (Mozart, 2nd ed. i. 661, 630) speaks as 'an artist of extraordinary gift, for compass, power, and beauty of voice, and artistic perfection both in singing and playing, probably the greatest German bass-singer.' He was born at Mayence, 1745, and well known

at the theatres of Munich (1778), Vienna (79), Paris (83), Italy (84), Berlin (88), etc. He died at Berlin, July 10, 1825. He was the original Osmin in the 'Entführung,' and had a compass of two octaves and a half 'all round, even, and in tune' (Reichardt).

Fischer was a great ally of Mozart's, who wrote for him 'Non so, d'onde viene,' and often mentions him with affection—'A truly splendid voice, though the Archbishop told me he sang too low for a bass, and I assured him he should sing higher next time' (Sept. 26, 81); 'A man whose loss is irretrievable' (Feb. 5, 83); 'I went to see the Fischers; I cannot describe their joy, the whole family desire to be remembered to you' (March 17, 81). The others of the family were his wife Barbara, a more than respectable singer and actress; his son Joseph (1780–1862), also a bass of renown, but more known as an Impresario than a singer; his daughters Fischer-Vernier—who in 1835 founded a singing school of great repute for girls in Vienna—and Wilhelmine, and Joseph's adopted daughter, Fischer-Maraffa, all good efficient intelligent artists. [M.C.C.]

FISCHER, Gottfried, son of a master baker of Bonn, born there July 21, 1780—ten years after Beethoven; the author of a narrative or collection of anecdotes on Bonn and the Beethoven family, their circumstances and connections, from the grandfather of Ludwig to Ludwig's own youth. The Fischers lived at 934 in the Rheingasse, in which the Beethovens also lived from 1775, and which was for long believed to be the birthplace of the composer. Fischer's narrative was not committed to writing till 1838, and though highly curious and interesting, and written with apparent *bona fides*, cannot be closely relied on as to dates. It has been sifted and employed by Thayer in his Life of Beethoven (see vol. i. Anhang vii.). [G.]

FISCHER, Johann Christian, distinguished oboist, born 1733 at Freiburg (Breisgau), was for some years in the court band at Dresden, then in the service of Frederic the Great, and after a successful concert tour by Mannheim, Holland, and Paris, came to London, and made his first appearance at the Thatched House, June 2, 1768; J. C. Bach playing the 'pianoforte' for the first time at the same concert. Fischer was for many years a great attraction at the Bach-Abel and Vauxhall concerts, and as a member of the Queen's band played frequently before the court. His playing of Handel's fourth oboe concerto at the Handel Commemoration in 1784 so delighted the King that he expressed his satisfaction in a note on his book of the words. (Memoir of Dr. Burney by Mme. D'Arblay, ii. 385.) His tone must have been very powerful since Giardini the violinist characterised it as 'such an *impudence* of tone as no other instrument could contend with'; and according to the ABCDario 'it was very fine and inexpressibly well-managed.' On the death of Stanley, Master of the King's band (1786), Fischer competed with Burney and others for the vacant post, but Parsons was appointed, and Fischer soon after went abroad, probably in disgust at his failure. Mozart in 1766 as a boy had been enchanted with his playing in Holland, but on hearing him again in Vienna, severely criticises him (letter to his father, April 4,[1] 1787), and condemns alike his tone, his execution, and his compositions. From 1790 he remained in London. While playing at court he was struck with paralysis, and died April 29, 1800 (see 'Times' of May 1). Kelly, in his 'Reminiscences' (vol. i. 9), gives an anecdote of Fischer's pride as an artist. A certain nobleman having invited him to supper much against his will, said when he arrived, 'I hope, Mr. Fischer, you have brought your oboe in your pocket'; to which he replied, 'No, my lord; my oboe never sups,' and instantly left the house. He was very intimate with Gainsborough, who was a great lover of music, and whose pretty daughter Mary he married, though the father gave a very unwilling consent, foreseeing the short duration of the marriage. (Fulcher's Life of Gainsborough.) There is a fine portrait of Fischer by Gainsborough at Hampton Court (private dining-room, No. 747). Thicknesse mentions a second in full uniform—'scarlet and gold like a colonel of the Foot Guards.'

Zuck and Kellner were his best-known pupils in London. J. C. Bach wrote a quartet for two oboes, viola, and cello, for him, which he often played. His own compositions (of which Fétis and Gerber give a partial list) consist of solos, duets, concertos, quartets, etc. On this point the ABCDario says, 'as a composer his desire to be original often makes him introduce whimsical and outré passages, which nothing but his playing could cover.' Mozart, in spite of his unfavourable opinion of him, immortalised his minuet by writing variations for it (1773), which he often played to display his bravura (Köchel, No. 179). 'This minuet was then all the rage,' as Kelly writes, after hearing Fischer play it in Dublin (Rem. i. 9), and it continued to be the rage for many years. [C.F.P.]

FISCHHOFF. The Fischhoff MS. is the name of a collection of many and valuable particulars of Beethoven's life existing in the Royal Library at Berlin. A short biography of the composer was published soon after his death by Schlosser, which was even more imperfect and incorrect than such hasty compilations are wont to be. It was quickly followed (Oct. 6, 1827) by a public notice from Hotschevar, the legal representative of the Beethoven family, to the effect that an adequate biography was in preparation which would correct the many and important errors to be found in Schlosser. This appears to have been the origin of the collection. On Carl van Beethoven's majority it came into his hands, and at length, after some vicissitudes, into those of Fischhoff, from whom it was acquired by the Berlin Library, where it remains

[1] See Otto Jahn's 'Mozart,' iii. 309.

still unpublished as a whole. It contains copies of a vast number of letters and documents, many of which no longer exist; of memoranda and remarks scribbled by Beethoven in pocket-books and journals; of the personal recollections of his intimate friend Zmeskall; and of a few printed materials dating from 1830 to 37. Mr. Thayer appears to have been the first of Beethoven's biographers to make systematic use of this important source, and it is from the 1st volume of his Biography (p. ix) that the above information is obtained. [G.]

FISH, William, born in Norwich in 1775, became, early in life, a violinist in the theatre there. He was next a teacher of music, then principal oboist at the theatre, etc., and eventually leader of the band at the concerts. He numbered among his pupils Edward Taylor, afterwards professor of music in Gresham College, and George Perry, afterwards leader of the band of the Sacred Harmonic Society. He died, at a very advanced age, about 1863 or 4. He composed numerous songs, and other vocal pieces, and concertos for various instruments. [W.H.H.]

FISHER, John Abraham, Mus. Doc., was born at Dunstable, 1744. He became a student of the violin under Pinto, and made his first appearance in public in July 1765 at the King's Theatre, in a concert for the benefit of the Musical Fund. About 1770 he married a daughter of Powell the actor, and became, in her right, proprietor of a sixteenth share in Covent Garden Theatre. He composed for that and other theatres the music for the following pantomimes, viz. 'The Monster of the Wood,' 1772; 'The Sylphs,' 1774; 'Prometheus,' 1776; and 'The Norwood Gipsies,' 1777; and also music for the opening of 'Macbeth.' On July 2, 1777, an oratorio by Fisher, entitled 'Providence,' was performed in the Sheldonian Theatre at Oxford, and on the 5th of the same month the composer (as a member of Magdalen College) accumulated the degrees of Bachelor and Doctor of Music. His oratorio was performed in Freemasons' Hall, London, on May 28, 1778, for the benefit of the Middlesex Hospital, and again in 1780. On the death of his wife Fisher disposed of his interest in Covent Garden Theatre, and started on a professional tour through Russia and Germany. In 1784 he reached Vienna, where he induced the youthful Anna Selina Storace to become his second wife—contrary to the advice of all her friends. The union proved an unhappy one, and in a short time the parties separated and the wife never after used her husband's name. The Emperor, incensed at Storace's having had to submit to blows from her husband, ordered Fisher to quit his dominions. He then went to Dublin and gave concerts in the Rotunda. When or where his existence terminated is unknown. Besides the above-named compositions Fisher published some symphonies for orchestra. [W.H.H.]

FITZWILLIAM, Edward Francis, son of Edward and Frances Fitzwilliam—both actors and singers—born in 1824. He was educated for the musical profession, and devoted himself especially to the study of composition. In 1853 he published a set of 12 songs which were much admired, and in the same year was appointed director of the music at the Haymarket Theatre, where he produced an operetta called 'Love's Alarms,' and music for some minor pieces. About 1855 he married Miss Ellen Chaplin, a member of the Haymarket company, so well known as Mrs. E. Fitzwilliam. His compositions were distinguished by an intelligence which gave promise of great excellence when he should have fully mastered the technicalities of his art—a hope disappointed by his early death, after a lingering illness, on Jan. 20, 1857. Besides the songs above mentioned, he published a Te Deum, and a hymn, 'O incomprehensible Creator.' A quartet from the former is given by Mr. Hullah in his 'Sacred Music for Family Use.' [W.H.H.]

FITZWILLIAM COLLECTION, THE. In the year 1816 Viscount Fitzwilliam died, leaving to the University of Cambridge, of which he was a member, the annual interest on £100,000 in money, and a large number of valuable paintings, books, engravings, and other works of art. Of these a collection of MS. music forms a portion. Its most prominent features are the Virginall-book of Queen Elizabeth; a volume of anthems in the handwriting of Henry Purcell, and another in that of Dr. Blow, containing various pieces not yet printed; and a miscellaneous collection embracing the works of more than 250 composers, mostly of the 17th and 18th centuries, and chiefly of the Italian school; as for instance Clari, 3 Masses, 3 Dixit Dominus, a Stabat, a Confitebor etc.; Leo, a Mass, 2 Miserere, 3 Dixit—à 5, à 8 (in autograph) and à 10; an Oratorio etc; Colonna, a Magnificat, a Confitebor, a Domine ad adjuvandum, a Beatus vir, a Dixit etc; Jomelli, a Miserere, a Dixit (à 8), 2 Operas, an Oratorio, etc.; Bononcini, a Mass (à 8), an Opera, a Psalm, Cantatas, etc.; Pergolesi, a Mass, a Kyrie and Gloria (à 10), portions of a Dixit etc.; Durante, a Messa de' Morti (à 8), a Litany and Motets. In addition to these there is the autograph of a Symphony in F, 'di me Giuseppe Haydn 787,' and some interesting MSS. in Handel's autograph. Kelway is said to have been employed by Lord Fitzwilliam to collect for him in Italy.

A portion of the above music was published by the late Vincent Novello in 1825 by permission of the University authorities. The list is as follows:—

Bonno, Cum Sancto.
Bononcini, Eterna fac.
Do. In te Domine. Orch.
Do. Sanctus. Orch.
Do. Te ergo quæsumus.
Cafaro, Amen.
Carissimi, Dulce te.
Do. Et sic laudabimus.
Do. Gaudeamus omnes.
Do. O felix anima.
Do. Surgamus, eamus.
Clari, Amen. Orch.
Do. Cujus animam. Orch.
Do. Cum Sancto. Orch.
Do. Cum Sancto. Orch.
Clari, Cum Sancto.
Do. De profundis. Orch.
Do. Domine Deus. Orch.
Do. Gloria Patri, Alto Solo. Orch.
Do. Gloria Patri. Orch.
Do. Gratias agimus.
Do. Kyrie eleison. Orch.
Do. Kyrie eleison. Orch.
Do. Lætatus sum, à 8.
Do. O quam tristis. Orch.
Do. Quæ mœrebat. Orch.
Do. Quando corpus. Orch.
Do. Quando corpus.
Do. Qui tollis.
Do. Sancta Mater.

Clari, Sicut erat. Orch.
Do. Sicut erat. Orch.
Do. Stabat Mater. Orch.
Do. Tecum principium.
Conti, Amen.
Colonna, Domine ad adjuvandum. Orch.
Do. Gloria Patri.
Do. Paratum cor.
Do. Sicut erat.
Durante, Cantate Domino.
Do. Protexisti me Deus.
Feroce, Adoramus Te.
Jomelli, Confirma hoc Deus.
Leo, Amen, à 10. Orch.
Do. Christus factus est.
Do. Cum Sancto Spiritu. Orch.
Do. Dixit Dominus, à 8. Orch.
Do. Kyrie eleison.
Do. Qui tollis. Orch.
Do. Qui tollis.
Leo, Sicut erat. Orch. (Dixit in A).
Do. Sicut erat, à 10. Orch. (Dixit in D).
Do. Tu es Sacerdos (Dixit in A).
Do. Tu es Sacerdos. Orch. (Dixit in D).
Do. Tu es Sacerdos. Orch. (Dixit in C).
Lupi, Audivi vocem, à 6.
Vittoria, Regina Cœli.
Martini, Sicut erat. Orch.
Do. Sicut erat, à 6. Orch.
O. Lasso, Sicut ablactatus.
Palestrina, Et incarnatus.
Pergolesi, Dominus a dextris, à 6. Orch.
Do. Gloria Patri. Orch.
Do. Juravit Dominus.
Do. Sicut erat.
Perti, Adoramus Te.
Stradella, Dove Battista. [G.]

FINTA GIARDINIERA, LA. Opera buffa in 3 acts, author of libretto unknown; music by Mozart; produced at Munich Jan. 13, 1775.

FINTA SEMPLICE, LA. Opera buffa in 3 acts; libretto by Coltellini, music by Mozart; composed at Vienna in 1768, when he was only 12, but apparently never put on the stage.

FLADT, Anton, eminent oboist, born 1775 at Mannheim, studied under Ramm, succeeded Lebrun in the orchestra at Munich (1790). He travelled much, visiting Vienna (1793), Italy, the Tyrol, the Rhine, Saxony, Prussia, England (1798), Bohemia, Hungary, and France. When in London the Prince of Wales made him liberal offers to remain in England. After 1810 he resided entirely at Munich. He composed three concertinos for oboe and orchestra, and some pieces for two flageolets. [M.C.C.]

FLAGEOLET. The French and Italian term for the harmonic notes in the violin and other instruments of that tribe; doubtless so called because in quality they resembled the flageolet. [Harmonics.]

FLAGEOLET (Old Fr. *flajol*). The modern form of the old *Flute à bec* or straight flute. The upper part consists of a plain mouthpiece, leading to a cavity, in which is a sounding-lip exactly resembling that of an open pipe in the organ. The air is shaped by a thin groove into a flat sheet, which strikes against the feather-edge of an aperture formed in the intermediate part of the instrument. The vibrations thus originated pass into a conical tube, which, unlike the organ-pipe, is furnished with lateral holes, and sometimes with keys. The fundamental note of the speaking throat, being coerced by different lengths of consonant tube, gives a simple scale; which can be extended by forcing wind in more strongly, and thus producing the first two or three harmonics of the ground tone.

The simplest form of the Flageolet is the ordinary tin whistle with six holes. This consists of a conical tube of metal stopped at the top by a square block of wood, except in a narrow anterior fissure. Below the fissure is a gap, the lower edge of which is flattened so as to cut and intercept the stream of air. In more elaborate instruments a chamber is added above containing moist sponge intended to hold back the condensed moisture of the breath.

In the whistle, and in the English Flageolet, the scale is simply that of the Flute; indeed, flutes are made from which the usual head can be removed and that of the Flageolet substituted. The French Flageolet is similar in its upper part, but possesses a more complicated scale, and an abundance of auxiliary keys.

The invention of the Flageolet is ascribed by Burney (Hist. iii. 278 *note*) to the Sieur Juvigny, who played it in the famous 'Ballet comique de la Royne,' 1581. In the time of Mersennus (1600–1648) the principal teacher and player was Le Vacher (Hawkins, chap. 126). It appears to have superseded the more ancient Recorder, much as the Violin did the Viol. The two were obviously for a time in use together in this country; for the 'Genteel Companion, being exact directions for the Recorder, carefully composed and gathered by Humphrey Salter,' is dated from the 'Lute in St. Paul's churchyard' in 1683, whereas the 'Pleasant companion, or new lessons and instructions for the Flagelet by Thomas Greeting, Gent.' was 'printed for J. Playford, and sold at his shop near the Temple Church' in 1682. The former work gives a plate of the long bulky Recorder, reaching halfway down to the player's knee, whereas the latter represents him sitting over a table on which lies his book, holding in his mouth and hands the 'Flagelet,' a pipe not more than nine inches long; on the table lies one somewhat larger, apparently about twelve inches in length. 'It may be carried in the pocket, and so without any trouble be a companion by land and by water.' In the same way the early Violins were termed *piccoli Violini alla Francese* in opposition to the more bulky Viol. Both instruments read from a staff of six lines, each of which represents a hole to be stopped. In the Recorder music the tune, with proper notes and time, is placed on a staff above, whereas in the Flageolet a single symbol above the staff shows the time, but not the intervals of the melody. The recorder had a top hole stopped with the left thumb, followed by three for the first three fingers of that hand, a fifth stopped by the thumb of the right hand, and four more with the right fingers. It thus possesses a scale of eight notes. The flageolet has only six holes, stopped by a different arrangement; their closure being appropriated successively to the thumb, first, and second fingers of the left, followed in order by the first finger, thumb, and second fingers of the right hand. This fingering seems to be unique of its kind, and persists in the French Flageolet.

The Double flageolet was invented by a person named Bainbridge about 1800, and his Method for the instrument is supplemented after about 20 years by his son-in-law. It consists of two 'patent Flageolets, the sides close to each other; the one has seven holes in front and one behind; the other only four in front. The seven-holed Flageolet is played with the left hand, the four-holed Flageolet is played with the right hand; and in playing duets you will in general have the same number of holes covered on the second

Flageolet as on the first.' From the examples it appears that in this case the two instruments play in thirds; intervals larger than this being possible in a few cases. The two tubes are set in a single block and blown by one mouthpiece. Contrivances were added for silencing one of the two pipes when required, but they seem to have been often blown in unison to a single note. The instrument, though still within the memory of some, has entirely and most deservedly gone out of use. No music of importance seems to have been composed for it.

The single English and French Flageolets are still to be met with, chiefly in dance music. The former has been described as a simple form of Flute à bec. The latter is a far more complicated instrument, possessing two holes for the thumbs at the back and four in front for the two first fingers of the two hands. Indeed it is distinctly a descendant of the old Flageolet given above. The half-stopping of the left hand thumb-hole by means of a grooved plate for the thumb-nail, and the introduction of the tip of the right little finger into the small everted bell at the bottom of the instrument, are devices peculiar to this difficult but rather ineffective instrument. Its compass is two octaves and three semitones from G on the treble stave. A full Method is published by Bousquet.

The Flageolet is never found in orchestral scores, but there is a tradition of some authority that the solo part in 'O ruddier than the cherry,' marked in the score as 'Flauto,' was played in Handel's time on the flageolet; and Mr. Sullivan has introduced it with excellent effect in the part of Dr. Daly in his 'Sorcerer.' [W.H.S.]

FLAMAND-GRÉTRY, Louis Victor, born 1764, married the niece of Grétry, and bought 'l'Ermitage,' near Montmorency, long the alternate residence of Rousseau and Grétry, and the burial place of the latter. An offer he made, but subsequently withdrew, of presenting Grétry's heart to Liége, the native place of the composer, involved him in a long and ruinous lawsuit, which finally went against him. He died in Paris, July 1843. [M.C.C.]

FLAT. A term employed in the sense of lowering; an artist sings or plays flat when his notes are below the right pitch. B flat is a semitone lower than B, E flat than E, and so on; to 'flatten' (*baisser*) a sound or an instrument is to make it lower than before, just as to 'sharpen' it is to raise it. The sign used to denote this flattening in music is ♭, called a flat—Fr. *bémol*; Ital. *Bemolle*; Germ. *Be*. It has been already shown under Accidentals and B (p. 19*a* and 107) how the signs of the flat (♭) and natural (♮) were derived from two forms of the letter b. A double flat is a descent of two semitones, and is marked by ♭♭. The flat of a note is not the same pitch (does not give the same number of vibrations) as the sharp of the note a tone below it, though on a keyed instrument the two are represented by the same black key; nor are B and E the same as C♭ and F♭—and so on. This will be explained under Interval.

In German musical nomenclature the notes are flattened by adding es to the letter, as Es, Des, Ges, etc., A flat is As, and B flat B, though Hes has been used. Double flats are Deses, etc. The ♭ and ♯ in German literature were formerly used to express minor and major, as G♭ for G minor, D♯ for D major, and even E♭ for E minor, and As♯ for A flat major. (See the earlier Indexes of the Allgemeine musikalische Zeitung for frequent instances of this strange usage.) Such ambiguities are now avoided by the use of the words *dur* and *moll* for major and minor. [G.]

FLAT FIFTH is an interval which is less by one semitone than a perfect fifth, and is dissonant.

FLAUTO TRAVERSO (Ital.; Fr. *Flute traversière*). The distinguishing name of the Flute with a lateral mouthpiece, held *across* the performer, as opposed to the *Flute à bec* or Flageolet, held straight in front. [Flute.] [W.H.S.]

FLEMING, Alexander, minister of the Scotch Church, author of two small treatises in favour of the introduction of organs into Scotch churches (Glasgow 1808), the first suggestion of the kind since the Reformation. [M.C.C.]

FLIEGENDE HOLLÄNDER, DER. Opera in 3 acts, words and music by Richard Wagner; produced at Dresden, Jan. 2, 1843. In London at Drury Lane, as L'Ollandese dannato, July 23, 1870; and by Carl Rosa, as the Flying Dutchman, at the Lyceum, Oct. 1876; at Covent Garden as Il Vascello fantasma, June 16, 77.

The words were sold by Wagner to the manager of the Grand Opéra in 1841, set by Dietsch as Le Vaisseau fantôme, and brought out there Nov. 9, 1842. [G.]

FLIGHT, Benjamin, an eminent organ builder, born about 1767, was the son of Benjamin Flight, who, in the latter part of the last century, carried on, in partnership with John Kelly, under the style of 'Flight and Kelly,' the business of organ building at Exeter Change. Young Flight learned the art of constructing organs from his father. About the year 1800 he commenced business, in partnership with Joseph Robson, in Lisle Street, Leicester Square, under the style of 'Flight and Robson.' They afterwards removed to St. Martin's Lane, where they constructed and for many years publicly exhibited the Apollonicon. [See Apollonicon.] The partnership was dissolved in 1832, after which Flight, in conjunction with his son, J. Flight, who had long actively assisted him, carried on business in St. Martin's Lane, as 'Flight and Son.' Flight invented many improvements in organ building which prepared the way for still superior mechanism. Amongst them was an apparatus for steadying the wind, added to the bellows during a reparation of Father Schmidt's organ at Trinity College, Cambridge, which preceded, and possibly suggested, the concussion bellows. B. Flight died

in 1847 aged 80, and Robson in 1876. Flight's son continues the business in St. Martin's Lane under the name of 'Flight and Son.' [W.H.H.]

FLINTOFT, Rev. Luke, was appointed Gentleman of the Chapel Royal in 1715, having been Priest-Vicar of Lincoln Cathedral from 1704 to 1714. In July 1719 he was appointed Reader in Whitehall chapel. He was also a minor canon of Westminster Abbey. He died Nov. 3, 1727. He is presumed to have invented the double chant, his beautiful chant in G minor being the earliest known. [W.H.H.]

FLORENCE (*Firenze*), although in point of great masters inferior to the other schools of music in Italy, can still claim her place among the earliest institutions for instruction in that science. Casella, the friend of Dante, was a native of Florence, and as early as 1310 there existed a philharmonic society there, which Burney, writing in 1789, speaks of as 'still in existence,' and which invented the Laudi Spirituali. Under the famous Lorenzo de' Medici, the streets of Florence resounded with the 'Canti Carnascialeschi,'[1] the gay and frivolous songs of the Carnival, against which Savonarola protested, and the music of which was often sacrificed on the pile of 'Vanità.' To the history of Florentine music during that epoch may be added the name of Antonio Squarcialuppi, organist of the Duomo; but passing over the other masters of this first epoch of the Florentine school we come to the dawn of the opera music, which had a fitting birthplace in festive Florence. For the purpose of promoting this kind of music, a private musical academy called 'Degli Alterati' (the thirsters) was founded in 1568 at Florence by seven Florentine noblemen who assembled at the house of Giambattista Strozzi. They chose as their device a cask of grapes filled to overflowing, and the motto 'Quid non designat ebrietas?' Giovanni Bardi Conte di Varnio belonged to this academy, and, after the death of Strozzi, his house became the rendezvous of the academicians. Bardi had for many years studied the theory and practice of music till he became a correct and good composer; and he was often solicited to prepare for the stage those mythological representations which under the name of 'Feste musicali' were among the earliest forms taken by the musical drama. These entertainments were first represented at Florence on a scale of magnificence in keeping with the gorgeous character of the Medici feasts.

Vincenzo Galilei—father of the great Galileo—was another member of the academy 'Degli Alterati.' He wrote a clever treatise, 'Dialogo della Musica antica e moderna' (Florence 1581), upon the abuse of modern music, in which he places in the mouth of Bardi an attack upon the madrigali and the researches after counterpoint. He was also a composer, and is supposed to be the first who composed melodies for a single voice. He set to music the speech of Ugolino (Inf. xxxiii.) beginning 'La bocca sollevò dal fe-o pasto'; also a portion of the Lamenta'ions of Jeremiah.

Girolamo Mei was another member of this academy, and Emilio del Cavaliere, a composer of the Roman School who, previous to the composition of the first entire musical drama by Rinuccini, had divided into scenes and set to music two Pastorales—'La disperazione di Sileno' and 'Il Satiro'—the latter to words by Laura Guidiccini, a lady of Lucca.

When Bardi was summoned to Rome by Clementi VIII the society of the 'Alterati' assembled in the house of Jacopo Corsi, a Florentine nobleman, an enlightened lover of the fine arts, and passionately devoted to dramatic music. They soon added to their number the names of Ottavio Rinnuccini the poet, Jacopo Peri, the composer, and Giulio Caccini, who, besides his talent for composition had the gift of a beautiful voice. These three occupied themselves in developing the first attempts at musical drama into the finished performance called the opera. They invented the recitative by which the Italian opera and the oratorio are distinguished from the opera of other countries and from other species of theatrical musical exhibition. 'Dafne' was the first result of their united efforts. Rinuccini composed the poetry, Caccini and Peri the music, and the whole was represented in the house of Jacopo Corsi, 1596. 'This,' says Burney (Hist. iv. p. 18), 'seems the true era whence the opera or drama wholly set to music, and in which the dialogue was neither sung in measure nor declaimed without music, but recited in simple musical tones which amounted not to singing, and yet was different from speech,—should be dated.' 'Dafne' was succeeded by 'Euridice,' represented with gorgeous splendour in 1600 at the feasts given in Florence in honour of the marriage of Henry IV of France with Maria de' Medici. None of the subsequent compositions of the great masters of operatic music produced anything like the effect of these first representations, which introduced Italy as it were to a new art—that of 'musica parlante.' The poet Angelo Grillo (the friend of Tasso), writing to Caccini, observed: 'You are the father of a new kind of music, or rather singing, which is not a song, but a recitative song of a nobler and higher order than the popular song; which does not sever or maim the words, nor deprive them of life, but gives new force and vigour to both. It is then a new and wonderful invention, or rather a revival of the ancient Greek musical drama which has been lost to us for so many centuries' (Tiraboschi, vii. 1321). Rinuccini's next opera, 'Arianna,' composed by Monteverde, was represented at the nuptials of Francesco Gonzaga of Mantua with the Infanta Margaret of Savoy (Doni, Opere, ii. 25).

This first academy for theatrical music was succeeded by many others, as the passion for musical representation became universal in Italy. Quadrio (i. 71) mentions three in Florence, 'degl' Infocati,' 'degl' Immobili,' 'de' Sorgenti,' founded between 1550 and 1560 especially for

[1] Published by Grazzini, Florence 1559.

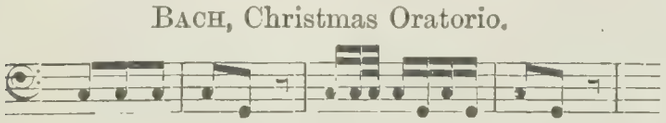
promoting this kind of music. Each of these had its own theatre and vied with the others in the splendour and magnificence of its representations. Indeed, in the middle of the 16th century, the theatres of Italy, constructed in many cases by no less an architect than Palladio, and where the most melodious of all modern languages first appeared married to sweet harmony, were the wonder and admiration of the world.

The Florentine school of music differs from the other great schools of Italy in that the composers of dramatic music just enumerated were only amateurs, and had been for the most part trained in the great schools of Rome and Bologna. Nor did Florence ever produce any great composers of church music, although composer succeeded composer in that brilliant operatic music of which we have traced the first beginnings, until we arrive at the great Cherubini, who was a master in both the church and the theatre.

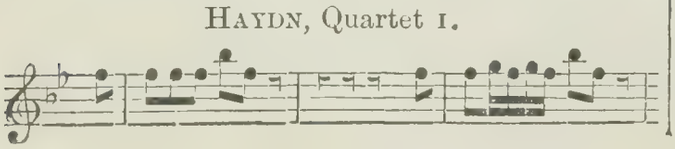
The present 'Royal Musical Institute' of Florence is of recent foundation, and was opened for public instruction in 1862. Its objects are, To teach the science, history, and practice of music; to maintain a public library of music; to grant rewards to deserving artists; to perform the best works of modern and ancient masters. It is an establishment for public and gratuitous instruction, and comprises three sections—that of administration; that of instruction; and the Academy. The administration is directed by a President, assisted by three Professors, who form the Council of Management. The department of instruction contains schools for the rudiments of music and musical reading; for solfeggio; for solo and part singing; for keyed, stringed, and wind instruments; for thorough bass, counterpoint, and composition; and for æsthetics and musical history. The Academy is composed of resident, corresponding, and honorary members. The Examiners are chosen from the resident members of the Academy, as are also the three members of the council of management. The number of pupils averages 220, and is regulated by the applications for admission, the result of the examinations, and the means available for imparting instruction. [C.M.P.]

FLORID. Music in rapid figures, divisions, or passages, the stem of the simple melody bursting forth, as it were, into leaves and flowers. The image is the same as that in Fioriture. The Italian term is *Figurato*. Examples are hardly necessary; but the genesis of florid passages is highly interesting, and an instance or two, from the simplest form to the very highest art, may be forgiven.

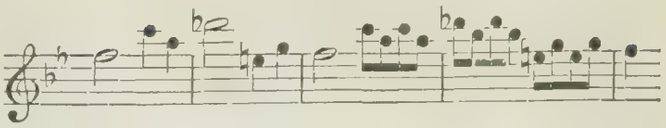
BACH, Christmas Oratorio.



HAYDN, Quartet 1.



MOZART, G-minor Symphony.



BEETHOVEN, Concerto No. 5.

Do., Ninth Symphony (*Adagio*).

Such florid passages are essential to Variations, and the last of these examples is taken from the finest set of variations existing.

For FLORID COUNTERPOINT see p. 408*b*. [G.]

FLORILEGIUM PORTENSE. A collection of sacred vocal music of the 16th century, in separate parts, published in 2 vols. by Bodenschatz in 1618 and 21, and containing in all 265 pieces. [BODENSCHATZ.]

FLOTOW, FRIEDRICH, FREIHERR VON, German opera composer, born April 27, 1812, son of a landed nobleman of the arch-duchy of Mecklenburg; was educated with a view to the diplomatic service. In 1827 he went to Paris, when music was at its best. The brilliant artistic life into which he was thrown aroused him to a consciousness of his own talent for music, and he devoted himself to a course of study under Reicha. The Revolution of 1830 drove him away for a time, but feeling that the atmosphere of Paris was necessary to his success, he soon returned, and produced his first dramatic attempts at the private houses of some of the aristocracy. 'Stradella' was brought out at the Palais Royal as a short pièce lyrique in 1837; but Flotow's first public success was at the Théâtre de la Renaissance, where he produced, May 31, 1839, 'Le Naufrage de la Méduse,' which ran for 53 nights in 12 months, and at once established his position. He afterwards re-wrote the piece, and produced it at Hamburg in 1845 as 'Die Matrosen,' whence it spread to the other theatres of Germany. Meantime he had composed for the Paris theatres several other operas, such as 'L'esclave de Camoëns' (1843), and 'L'âme en peine' (1846), known in London as 'Leoline' (Princess's Theatre, Oct. 16, 1848). 'Stradella' was rewritten as an opera, and brought out at Hamburg, Dec. 30, 44, and has had extraordinary success throughout Germany. In Paris, though published, it has never been produced. In London it was brought out in English at Drury Lane, June 6, 46—a dead failure—and in Italian

in 1864 at Covent Garden, when it lasted two nights only, killed by a joke of Ronconi's. It was followed by 'Martha' (Vienna, Nov. 25, 1847), which was remodelled from a ballet written in conjunction with Burgmüller and Deldevez in 1844, and in its new form quickly spread all over the world (London, Covent Garden, 1858). These two works Flotow has never surpassed, and of his later operas 'Die Grossfürstin' (1850), 'Indra' (1853), 'Rübezahl' (1854), 'Hilda' (1855), 'Der Müller von Meran' (1856), 'La Veuve Grapin' (1859), 'L'Ombre' (1869), 'Naïda' (Milan, 73), 'Il Flor d'Harlem' (Turin, 76), the only ones which have attained any general popularity were 'Indra,' 'La Veuve Grapin,' and 'L'Ombre,' the last of which was enormously successful not only in Paris, but in Italy and Spain, and has been produced in London (Her Majesty's) Jan. 12, 1878, as 'The Phantom.' His 'Enchanteresse' is in rehearsal at the Italiens, and his 'Rosellana' is not yet complete (Feb. 1878).

In 1856 he was appointed Intendant of the court theatre at Schwerin, a post which he retained till 1863. The only important works he produced during this period, when he had so many inducements to compose, were a 'Fackeltanz' and some charming music to Shakspeare's 'Winter's Tale.' After giving up the management of the theatre in 1863 he returned to Paris, and in 1868 removed to the neighbourhood of Vienna, where he still resides. His remaining compositions, overtures, songs, and chamber music, are little known, and call for no remark. In 1864 Flotow was elected corresponding member of the Institut de France.

The great success of 'Stradella' and 'Martha' must be mainly ascribed to the melody which pervades them, and to their light and attractive character. Flotow's comic talent is considerable, and he has great natural instinct for the stage. His early French experience taught him the virtue of lively and well-accentuated rhythm, and gave him dexterity in the construction of extended pieces, to which he writes pleasing harmony and piquant orchestration. On the other hand, his music has rarely anything below the surface, his rhythm frequently degenerates into that of mere dance-tunes, his modulations are poor, and he is prone to sentimentality, which, though popular in our days, is none the less morbid. In the scientific part of composition he too often betrays the amateur. On the whole the conclusion is forced upon us that, in spite of his popularity, Flotow will not live in the history of dramatic music. [A. M.]

FLOWERS, George French, Mus. Doc., son of Rev. Field Flowers, Rector of Partney, Lincolnshire, born at Boston 1811, studied music in Germany under C. H. Rinck and Schnyder von Wartensee, and was for some time organist of the English Chapel in Paris. Returning home he became organist of St. Mark's Church, Myddelton Square. In 1839 he graduated as Bachelor of Music at Oxford. For a period he was the music critic of the 'Literary Gazette.' In 1848 he was an unsuccessful candidate for the Professorship of Music at Oxford, as he was in 1863 for that in Gresham College. In 1851 he established 'The British School of Vocalization' for teaching singing on new principles, and in the two years following gave concerts for the purpose of exhibiting the progress made by his pupils, the most notable of whom was Miss Featherstone, now Mrs. Howard Paul. In 1865 Flowers proceeded Doctor of Music. He wrote an 'Essay on the construction of Fugue, with an Introduction containing new Rules of Harmony,' and composed Fugues in the style of Sebastian Bach, and other organ music, and Tennyson's Ode on the death of the Duke of Wellington, and other vocal pieces. He was also a copious contributor to the musical periodicals. He died of cholera, June 14, 1872. [W. H. H.]

FLÜGEL (a wing). The German appellation of a grand pianoforte or a harpsichord, from the wing shape common to both. See Goethe's pun on *geflügelte Geister* in 'Goethe and Mendelssohn,' p. 24. Stutz Flügel is a short grand pianoforte. [See Harpsichord, Grand Piano.] [A. J. H.]

FLÜGEL HORN. The German name for instruments of the Bugle family. Originally, say the dictionaries, a hunting horn (*Waldhorn, Jagdhorn*), used by the huntsman whose duty it was to watch in the *Flügeln*, or paths cut through the wood, and give a signal on the approach of the game. The Flügel horn now used in the English and German armies is a B♭ cornet with pistons and a horn mouthpiece. The pistons have superseded a clumsy kind of keys, from which it used to be called *Klappenhorn*. The name is also applied to several instruments in the Alto, Tenor, and Bass clefs. [W. H. S.]

FLUE-WORK. Organ-stops, in regard to the manner in which their sound is generated, are grouped in two great classes—Reed-work and Flue-work. All organ-stops in which the sound is produced by the wind passing through a fissure, *flue*, or wind-way, and striking against an edge above, belong to the Flue-work, whatever may be the shape, make, or tone of their pipes. The peculiarities of shape or proportion, make, and tone, lead however to a subsequent division into Principal-work, Gedact-work, and Flute-work. [E. J. H.]

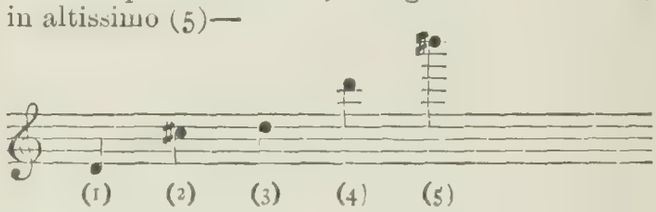
FLUTE (Germ. *Flöte, Querflöte*; Ital. *Flauto, Flauto traverso*; Fr. *Flûte, Flûte traversière*). An ancient instrument used in every part of the world. It has always had two principal forms, the direct flute or *Flute à bec*, now developed into the Flageolet, and the German flute or *Flûte traversière*, which appears to have superseded it about 1720. There is however evidence of an intermediate instrument, partaking of the characters of both, which will be described farther on.

The Flute, as now employed, consists essentially of a tube, conical from below upwards, terminating in the Head, and stopped at the top by a cork. In the side of the head is a large orifice with sharp edges, situated less than an inch below the cork, through which the breath is forced

obliquely from the approximated lips. In the lower part are six holes—to be stopped by the first three fingers of either hand—and various intermediate keys; there are also on the lowest joint three, or even four, levers producing additional notes below the regular scale of the instrument. It is held transversely and sloping downwards against the lower lip, with the orifice in the head turned somewhat outwards, so that the stream of wind shall impinge upon its outer edge. By this impact of the current upon the wedge-like margin of the aperture sound is produced. Considerable practice is required to develop any note whatever, and much controversy exists as to the exact cause of the musical vibration. It is not however necessary that the feather edge should be at the side of the main tube; for in the Nay or Egyptian flute figured in the margin[1] the extreme circular end of the tube itself (here made of bamboo) is thinned away so as to produce a linear termination, against which the current of breath is directed. Such a flute might be held straight in front of the player, like the Flageolet or flute à bec; in which, however, the simple combination of orifice and lip is replaced by a far more complicated arrangement, exactly similar to the mouth of a diapason organ-pipe. As a matter of fact it is held obliquely towards the right side of the player, like the modern transverse flute, except that its lower extremity bears considerably downwards, so as to enable the blast to enter a terminal instead of a lateral orifice. An almost similar instrument to the one here figured is in the ancient Egyptian collection in the British Museum, and from the absence of the usual lateral hole was considered to be a forgery. Not only is the same instrument still in use at the present day, but the mode of playing and the position of the ancient instrument can be recovered from the plaster mural decorations still preserved. The only difference in the more ancient instrument is that the scale is one of four orifices, whereas the modern possesses the full complement of six. Either of these may be looked upon as intermediate between the flute and the flue-pipe of the organ, the foot and 'languid' being in this case supplied by the cavity of the mouth and the linear opening of the lips.

No instrument has undergone so many changes and improvements within the last half century as the Flute. The bore, instead of being conical, has been made cylindrical; the fingering and disposition of the keys have been entirely altered according to the system named after Boehm.

The flute, though not possessing a very extensive compass, is especially prominent in concerted music, from the acuteness of the sounds it is competent to produce. Indeed, the Piccolo, or small Octave variety, emits the sharpest notes ordinarily used in music. Its true Scale may be considered to begin on D (1) below the treble stave, and hence the Flute is often called a D instrument. The notes C♯, C, B♮, and even B♭, below D, are obtained by associated levers set in motion by the two little fingers of either hand, but do not occur again in the higher registers. By the successive removal of the three first fingers of the right hand, followed by those of the left, the series of notes rising from D to C♯ (2) are elicited, and on D again (3) a new octave harmonic scale is commenced by closing all the holes except that beneath the forefinger of the left hand. In this respect the scale is similar to the Oboe and Bassoon, with the exception that the latter, being fundamentally in the key of G, change upon that note instead of upon D. The second octave is produced by a stronger pressure of wind and an alteration of embouchure, rising to D above the stave (4), and there remains a third still higher octave, obtained by cross-fingerings often of a complicated nature, rising to D or even D♯ in altissimo (5)—



The scale here described is that of the old eight-keyed Flute.

The principles of the Flute originally invented by Captain Gordon of Charles the Tenth's Swiss Guards and introduced by Theobald Boehm[1] in his new flute, constructed in 1832, were principally (1) that each note should speak independently out of a single hole, as though the remainder of the bore were entirely cut off; (2) that all keys in their position of rest should be permanently open. He also aimed at equalising the difficulty of the different keys, some of which, on the older flute, were notoriously inconvenient and all but impracticable. A subsequent improvement consisted in substituting a cylindrical for a conical bore. In its latest modification, the Boehm flute consists of a cylindrical tube terminating at the upper end, above the embouchure in a conical or 'parabolic' prolongation. For the left hand, which occupies the upper part of the instrument next to the head, are four open keys to be closed by the first finger, thumb (situated at the back of the instrument), second, and third fingers successively. For the little finger of this hand is an open key producing the G♯ or A♭. On the right hand joint are three open keys, for the first, second, and ring fingers respectively, with accessory or 'shake keys' (which are normally closed) interposed. For the right little finger are the closed key of D♯ and the two open keys of C♯ and C. In many flutes mechanism, still worked by the right little finger, is added to produce B♮ and even B♭. But from the D♮

[1] This curious instrument is still used by the peasants about the Nile. The original of the figure was brought from Egypt by F. Girdlestone, Esq., of the Charterhouse. See an admirable cut in Lane's 'Modern Egyptians.'

[1] See his pamphlet 'Über den Flötenbau und die neuesten Verbesserungen,' Mainz, 1847.

downwards all the work is accessory, and not directly used in the production of the natural scale. For this reason the instrument is said to stand in the key of D. For the purpose of obtaining each sound by the closure of a single orifice, a somewhat new arrangement of the scale is necessary on certain notes. The G, for instance, in either octave is produced by closing the five holes of the left hand. For the F a whole tone below, the forefinger of the right hand is added. The intermediate F♯ is obtained by depressing the pad of the middle or ring fingers, that of the index being left open. In the Clarinet, Oboe, Bassoon, and other octave-scaled instruments, the B♭ a whole tone below C, which in a D instrument like the flute is represented by the F♮ below the middle G, has to be produced by closing the B♮ and A♮ holes and lifting an intermediate B♭ key, thus lowering the pitch a minor third and raising it a semitone. The same method as that for the F♯ is employed for the B♭ or A♯, which is produced by lowering the B♮ a semitone through the intervention of a lever actuated by the fingers of the right hand, those of the left, middle, and ring fingers being left open.

The compass of the Boehm Flute is from C to C three octaves higher, though the C♯ above this note, and even more acute sounds, can be obtained by exceptional players.

A variety of other Flutes, modified more or less from the old eight-keyed instrument or the Boehm system, are to be met with. Among these may be named those of Siccama, Clinton, and Carte. Their differences are chiefly mechanical. The main distinction between the older and the more modern instruments is the adoption of the cylindrical bore. There can be no doubt that this contrivance adds materially to the power of tone, and gives it a reedy quality closely approximating to that of the Clarinet. But it is a question if it does not to the same extent modify its peculiar orchestral character, and diminish its purity of intonation. This distinctive quality of tone has been shown by Helmholtz (Ellis's Tr. 113, 141, 172) to be peculiar, and free from most harmonic 'upper-partials' except the octaves.

The literature of the Flute is so extensive as hardly to admit of illustration within moderate limits. Bach uses it freely both as an obbligato instrument and in concerted passages, and ever since his time it has held a prominent place in the band. In the scores of his works it is sometimes marked *Traversière* to distinguish it from the Flute-à-bec.

Haydn, both in his Symphonies and in his Oratorios, awards it the same prominence. The Trio for three Flutes in the 'Creation' may be named as an illustration.

Handel usually specifies the 'German' Flute, and often indicates its importance by the words 'with the accompaniment of a German Flute.' It is difficult to understand how the players of his day were able to make themselves heard with the few Flutes then allotted to the Orchestra against the large numbers of Oboes and Bassoons. In the Handel Commemoration in Westminster Abbey in 1784 there were 6 Flutes against 26 Oboes and 26 Bassoons, besides 12 Trumpets and the same number of Horns. Handel produces, however, a magnificent effect in the Dead March in 'Saul' by the simple employment of two Flutes moving in thirds against the reiterated bass of the kettledrum.

Mozart, except in some of his Symphonies, which were obviously written for a small band, freely scores for this instrument. The opera of the Zauberflöte derives its name from it. There are also two Concertos for solo Flute and Orchestra in G and D, and one for Flute and Harp among his works (Köchel, 313, 314, 299).

Beethoven, Mendelssohn, and all later writers, give it the leading part of the wind in all their compositions. The solo shortly after the trumpet flourishes in the Overture to Leonora No. 3 will not be forgotten, or the lovely part for two flutes in the 2nd movement of the Italian Symphony. Schumann also has introduced a prominent cadenza for it in the Finale to his B flat Symphony. The difficult accompaniment to the Ranz des Vaches, played by the Oboe, in Rossini's overture to 'William Tell' affords a good illustration of the mechanical complexities which this flexible and agile instrument is competent, and consequently is expected, to surmount. In a dramatic sense it is used by Mendelssohn in the sacrificial chorus 'O be gracious' in St. Paul, and by Gretry in 'Andromaque,' in which the part of Andromache is always accompanied by 3 flutes.

The most voluminous writer for the Flute was probably Quantz, who composed 200 solos and 300 concertos for Frederick the Great alone. But the instrument had a distinguished writer, Kuhlau, as the special exponent of its powers and beauty. This eminent contrapuntist devoted nearly the whole of his short life to Flute compositions. This singular fact has been accounted for by the statement that an amateur flute-player of position employed him constantly and liberally in writing them. Kuhlau has been termed the 'Beethoven of the Flute.' It will be seen from the list given below that Solos, Duets, Trios, and even Quartets for Flutes, are among his voluminous works. Indeed, but for a fire which destroyed the composer's manuscripts, their number would be at least threefold. Such as are extant afford inestimable models of construction and originality.

Flute Music.

Mozart.—Grand duo in G, op. 76; Andante in C, Concerto in G, Rondo in D, op. 86.

Spohr.—Concerto in modo di Scena Cantante, op. 47.

Weber.—Romanza Siciliana in G minor, with Orchestra; Trio for Flute, Cello, and Pianoforte, op. 63.

Beethoven.—Serenade for Flute, Violin, and Alto, op. 25.

Haydn.—Two Trios for two Flutes and Cello.

KUHLAU.—Three grand Trios for three Flutes, op. 13; Do. do., op. 86; One do., op. 90; Three Quintets for Flute and String Quartet in D, E, A, op. 51; Grand Quartet for four Flutes in E, op. 103; Six sets of three Duets for two Flutes, ops. 10, 39, 80, 81, 87; Solos, with Pianoforte, op. 57; Three Fantasies, Do. do., op. 95.

REICHA.—Quartet for four Flutes in D, op. 12; 24 Quintets for wind instruments.

SCHUBERT.—Introduction and Variations on 'Trockne Blumen,' for Flute and Piano, op. 160. [W.H.S.]

FLUTE D'AMOUR (Germ. *Liebesflöte*). An old form of flute with a narrow bore, standing in the key of A, and corresponding in pitch with the Oboe d'amore. Both were supposed to possess a smooth and fascinating quality of tone, whence the name is derived. [W.H.S.]

FLUTE-WORK. Under this head are grouped all the flue-stops, of whatever kind, shape, or tone, that are not classed as PRINCIPAL-WORK, or GEDACT-WORK, and it also includes various modifications of these two classes of stops. [FLUE-WORK.] Thus when the 'scale' of the pipes of a cylindrical stop is reduced *below* the proportion essential to secure the broad and full Diapason tone, and the sound becomes delicate as in a Dulciana, or crisp as in a Gamba; or when it is increased *beyond* the Diapason scale, and the tone becomes *thick* or less resonant as in the Block-flöte, the stop becomes a member of the 'flute-work.' Also, if the covers of the pipes of a closed metal-stop be punctured, and a narrow tube—in Germany called a reed, in France a chimney—be inserted, the stop then becomes a member of the flute-work under the name *Rohr-flöte, Flûte à cheminée*, or 'Metal stopped-Diapason (or Flute) with chimneys.' A unison cylindrical stop will be occasionally met with labelled as a member of the flute-work. All stops the pipes of which taper upwards, as the Spitz-flöte and Gemshorn; all three- or four-sided open wood pipes, as the Hohl-flöte, Clarabella, Wald-flute, Oboe-flute, and Suabe-flute; and most string-toned stops, as Salicional and Viol d'Amore,—are members of the Flute-work.

The invention of the conical, the string-toned, and the other stops classified as flute-work, dates back no farther than the commencement of the 16th century. [E.J.H.]

FOCHETTI, a bass, who sang in London in 1775 and 6. In the former year he appeared in Sacchini's 'Motezuma'; in the latter he played Nardo in the 'Isola d'amore' of the same composer, and in 'La Sposa fedele.' [J.M.]

FODOR, JOSEPH, violin-player, born in 1752 at Venloo. In 1766 he studied under Franz Benda at Berlin, and having acquired great proficiency, travelled for a number of years in Germany, the Netherlands, and France, establishing his reputation as an eminent violinist. In 1794 he went to St. Petersburg, and remained there up to his death in 1828. Spohr, who heard him in 1803, considers him wanting in feeling and taste, and objects to his unsteady manner of bowing, but acknowledges his great technical skill. His numerous compositions—Concertos and Solos for the Violin, Duos for Violins, and Quartets for Strings, are well written, and met with much success in their time. The famous singer, Mme. Fodor-Mainvielle, was his daughter, and his two younger brothers, CARL and ANTON, were clever pianists and composers. [P.D.]

FODOR-MAINVIELLE, JOSEPHINE, celebrated singer, born 1793 in Paris, where her father, Joseph Fodor the violinist, had settled in 1787. In 1794 her parents removed to St. Petersburg, where she played both pianoforte and harp when only eleven. Three years after she became known as a singer, and in 1810 made her first appearance at the Court Theatre in Fioravanti's 'Cantatrici villanelle,' which was repeated 60 times, so successful was her performance. In 1812 she married the actor Mainvielle, and travelled with him to Stockholm, Copenhagen, returning to Paris, where she was engaged for the Opéra Comique. Her first appearance, Aug. 9, 1814, was a comparative failure; it was evident that French opera was not her province, and she was transferred in November of the same year to the Théâtre Italien, then under Mme. Catalani's management. Here she remained till the beginning of 1816, when she left for London. In London she sang for three seasons as *prima donna*, listened to with respect, though never a warm favourite. 'Don Giovanni' was brought out at the King's Theatre in 1817, and Zerlina was her best character. In July 1818 she went to Italy, returning to Paris early in the following year, after Catalani had given up the opera. Rossini's 'Barbiere' was then given for the first time in Paris (Oct. 26, 1819) and she played Rosina, as well as Ninetta, Agnese, and other first-rate parts. In 1822, suffering severely from dyspepsia, she was advised to try the milder climate of Naples, which so completely restored her that she appeared at San Carlo as Desdemona, Semiramide, and Zelmira, creating in all 20 new parts. In the following year she sang for a whole season in Vienna, but returned to Naples and remained there till 1825, when she again went to Paris. On Dec. 9 she appeared in Semiramide, but her voice failed and she was compelled to leave the stage. This misfortune was followed by a hoarseness which prevented her singing again in Paris. The management having declined to fulfil their contract, she brought a succession of actions against them, and finally accepted a compromise in 1828. After her return to Naples her voice so far improved that she sang again at San Carlo, but its peculiar charm was gone though her style was as fine as ever, and served as a model for no less a singer than Henrietta Sontag. Mendelssohn saw a great deal of her at Naples in 1831, and his very favourable impression may be learned from his letters (April 27, 1831). Her last appearance was at Bordeaux in 1833, after which she retired into private life.

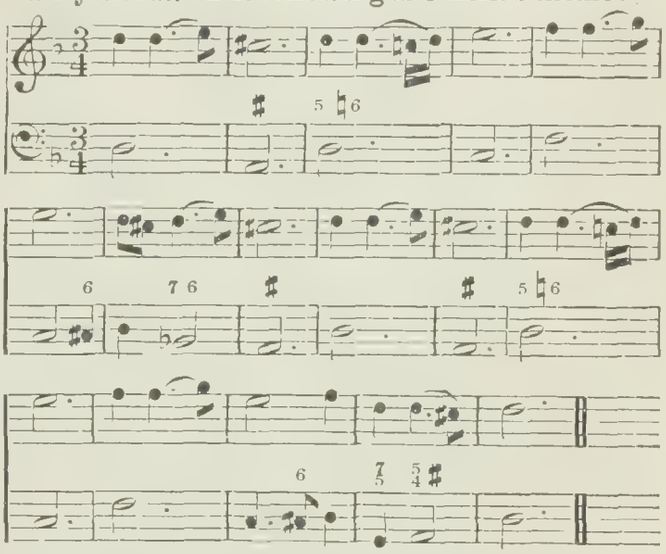
When at her prime, Fodor's voice was not only powerful but extremely sweet and round, with a peculiarly charming accent, and a faultless intonation. She was very painstaking, and acquired by practice a flexibility with which she was not naturally gifted. Her daughter ENRICHETTA, also a singer of merit, was very successful at the Königstadt Theatre in Berlin between the years 1846–9 (not the Friedrich-Wilhelmstädt Theatre). [F.G.]

FÖRSTEMANN, CARL EDUARD, antiquary, published 'Georg Friedrich Händel's Stammbaum, nach original-Quellen und authentischen Nachrichten aufgestellt und erläutert' (Leipzig, Breitkopf & Härtel, 1844), a carefully compiled genealogy of the great composer. [M.C.C.]

FÖRSTER, EMANUEL ALOYS, composer of good chamber-music, born at Niederstein, Glatz, Silesia, Jan. 26, 1748. In his youth he studied music by himself, and composed industriously, while obeying his father by attending the Latin school, and working under him as an accountant at a tavern. He afterwards served in the Prussian army, and in 1776 resolved to go to Vienna in order to cultivate music thoroughly. There he soon became one of the most valued teachers of thorough-bass and composition, and his works were universally respected as the products of sound thought and earnest study. In 1802 he published his 'Anleitung zum Generalbass' (Traeg) with 146 examples, a clear practical work still of value. In 1805 it was re-published by Breitkopf & Härtel, and a new edition by Artaria in 1824. Förster added three supplementary numbers of practical examples. His compositions consist of 48 violin quartets, numerous pianoforte sonatas, preludes and fugues for organ, Lieder, etc. He composed the variations in A on an air from Sarti's opera 'I finti Eredi,' which were long attributed to Mozart, and extremely popular; and which appeared in many editions of Mozart's works. (Köchel, p. 530, No. 289; compare Jahn's 'Mozart,' ed. 1, iv. 11; ed. 2, ii. 137.) Förster was held in high estimation by all the composers of his own time, particularly by Beethoven, who speaks of him in terms implying he had learnt much from him. He died at Vienna Nov. 12, 1823. His place and date of birth and death, much disputed points, are given here from the Transactions of the 'Tonkünstler-Societät,' of which he was a member. [C.F.P.]

FOGGIA, FRANCESCO, the last Italian church composer who remained faithful to the traditions of Palestrina; born in Rome 1604, studied under Cifra, Nanini, and Agostini. He then entered the service of the Elector of Cologne, the Elector of Bavaria, and the Archduke Leopold of Austria in turn. After his return to Italy he was appointed maestro di capella successively at Narni, Montefiascone, and the following churches in Rome,—Santa Maria in Aquiro, Santa Maria in Trastevere, St. John Lateran (1636-61), San Lorenzo in Damaso, and Santa Maria Maggiore (1677), which last post he retained till his death, Jan. 8, 1688, when he was succeeded by his son Antonio. He is buried in the church of S. Praxede. He published much church music for from 2 to 9 voices (see the list in Fétis), and most of the churches in Rome possess some works by him in MS. Martini has analysed some of his motets in the 'Saggio di contrappunto.' Liberati calls him 'il sostegno e il padre della musica e della vera armonica ecclesiastica.' He was one of the first musicians to write tonal fugues, while he was the last Italian capable of composing genuine church music in the polyphonic style. Mr. Hullah has printed a fine motet by him in his 'Vocal Scores.' [F.G.]

FOLIA. Said to be an old Spanish dance for a single dancer—'ces belles chaconnes, ces Folies d'Espagne,' which the son of the seneschal of Rennes danced to such perfection (Mad. de Sevigné, July 24, 1689). But really all that is known of it is that the 22 variations, or the theme of them, which close Corelli's 12 solos (op. 5) are entitled Follia; that the same bass and air, but with different variations, are given in the 'Division Violin' as 'Faronell's division on a ground'; that Vivaldi's op. 1, no. 12, is a set of variations on the same; and that Hawkins (chap. 141) cites it as 'a favourite air known in England by the name of Farinelli's[1] Ground,' composed by Farinelli, the uncle of the singer, who was court musician at Hanover in 1684. It seems to follow from this that the ground, and not the treble part, was the 'air,' just as it is in the chaconnes of Bach and Handel (60 variations). The ground is one on which a skilful violin player and a skilful dancer might go on fiddling and dancing *ad infinitum*. The following is Corelli's theme:—



Cherubini has introduced 8 bars of it in the opening of the Overture to the 'Hôtellerie Portugaise.' [G.]

FORBES, HENRY, born in 1804, studied music under Sir George Smart, Hummel, Moscheles, and Herz. He was an excellent pianist and organist, and conductor of the Societa Armonica. He for some years held the appointment of organist of the parish church of St. Luke, Chelsea. His published compositions comprise several songs and a collection of psalm tunes for 4 voices called

[1] The common English name was 'Fardinell's,' as Madame de Querouaille was called 'Madam Carvell.'

'National Psalmody.' He also composed 'The Fairy Oak,' an opera produced at Drury Lane Theatre in 1845, and 'Ruth,' an oratorio, performed at Hanover Square Rooms in 1847. He died Nov. 24, 1859. [W.H.H.]

FORD, DAVID EVERARD, organist of Lymington, Hants, published between 1822 and 1836 seven books of psalm and hymn tunes for two voices with organ accompaniment. He was also the author of an elementary work entitled 'The Rudiments of Music,' which passed through several editions. [W.H.H.]

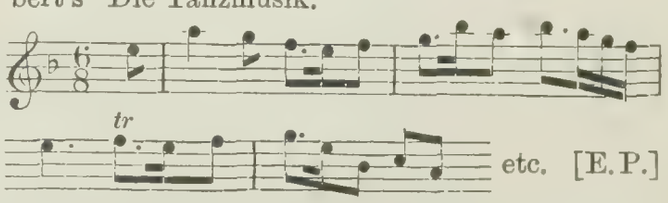
FORD, MISS, was about 1760 distinguished as a performer on the harmonica or musical glasses. She published 'Instructions for playing on the Musical Glasses,' 1760. In October, 1761, she announced a concert at 'the large Room, late Cock's Auction Room, over the great China-shop, near Spring Garden,' at which she engaged 'to sing some favourite English Songs and accompany herself on the Musical Glasses,' and also to 'play a Lesson on the Guittar, and a Solo on the Viol di Gamba.' [W.H.H.]

FORD, THOMAS, was one of the musicians of Prince Henry, son of James I. In 1607 he published a work entitled 'Musicke of Sundrie Kindes, set forth in two Bookes. The first whereof are Aires for 4 Voices to the Lute, Orpharion, or Basse-Viol, with a Dialogue for two Voyces and two Bass Viols in parts tunde the Lute way. The Second are Pavens, Galiards, Thumpes and such like, for two Basse Viols, the Liera way, so made as the greatest number may serve to play alone, very easie to be performde.' This work contains the beautiful four-part songs 'Since first I saw your face,' and 'There is a ladie sweet and kind.' Ford was a contributor to Leighton's 'Teares or Lamentacions of a Sorrowfull Soule,' 1614. On the accession of Charles I. he was appointed one of his musicians at a yearly salary of £80. Ford composed some canons and rounds printed in Hilton's 'Catch that Catch can,' and an anthem printed in the Anthems by Madrigal Composers of the Mus. Antiq. Society. He was buried at S. Margaret's West., Nov. 17, 1648. [W.H.H.]

FORKEL, JOHANN NICOLAUS, a meritorious though over-rated writer on the history and theory of music, son of a shoemaker, born Feb. 22, 1749, at Meeder near Coburg; educated himself by the study of Mattheson's 'Vollkommener Capellmeister.' Having a fine voice he was appointed chorister at Lüneburg in 1762, and 4 years later 'Chorpräfect' at Schwerin. In 1769 he entered the university of Göttingen to study law, but soon occupied himself exclusively with music, and became organist of the university church. In 1778 he was appointed director of music to the University and graduated as doctor of philosophy in 1780. On the death of Emmanuel Bach he hoped to have been appointed his successor at Hamburg, but Schwenke obtained the post, and Forkel remained at Göttingen till his death, March 17, 1818. He is best known as a musical critic and historian. His first work, 'Ueber die Theorie der Musik, etc.' (Cramer, Göttingen, 1774), a pamphlet urging the foundation of lectures on music at Göttingen, was followed by many others, especially 'Musikalisch-kritische Bibliothek,' 3 vols. (Gotha, 1774), containing violent attacks on Gluck's 'Iphigénie in Aulide'; the 'Mus. Almanach für Deutschland' for 1782, 3, 4, and 9, containing particulars (not always trustworthy) as to novelties in music; his 'Allgemeine Geschichte der Musik,' 2 vols. (Leipzig 1788 and 1801), founded on Hawkins, Burney, and Marpurg, now superseded, but interesting as a literary[1] curiosity; 'Geschichte der Italienischen Oper,' 2 vols. (Leipzig 1789), a translation of Arteaga's book; and 'Allgemeine Literatur der Musik' (Leipzig 1792), his most important work. This book, which shows the amount of his knowledge and reading, is the foundation of Becker's 'Systematisch-chronologische Darstellung der musikalischen Literatur.' Forkel was the first to attempt a biography of Bach (Ueber J. S. B.'s Leben, Kunst, und Kunstwerke. Leipzig, 1802), translated into English under the title 'Life of J. S. Bach, with a critical review of his compositions' (London 1820). As he knew little of Bach's great sacred vocal works, he treats him mainly from the point of view of the organ and clavier, but the book will always remain as the foundation of all subsequent Lives of the great musician.

The royal library at Berlin contains an interesting specimen of Forkel's labours. This is a large volume of church music of the 16th century, scored by himself, and, though printed, unique. It was intended to form the 1st volume of a series of examples illustrating the history of music, and was undertaken at the instance of Sonnleithner of Vienna. The plates were engraved in Leipzig, and the proofs were already in Forkel's hands, when the French took the city in 1806, and seized everything in the shape of metal to be converted into bullets. His plates having been thus destroyed Forkel had the proof-sheets bound, and this is the copy now at Berlin. The masses it contains are taken from 'Missæ tredecim . . . Norinbergæ . . . arte Hieronymi Graphei, 1539,' and 'Liber quindecim Missarum . . . Norimbergæ apud Joh. Petreium, 1539.' [F.G.]

FORLANA. An Italian dance, a favourite with the Venetian gondoliers. It is in 6–8 or 6–4 time, but possesses no special characteristics. An example of this dance may be found in J. S. Bach's suite for orchestra in C major. The following quotation of the opening bars of a forlana of the 17th century is from F. L. Schubert's 'Die Tanzmusik.'



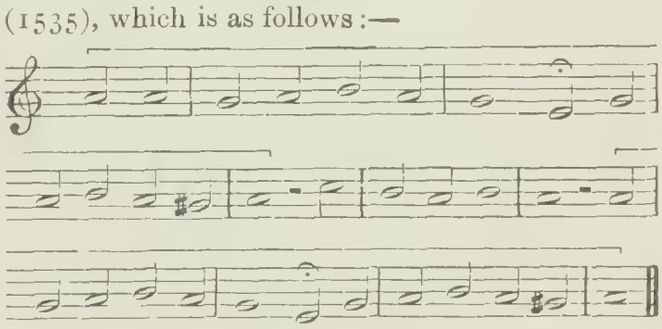
etc. [E.P.]

[1] After Forkel's death, Schwickert, the publisher, offered the materials for completing the third volume to Fétis and Choron, but they declined the task.

FORM. The means by which unity and proportion are arrived at in musical works are the relative distribution of keys and harmonic bases on the one hand, and of 'subjects' or figures or melodies on the other; and this distribution is called the FORM of the work. The order of distribution varies greatly with the conditions. Music set to poetry with a 'burden' to each verse would naturally adopt the form of repeating the same melody to each recurrence of the burden; and when the words implied similar circumstances and feelings would adopt repetition of similar or allied phrases. In dramatic works the order of distribution must vary with the development of the emotional crises, and in such cases will be rather a distribution of culminations and gradations of intensity of passion and emotion, than the more obvious one of key and figure; though, if the relation between important figures of melody and the special circumstances to which they are appended be observed, the notion of form as defined by subjects will still continue to be perceptible. Analogously, in music which is supposed to represent some story or idea, such as is now known by the name of Programme Music, the form must be developed with the view of interpreting that programme truly and consistently. Such music may be compared in this to the work of a painter who trusts rather to the stirring nature of his subject than to the perfection of its composition to engage and delight the beholders, while in a portrait or picture of less vivid interest the element of composition, following generally and easily recognised principles, would be of vital importance. Similarly in programme music the composer may choose to follow the established so-called classical models, but it can hardly be doubted that a genius deeply impregnated with the spirit of his subject would seek to create a form of his own which should be more in consonance with the spirit of his programme—even as Beethoven did without programme, expressing some marvellous inner workings of his emotions, in the first movement of the Sonata in E, op. 109. But even with Beethoven, in the case of music without either programme or words to explain its purpose, such irregularity is rare. It is here especially that the nature and capacity of the minds of the auditors play an important part. Their attention has to be retained for a space of time, sometimes by no means insignificant; and connection has to be established for them without the aid of words or other accessories between parts of the movement which appear at considerable distance from each other, and the whole must be so contrived that the impression upon the most cultivated hearer shall be one of unity and consistency. In such a case Form will inevitably play an important part, becoming more and more complex and interesting in proportion to the development of readiness of comprehension in the auditors. The adoption of a form which is quite beyond the intellectual standard of those for whom it is intended is a waste of valuable work; but a perfect adaptation of it to their highest standard is both the only means of leading them on to still higher things, and the only starting point for further progress. From this it will be seen that in musical works which are connected with words or programme—whether choruses, songs, arias, or ballads, etc.—Form is dependent on the words; and such works, as far as they are reducible to any definable system, are reducible only to the simplest, and such as admits of infinite latitude of variation within its limits. But in instrumental music there has been a steady and perceptible growth of certain fundamental principles by a process that is wonderfully like evolution, from the simplest couplings of repeated ideas by a short link of some sort, up to the complex but consistent completeness of the great instrumental works of Beethoven.

There can hardly be any doubt that the first attempts at Form in music were essentially unconscious and unpremeditated. Therefore if any conformity be observed in the forms of early music derived from various sources, it would seem to indicate a sort of consensus of instinct on the part of the composers which will be the true starting point of its posterior development. It must be remarked by way of parenthesis that in the early days of modern music—apart from the ecclesiastical music of the Roman Church—the instrumental and vocal orders were not nearly so distinct as they are [1] now, for the tendency to strongly and clearly marked distinction in kind is notoriously a matter of slow growth. Hence examples may be drawn with perfect safety from both kinds wherever they can be found.

The first basis of true Form, apart from the balance of groups of rhythms, is essentially repetition of some sort, and what is most vital to the question is the manner of the repetition. The simplest and most elementary kind is the repetition of a phrase or bit of melody with a short passage in the middle to connect the two statements. As an early example of this form may be taken an ancient German chorale, 'Jesus Christus unser Heiland, Der den Tod überwand' (1535), which is as follows:—

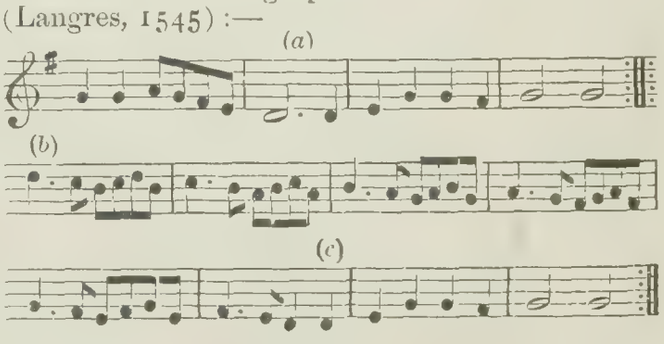


In this the bars bracketed are the same, and the phrase which connects them is very short; and the whole presents about as simple and unsophisticated a specimen of Form as could well be conceived. The simple basis of which this is a type is the origin of the Rondo-form, which has survived with great variety and modification of treatment till the present day. The first advances upon the above example which offer

[1] For instance, the old English madrigals were published as 'apt for Viols and Voices.'

any points of interest seem to be in cases where we find either a contrast aimed at in the passage which forms the link, or a number of repetitions succeeding one another, with differences in the passages connecting them. These two constitute the two great branches through which this primitive idea diverged into thousands of Arias, Lieder, Nocturnes, Romances, Scherzos, and other lyrical pieces on the one hand, and the movement which still retains its name of Rondo on the other. As an early example of the first we may take the song 'Roland courez aux armes' from Lully's opera 'Roland,' which is too long for insertion here, but will be found in the 136th chapter of Hawkins's 'History of Music.' In this there are 12 bars of melody in C, concluding in that key; followed by 12 more bars, in which there is modulation first to the relative minor A, and then to the dominant key G major, in which key this portion concludes; after which the first twelve bars are resumed precisely as at first, and so the whole concludes. Here the employment of modulation in the connecting passage is a strong element of contrast, and indicates a considerable advance in musical ideas on the obscure tonality of the preceding example. On the other hand, almost contemporary with Lully, there are, in the works of Couperin, numerous specimens of the Rondo, consisting of a number of repetitions, with differences in the connecting passages. In these the passage with which the movement commences is repeated over and over again bodily and without disguise, and separate short passages, of similar length but varying character, are put in between. Couperin was particularly fond of the Rondo-form, and examples may be found in profusion in his works. The one which is perhaps best known and most available for reference is the 'Chaconne en Rondeau,' published in the sixth number of Pauer's 'Alte Claviermusik.' A point specially observable in them is the rigidity and absence of any attempt at sophistication in the process. The sections are like crude squares and circles fitted together into a design, and no attempt, or very little at best, is made to soften off the outlines by making the sections pass into one another. The chief subject is distinct and the episodes are distinct, and the number of repetitions seems to depend solely on the capacity of the composer to put something in between. Still it is clear that the virtue of contrasts both of style and of key is appreciated, though the range of modulation is extremely limited. It is noticeable moreover, as illustrating the point of view from which Form at that time was regarded, when recognised as such, that the divisions of the Rondo are marked with extra emphasis by a *Fermata* or pause. From this to such a Rondo as we find in the Partita in C minor of Bach is a great step. Here there are no strongly marked divisions to stiffen the movement into formality, but it flows on almost interruptedly from first to last. The episodes modulate more freely, and there is not such rigid regularity in the reappearance of the main subject. It appears once outside of the principal key, and (which is yet more important) is brought in at the end in an extremely happy variation; which is prophetic of Beethoven's favourite practice of putting identical ideas in different lights. The next stage of development of this form—and that probably rather a change than an improvement on the above beautiful little specimen of Bach—is the Rondo of Haydn and Mozart. Their treatment of it is practically the same as Couperin's, but in many cases is strongly modified by the more important and elaborate 'First-movement-form,' which by their time had grown into clearness of system and definition. The Rondo-form pure and simple has remained till now much as it was in Couperin's time, gaining more in expansion than in change of outline. Even the great Rondo of Beethoven's 'Waldstein' Sonata (op. 53) consists of the repetition of a subject of some length interspersed with episodes; with modifications in the length of the episodes and the repetition of one of them, and a great Coda founded on the principal subject to conclude with. The further consideration of the Rondo as affected by the 'first movement' form must be postponed till after the examination of the latter.

By the side of the primitive Rondo above quoted a form more complex in principle is found. In this form the relations of harmonic roots come largely into play, but its most striking and singular feature is the manner of the repetition by which it is characterised. And in this case examples drawn from various early sources which agree in the peculiar manner of the repetition will be of value, as above indicated. In this form the movement is divided into two halves, and these again into two sections. The first half, or complete period, comprises a sort of rough balance between the amount which tends to the Tonic and the amount which tends to the Dominant, thereby indicating the division into two sections; and the second half begins with passages which have more freedom in the distribution of their roots, which constitutes its first section, and ends with a quotation of the last bars or figures of the first half, which constitutes its second section. This will be best understood from an example. The following is a very early specimen of the dance tune called a 'Branle' or 'Brawl,' from the 'Orchesographie' of Thoinot Arbeau (Langres, 1545):—



In this it will be observed that the first half of the little tune is divided at (*a*) by the strong emphasis on the Dominant, from which point it returns to the Tonic, and so closes the first

half. The second half, commencing at (*b*), can easily be perceived to have a freer harmonic basis than either of the first sections, and so leads the mind away from the Tonic and Dominant centres in order that they may come in fresh again for the conclusion; and having carried the figure on to an apparently disproportionate length (which serves the excellent purpose of breaking the monotony of constant pairs of bars), finally, at (*c*), resumes the little tail-piece of the first half and thereby clenches the whole into completeness. The manner in which this answers the requirements of artistic construction is very remarkable, and it will be found hereafter that it does so throughout on a precisely similar scheme, in miniature, to that of a 19th century Symphony movement. It would be natural to suppose that this was pure accident if there were not other ancient examples of the same form coming from the most opposite sources. The above Branle is a French dance tune; if we turn from it and take the most famous German Chorale 'Ein' feste Burg' (1529), the principles of its construction will be found to be identical. It is so well known that it is needless to quote it.[1] It will be sufficient to point out that the first half of the tune ends at the conclusion of the second line; and of this half the first line ends on the Dominant and the second on the Tonic, precisely as in the Branle; and it is then repeated for the third and fourth lines. The music to the fifth, sixth, seventh, and eighth lines answers to the passage between (*b*) and (*c*) in the Branle, and like it presents a variety of harmonic bases; and to clench it all together the music of the second line is quoted to conclude with, precisely as is the little tailpiece of the first half in the Branle. It is impossible not to feel the force of this as a point of musical form when it is once realised; it has the effect of completeness for a short tune which is unrivalled. If we turn to far other sources we shall find an early English specimen in the well-known 'Since first I saw your face' (1607), in which the second and last line will again be found to be identical, and the other points of the scheme to conform in like manner. Even in Italy, where the value of form does not seem to have been so readily appreciated as by Teutons, we find a little Sinfonia for flutes in Giacomo Peri's 'Euridice' (1600)—the first musical drama performed in modern Europe—which at least has the one important feature of repeating a little characteristic figure of the cadence of the first half to conclude the whole. It must not be supposed that this form was by any means universal so early as the middle of the 16th century—a time when notions of harmony proper, as apart from polyphony, were but dawning, and the musical scales and keys as we now know them were quite vague and unsettled. It is wonderful enough that there should be any examples of Form at all in such a state of musical language; for Form as now recognised depends greatly upon those two very elements of harmonic bases and relation of keys; so that what was then done in those departments must have been done by instinct. But by the middle of the 17th century musical knowledge in these respects was much more nearly complete, and the scope of composers proportionately widened. Accordingly we find a greater freedom in the treatment of forms; but the outline of the same form on a larger scale is found to predominate in the instrumental works of the time, especially such as pass under the names of dances; though it is probable that those sets of them which were called 'Suites,' or 'Sonatas,' or 'Ordres,' were rather purely Musical than Terpsichorean. In the ecclesiastical Sonatas (Sonate di Chiesa) the style still continues fugal and polyphonic.

It would be impossible to give even a faint idea of the number of examples of this form which are to be found in these dance-tune suites, but it will be well to take some typical specimens and indicate the points in which they show development. In Corelli's Chamber Sonatas there are many clear instances. Thus, in the Giga of Sonata IV of the 'Opera Quarta,' there is the usual division into two halves. Of these the first is again divided into two phrases, the first phrase all in the Tonic key, D; the second then modulating to the key of the Dominant and closing in it. The second half begins with a sort of development of the figures of the first part, then modulates to nearly related keys, and after passing back to the original key concludes with a quotation of the last few bars of the first half. In this scheme there are two points of advance on the previous examples; the first part concludes in what we will henceforward call the complementary key, or key of the Dominant, instead of merely passing to it and back and closing in the principal key—by that means establishing more clearly the balance between it and the principal key; and secondly, the first part of the second half of the movement presents some attempt at a development of the features of the subjects of the first part, and real free modulation. The Corrente and Giga of the 7th Sonata of the 'Opera Seconda' are also remarkably clear specimens of repetition of the end of the first part as a conclusion to the whole, since full six bars in each are repeated. Both examples are however inferior to the above-quoted Giga in respect of the conclusion of the first part being in the principal key—like the older examples first quoted as typical—though like that Giga they are superior to the older examples in the free modulations and reference to the conspicuous figures of the subjects in the first section of the second half of the movements.

Domenico Scarlatti (1683–1757) was a contemporary of Handel and Bach, being but two years older than the former; nevertheless he must be considered as historically prior to them, inasmuch as the very power of their genius would make them rather the prophets of what was to come than representatives of prevalent contemporary ideas. Domenico Scarlatti left many examples of Studies or Sonatas which are

[1] It is given on p. 484.

essentially expansions of the plan of the original Branle. In some the first part concludes in the principal, and in some in the complementary key, either Dominant or relative major. A very extended example is found in a Study in D minor, Allegro (no. 7 of a set of 'Pièces pour le Clavecin' published by Cramer). In this there is first a section chiefly in D minor, which modulates to F, the relative major, and concludes in that key—altogether 22 bars; and then another section, of 21 bars, all in F major, and closing in that key. This concludes the first half, which corresponds with the first half of a modern Sonata movement. The second half sets out with a reference to the first subject in F, and then modulates freely to various keys, ultimately closing in the original key of D minor, and there taking up the thread of the latter section of the first half of the movement, and giving the whole 21 bars almost identically, transposed from the original key of F into the principal key of D. The descent of this movement from the dance type is sufficiently clear without again going over the ground. Its most conspicuous advance is in its relative extension, 22 bars corresponding to 2 in the original example, and the other divisions being in proportion. The free modulation of the second half of the movement is the strict counterpart on a large scale of the changing harmonic basis in the Branle, and this is an advance due to the great increase of musical knowledge and resources. In other respects the similarity between the typical progenitor and its descendant is sufficiently clear. D. Scarlatti's works are almost universally a great advance on Corelli in the clear definition of the subjects and the variety of the rhythms, which enables him to approach much more nearly to modern ideas in what is called the 'development' of the subjects; though it is true that a mere patchwork of short subjects stated one after another often serves the purpose with him of the more continuous and artistic modern development. It will also be noticed that Scarlatti generally abandons the names of the dance tunes while retaining their forms.

There were other contemporaries of Bach and Handel who must be noticed before them for the same reasons as Scarlatti. Their works generally present the feature of extensive repetition of the last section of the first part as a conclusion to the whole, in a very marked manner. Thus in a Corrente from a Suite by Domenico Zipoli (born 1685) precisely the same system is observable as in the example by Scarlatti. And in a Sonata by Wagenseil (born 1688) in F, op. 1, the first movement is a very extended specimen of the same kind; and the last movement, a Minuetto, is remarkable for the great length of the phrase repeated. The first half of the movement is but 16 bars, of which the latter 12 are all in the Dominant key; and the whole of these 12 bars are repeated at the conclusion, the first 4 having been disposed of at the commencement of the preceding 'development,' as in the Study of Scarlatti.

Bach and Handel present an extraordinary variety of forms in their works. Some are identical with the form of the Branle and 'Ein' feste Burg'; others are like the primitive Rondo on a very extended scale; and many exhibit various stages of progressive development up to perfect types of the complete modern forms as used by Mozart.

A very large number of the movements in the Suites of both Bach and Handel are in the same form as the previous examples. The first half is divided, not very strongly, into two sections, in which the principal key and the complementary key alternately predominate. The second half sets out with development and free modulation, and concludes with a quotation of the concluding bars or features of the first half. To take Bach's 'Suites Françaises' as examples, the following, among others, will be found to conform to this simple scheme:—Gigue of No. 1, in D minor; Courante of No. 2, in C minor; Gigue of No. 3, in B minor; Courante of No. 4, in E♭; the Allemande and the Courante of No. 5, in G; and the Courante and the Bourrée of No. 6, in E. As examples of the same from Handel's Suites the following may be taken:—the Courante in No. 1, in A; the Allegro in No. 2, in F; the Courante in No. 4, in E minor; the Allemande in No. 5, in E major; and the Gigues in the 5th, 7th, 8th, and 10th Suites. In many of these there is a systematic development of the figures of the subject in the first section of the second half of the movement; but a tendency is also observable to commence the second half of the movement with a quotation of the commencement of the whole, which answers practically to the first subject. This was also noticed in the example quoted from Scarlatti. Bach not unfrequently begins the second half with an inversion of the characteristic figure of the commencement, or treats it in a free kind of double counterpoint, as he sometimes does in repeating the conclusion of the first half at the conclusion of the whole. (See the last 4 bars of the Allemande in the Partita No. 2, in C minor.) How the subject reappears is however a matter of subsidiary importance. What is chiefly important is the fact that the first subject gradually begins to make its appearance clearly and definitely in the second part as a repetition from the first part; and it is very interesting and curious to note that there was a long hesitation as to the position in the second half which this repetition should occupy. The balance for a long time was certainly in favour of its appearing at the beginning of the second half, and in the complementary key of the movement. A very clear and easily recognisable instance of this is the opening 'pomposo' movement of the Overture to Handel's 'Samson,' which differs in form from the first movement of a modern Sonata or Symphony in this one particular only. But there are specimens of form in both Bach and Handel which are prophetic of the complete modern system of Mozart. The fact is so interesting and instructive that it will be worth while to give an analysis of the shortest

example of Bach, in order that it may be compared with the scheme of Mozart's form, which will be given later. A little Air in the Suite Francaise No. 4, in E♭ major, sets out with a clearly defined figure which may be called the 'first subject,' and modulates in the fourth bar to the key of the Dominant, in which the figure which may also be called by analogy the 'second subject' appears, and with this the first half of the movement concludes. The second half sets out with modulations and hints at the figures of the first half, after 10 bars comes to a pause on the Dominant of the original key, and from thence recommences the first subject; and the latter part of the section being deftly altered by a device of modulation—of which Mozart made great use in the same position in the movement—enables the whole of the last 4 bars of the first half of the movement to follow also in E♭, so concluding the Air.

There is no need to give a like detailed analysis of the Allegro in Handel's Suite No. 14, in G. It will suffice to point out that its form is identical with the preceding on a large scale; and that it is clearer and easier to recognise, inasmuch as the sections do not flow so closely into one another, and the subjects are more definite. These two examples are however exceptional as regards both Bach and Handel and their immediate successors. The tendency was still for a time to adopt the form of reproducing the first subject at the commencement of the second half of the [1]movement; and in point of fact it is not difficult to see why it was preferred, since if nothing else could be said for it, it certainly seemed to keep the balance of the keys more equal. For by this system the subject which appeared in the principal key in the first half came in in the complementary key in the second half, and the second subject *vice versâ*, whereas in the later system the first subject always appears in the principal key. Moreover the still older system of merely repeating the ending of the first half still lingers on the scene after the time of Bach and Handel, for in a Sonata by Galuppi (1703–85) in D (published in Pauer's 'Alte Clavier Musik') there is a charming little opening Adagio which seems to look both forwards and backwards at once; for its form is a clear specimen of the mere repetition of the concluding phrase of the first part at the conclusion of the whole, while its soft melodious manner and characteristic definition of sections by cadences and semi-cadences (tending to cut it up into so many little tunes), make it in spirit a very near relation of Mozart's. And one might take this little movement, without much stretch of imagination, as the final connecting link between the movements which look back towards the primitive form as displayed in the original Branle, and those which look on towards the Mozart and Haydn epoch. The other movements of Galuppi's Sonata are in the more developed form, in which the first subject is quoted at the commencement of the second half of the movement.

In Galuppi's contemporary, P. D. Paradies, we find even a closer relationship to Mozart in many respects. The first movement of his Sonata in A, for instance, is on an extended scale. His subjects are clearly defined, and the growing tendency to cut the movement up into sections is still clearer than in Galuppi. The subjects are definitely restated, but after the earlier manner, with the first subject reproduced at the beginning of the second half. It is however noticeable that in the lively Finale of this Sonata the subjects both reappear at the end of the whole.

If we turn to the distinguished German composers of this epoch we find ourselves as it were among the immediate exemplars of Haydn. In them both the manner and form of their great successors are prefigured, and there is no longer any doubt about the basis of construction of the movement; the first part being as it were the thesis of the subjects, and the second part their discussion and re-statement; but there is still an uncertainty with regard to the respective positions of the re-statements. If, for instance, we examine a Sonata of Johann Christian Bach, op. 17 (Pauer's 'Alte Clavier Musik'), we find a very clear and extended specimen of the older system. The first half has a very long section in the principal key (B♭), and another section, also long, in the Dominant key (F)—all of which is as usual repeated. The second half commences with a clear statement of the first section in the Dominant key, followed by development and modulation, and pausing on the Dominant of the original key of B♭, in which all the second section of the first part is reproduced with an exactness which is almost tiresome. It is worthy of remark that the last movement is in the Gigue time and style without being so named, and is a happy instance of the gradual complete mergence of the old dance Suite in the Sonata. As a reverse to this picture there is a Bourée in a Suite by Johann Ludwig Krebs—a contemporary of Johann Christian Bach, and one of the most distinguished of his father's pupils—which, though called by the old dance name, is in perfect modern form, and shows so aptly the transition of the repeated ending of the first part into a second subject that it is worth quoting in outline.

[1] The slow movement of Beethoven's Quartet in D major, op. 18, is an example of this form.

This is followed by 7 more bars of development after the manner of this commencement, modulating to C minor and Ab and thence back to Eb, in which key the first subject is resumed as follows :—

In this the passage from (*a*) to (*b*) constitutes the first subject and section; and that from (*b*) to (*c*) the second, in the Dominant key, corresponding to a 'second subject'; then follow the development and modulation, from (*c*) to (*d*); and then the repeat of the first section in the principal key, with the little cadence figure (*e*), which is treated in precisely the manner that a second subject would be treated in a more extended movement, being given complete, transposed from the Dominant key to the original Tonic. That Krebs had well defined his own objects in these matters is clear from the fact that the Polonaise from the same suite, and an Allemande from another in Bb are constructed after precisely the same system.

There remains yet the most important predecessor of Haydn, namely Emmanuel Bach, in whose Sonatas Form reached a very remarkable pitch of perfection. Many of them stand in a very peculiar relation both to the old order and to the new which was destined to supplant it on the principle of the survival of the fittest; for they present examples of the reappearance of the first subject at the commencement of the second half of the movement, *as well as* after the section devoted to development and modulation—in other words, both in its older position and in its recognised place in modern instrumental works. This is the case in the Sonata in G in the first collection published at Leipzig in 1779, and in Bülow's little selection of Six. The same also in the last movement of the Sonata in A (which is both in Bülow's collection and in Pauer's 'Alte Meister'), and in the first movement of the Sonata in F minor from the third set of Clavier Sonatas, also edited by Bülow. The sonata in D minor approaches more nearly to modern ways in the position of the repetition of the first subject in the second part; but offers a marked instance of independent thought in reproducing the second subject in the key of the third below the Tonic (that is, in Bb relative to D), and afterwards passing back to the principal key, and reproducing the rest of the materials of the section after the usual manner—thus in some respects anticipating Beethoven.

A great deal more might be said on the individual and thoughtful use of Form which is observable in the works of Emmanuel Bach; but it will be merely necessary to point out that the study of them as works of art, by those who are as yet unacquainted with them will throw quite a new light on Haydn and Mozart. He has been called[1] their forerunner, and he thoroughly justifies the title not only by the clearness and distinctness of his form, but by certain undefinable qualities of style and sentiment. Something of this may be due to his view that music should be interpreted as *vocally* as possible (see Burney, vol. iv. chap. x.), which is also a very distinguishing trait of the Mozart school. It must also be noted that in him the continuous fugal manner seems finally to have yielded before the growing predominance of the essentially distinct modern harmonic style. The forms of the fugal style, such as they were, were rather relative than positive, and depended upon certain laws—not very clearly defined or consistently observed—as to the modes of recurrence of the subjects; whereas the forms of the modern harmonic style are positive and systematic. The forms of the fugal style may be compared to the composition of lines and curves in a drawing, in which they are not preconceived, but grow into completeness by the attention which is bestowed by the artist on their relations to one another. Whereas the forms of the harmonic style are architectural, and are governed by certain necessary prior considerations as vital as that of roof and walls to the architect, whereby the movement comes to be divided into sections chiefly based upon the succession of keys, in which the various subjects are rather indicators of outline than positive elements of construction. In Emmanuel Bach we find a number of figures and subjects characteristic of each of the primary sections, as we do in Beethoven; and the spirit of his great father, though attenuated enough, is yet perceptible in his manner of treating short and pregnant figures, and in some peculiarities of phraseology. These are probably the chief points of connection between the spirit of the great giant and the graces of the less austere style of Haydn and Mozart.

It can hardly be doubted that the realisation of this practically new discovery of the element of positive harmonic or Tonal form in music must have acted like many other fresh discoveries in the realms of art, and tended to swamp the other elements of effect; making composers look to form rather as ultimate and preeminent than as inevitable but subsidiary. It seems not improbable that the vapid and meaningless commonplace which often offends the sensitive musician in the works of Haydn and Mozart, and appears like just so much rubbish shot in to fill up a hole, was the result of this strong new feeling for form as paramount, and that it remained for Beethoven to reestablish definitely the principle of giving equal intensity to every part of the piece in proportion to its importance. With Haydn and Mozart it is frequent to find very sweet tunes, and sometimes very serious and pregnant tunes, in each of the primary sections, and then a lot of scurrying about—'brilliant passages' as they are often called—the only purpose of which is to mark the cadence, or point out that the tune

[1] Von Bülow, Preface.

which is just finished is in such or such a key. Haydn's early Quartets are sometimes very little more than jingle in one key and more jingle in another, to fill up his recognised system of form, without ever rising to the dignity of a tune, and much less to a figure with any intensity of meaning; and some of Mozart's instrumental productions are but little better.

That Haydn studied the works of Emmanuel Bach is well known, for he himself confessed it; and the immediate connection between him and his predecessors is nowhere more clear than in the similarity of occasional irregularities of construction in the second half of his movements. There is more than one instance of his first subject reappearing clearly at the beginning of the second half of a movement instead of in its latter portion (Quartet in F major, op. 2, No. 4; No. 67 in Trautwein); and further than this, and corroborative of the continuous descent, is the fact that when the first subject reappears in what we should call its right place, there are conspicuous irregularities in the procedure, just as if Haydn were half apologising for a liberty. For the section is often prolonged and followed by irregular modulations before the second subject reappears, and is then far more closely followed than the first subject and the materials of the first section. Another point illustrating a lingering feeling for the old practice of repeating the conclusion or cadence-figures of the first part at the conclusion of the whole, is that a sort of premature coda is occasionally inserted after the earlier figures of the second section on its repetition in this place, *after* which the concluding bars of the first part are exactly resumed for the finish. Of this even Mozart gives a singular and very clear instance in the first movement of his G minor Symphony.

Of the minor incidental facts which are conspicuous in Haydn's works the most prominent is his distribution of the subjects in the first part. He conforms to the key-element of Form in this part with persistent regularity, but one subject frequently suffices for both sections. With this principal subject (occasionally after a short independent introduction in slow time) he commences operations; and after concluding the first section and passing to his complementary key for the second, he reproduces it in that key, sometimes varied and sometimes quite simply—as in the well-known Symphony in D, No. 7 of Salomon's set (first movement), or in that in E♭, No. 9 of the same series (also first movement), or in the Quartet in F minor, op. 55, or the Finale of the Quartet in C, op. 75 (No. 1 in Trautwein). And even where the second section has several new features in it the first subject is often still the centre of attraction, as in the first movement of the Quartet in C (No. 16, Trautwein), and the same movement of the Quartet in F (No. 11, Trautwein). On the other hand Haydn is sometimes profuse with his subjects, and like Beethoven gives several in each section; and again it is not uncommon with him to modulate into his complementary key and go on with the same materials for some time before producing his second subject, an analogous practice to which is also to be met with in Beethoven.

A far more important item in Haydn's development of Form is the use of a feature which has latterly become very conspicuous in instrumental compositions, namely the Coda, and its analogue, the independent episode which usually concludes the first half of the movement.

Every musician is aware that in the early period of purely formal music it was common to mark all the divisions of the movements clearly by closes and half closes; and the more vital the division the stronger the cadence. Both Haydn and Mozart repeat their cadences in a manner which to modern ears often sounds excessive; and, as already pointed out, they are both at times content to make mere 'business' of it by brilliant passages, or bald chords; but in movements which were more earnestly carried out the virtue of making the cadence also part of the music proper, and not a mere rigid meaningless line to mark the divisions of the pattern, was soon recognised. There were two ways of effecting this; either by allusion to the figures of the subjects adapted to the form of the cadence, or by an entirely new figure standing harmonically on the same basis. From this practice the final episode to the first part of the movement was developed, and attained at times no insignificant dimensions. But the Coda proper had a somewhat different origin. In the days before Haydn it was almost invariable to repeat the second half of the movement as well as the first, and Haydn usually conformed to the practice. So long as the movements were of no great length this would seem sufficient without any addition, but when they attained to any considerable dimensions the poverty and want of finish in ending twice over in precisely the same way would soon become apparent; and consequently a passage was sometimes added after the repeat to make the conclusion more full, as in Haydn's well-known Quartet in D minor, op. 76, the first movement of the Quartet in C (Trautwein, No. 56), the last movement of the Quartet in E, No. 17, and many others. It seems almost superfluous to point out that the same doctrine really applies to the conclusion of the movement, even when the latter half is not repeated; since unless an addition of some sort is made the whole concludes with no greater force than the half; the conclusion being merely a repetition of the cadence figure of the first half of the movement. This case however is less obvious than the former, and it is probable that the virtue of the Coda was first observed in connection with movements in which the second half was repeated, and that it was afterwards found to apply to all indiscriminately. A Coda in both cases is to be defined as the passage in the latter part of a movement which commences at the point where the substance of the repeated first part comes to an end. In Haydn codas are tolerably plentiful, both in movements in which the latter half is repeated and in movements in

which it is not. They are generally constructed out of materials taken from the movement, which are usually presented in some new light, or associated together in a fresh manner; and the form is absolutely independent. Modulation is rarely to be found, for the intention of the Coda was to strengthen the impression of the principal key at the conclusion, and musicians had to be taught by Beethoven how to do this without incessantly reiterating the same series of chords in the same key. As an instance of the consideration and acuteness which characterise Haydn's very varied treatment of forms may be taken the Coda of the first movement of the Symphony in C, No. 1 of the Salomon set. In this movement he misses out certain prominent figures of the first section on its repetition in the second half, and after passing on duly through the recapitulation of the second section he takes these same omitted figures as a basis whereon to build his Coda. Many similar instances of well-devised manipulation of the details of form are scattered throughout his works, which show his remarkable sagacity and tact. They cannot be brought under any system, but are well worth careful study to see how the old forms can be constantly renewed by logically conceived devices, without being positively relinquished.

Haydn represents the last stage of progress towards clear and complete definition of abstract Form, which appears in its final technical perfection in Mozart. In Mozart Form may be studied in its greatest simplicity and clearness. His marvellous gift of melody enabled him to dispense with much elaboration of the accepted outlines, and to use devices of such extreme simplicity in transition from one section to another that the difficulty of realising his scheme of construction is reduced to a minimum. Not that he was incapable of elaborating his forms, for there are many fine examples to prove the contrary; but it is evident that he considered obviousness of outline to be a virtue, because it enabled the ordinary hearer as well as the cultivated musician to appreciate the symmetrical beauty of his compositions. Apart from these points of systematic definition Mozart was not an innovator, and consequently it will not be necessary to point out his advances on Haydn. But inasmuch as he is generally recognised as the perfect master of the formal element in music it will be advisable to give an outline of his system.

The first section, which tends to mark clearly the principal key of the movement, sets out with the principal subject, generally a tune of simple form, such as 8 bars divided into corresponding groups of four (see the popular Sonata in C minor). This is either repeated at once or else gives place to a continuation of less marked character of figure, generally commencing on the Dominant bass; the order of succession of this repetition and continuation is uncertain, but whichever comes last (unless the section is further extended) usually passes to the Dominant key, and pauses on *its* Dominant; or pauses without modulation on the last chord of a half close in the original key; or, if the key of the whole movement be minor, a little more modulation will take place in order to pass to the key of the relative major and pause on *its* Dominant. The second section—which tends to define clearly the complementary key of the movement, whether Dominant or Relative major to the original—usually starts with a new subject somewhat contrasted with the features of the first section, and may be followed by a further accessory subject, or derivative continuation, or other form of prolongation, and so passes to the frequent repetition of the cadence of the complementary key, with either brilliant passages, or occasionally a definite fresh feature or subject which constitutes the Cadence episode of the first part. These two sections—constituting the first half of the movement—are usually repeated entire.

The second half of the movement commences with a section which is frequently the longest of all; it sometimes opens with a quotation of the first subject, analogous to the old practice common before Haydn, and proceeds to develop freely the features of the subjects of the first part, like a discussion on theses. Here cadences are avoided, as also the complete statement of any idea, or any obvious grouping of bars into fixed successions; modulations are constant, and so irregular that it would be no virtue to find the succession alike in any two movements; the whole object being obviously to produce a strong formal contrast to the regularity of the first half of the movement; to lead the hearer through a maze of various keys, and by a certain artistic confusion of subject-matter and rhythm to induce a fresh appetite for regularity which the final return of the original subjects and sections will definitely satisfy. This section Mozart generally concludes by distinctly modulating back to his principal key, and either pausing on its dominant, or passing (perhaps with a little artistically devised hesitation), into the first subject of the movement, which betokens the commencement of the fourth section. This section is usually given without much disguise or [1] change, and if it concludes with a pause on the Dominant chord of the original key (i.e. the final chord of a half close), will need no further manipulation, since the second subject can follow as well in the original key as in that of the Dominant, as it did in the first part. If however the section concludes on the Dominant of that Dominant key in the first half of the movement, a little more manipulation will be necessary. Mozart's device is commonly to make some slight change in the order of things at the latter part of the section, whereby the course of the stream is turned aside into a Sub-dominant channel, which key standing in the same relation to the principal key that the principal key stands to the Dominant, it will only be necessary to repeat the latter part of the section in that key and pause again on the Dominant of the original key, in which the

[1] In the first movement of the 'Jupiter' Symphony so exact is the repetition, that in one of the editions a passage of 21 bars is not reprinted, but a reference 'Da Capo' is made to its occurrence at the beginning of the Allegro.

second section of the first half then follows simply in the same order as at the first. If the principal key of the movement happens to be minor, and the second section of the first part to be in the relative major, its reappearance in either the major or minor of the principal key depends chiefly on its character; and the passage that led to it by modulation would be either omitted altogether or so manipulated as not to conclude out of the principal key.

With this simple order of reproduction of the first two sections Mozart is generally contented, and the little alterations which he does occasionally make are of a straightforward nature, such as producing the second subject before the first (as in a Sonata in D major composed in 1778), or producing the second subject in the Dominant key first and repeating it in the principal key (as in a Sonata in C composed in 1779). The whole of the latter half of the movement is frequently repeated, and in that case generally followed by a Coda—as in the last movements of Quartets in G minor No. 1, and A, No. 5, and D, No. 10; first movements of Quartets in B♭, No. 2, and D, No. 10; slow movement of Quartet in F, No. 8; first movement of Sonata in C minor; and of Quintets in G minor, D, and E♭; and last movement of the 'Jupiter' Symphony. The Coda is generally constructed out of prominent features of the movement, presented in some new light by fresh associations and fresh contrasts. It is seldom of any great length, and contains no conspicuous modulation, as that would have been held to weaken the impression of the principal key, which at the conclusion of the movement should be as strong as possible. In a few instances there are codas without the latter half of the movement having been repeated. Of this there is at least one very beautiful instance in the short Coda of the slow movement of the Quartet in B♭, which is constructed out of ejaculatory fragments of the first subject, never touching its first phrase, but passing like a sweet broken reminiscence. It must be borne in mind that this scheme is but a rough outline, since to deal with the subject completely would necessitate so much detail as to preclude all possibility of clearness.

It is commonly held that the influence of Mozart upon Beethoven was paramount in his first period; but strong though the influence of so great a star must inevitably have been upon the unfolding genius, his giant spirit soon asserted itself; especially in that which seems the very marrow of his works, and makes Form appear in an entirely new phase, namely the element of universally distributed intensity. To him that by-word 'brilliant passages' was as hateful as 'Cant' to Carlyle. To him bombast and gesticulation at a particular spot in a movement—just because certain supposed laws of form point to that spot as requiring bustle and noise—were impossible. If there is excitement to be got up at any particular point there must be something real in the bustle and vehemence; something intense enough to justify it, or else it will be mere vanity; the cleverness of the fingers disguising the emptiness of the soul,—a fit accompaniment to 'the clatter of dishes at a princely table,' as Wagner says, but not Music. Such is the vital germ from which spring the real peculiarities and individualities of Beethoven's instrumental compositions. It must now be a Form of spirit as well as a Form in the framework; it is to become internal as well external. The day for stringing certain tunes together after a certain plan is past, and Form by itself ceases to be a final and absolute good. A musical movement in Beethoven becomes a continuous and complete poem; or, as Mr. Dannreuther[1] says, 'an organism' which is gradually unfolded before us, marred by none of the ugly gaps of dead stuffing which were part of the '*form*' of his predecessors. Moreover Form itself must drop into the background and become a hidden presence rather than an obvious and pressing feature. As a basis Beethoven accepted the forms of Mozart, and continued to employ them as the outline of his scheme. 'He retained,' as the same writer has admirably said, 'the triune symmetry of exposition, illustration and repetition,' which as far as we know at present is the most perfect system arrived at, either theoretically or empirically; but he treated the details with the independence and force of his essentially individual nature. He absorbed the principle in such a fashion that it became natural for him to speak after that manner; and greatly as the form varies it is essentially the same in principle, whether in the Trio in E♭, opus 1, or the Quartet in F, opus 135.

In estimating the great difference between Mozart and Beethoven in their manner of treating forms it must not be forgotten that Mozart, as has been before observed, wrote at a time when the idea of harmonic form was comparatively new to the world of music, and to conform to it was in itself a good, and to say the merest trifles according to its system a source of satisfaction to the hearer. It has been happily suggested that Mozart lived in an era and in the very atmosphere of court etiquette, and that this shows itself in the formality of his works; but it is probable that this is but half the cause of the effect. For it must not be forgotten that the very basis of the system was clear definition of tonality; that is to say, the key must be strongly marked at the beginning and end of a movement, and each section in a different key must be clearly pointed out by the use of cadences to define the whereabouts. It is in the very nature of things that when the system was new the hearers of the music should be but little apt at seizing quickly what key was at any given moment of the highest importance; and equally in the nature of things that this faculty should have been capable of development, and that the auditors of Beethoven's later days should have been better able to tell their whereabouts with much less indication than could the auditors of Mozart. Hence there were two causes acting on the development of form. On the one hand, as the system grew familiar, it

[1] In 'Macmillan's Magazine' for July, 1876.

was inevitable that people should lose much of the satisfaction which was derived from the form itself as such; and on the other hand their capacity for realising their whereabouts at any time being developed by practice, gave more scope to the composer to unify his composition by omitting those hard lines of definition which had been previously necessary to assist the undeveloped musical faculty of the auditors. Thus Mozart prepared the way for Beethoven in those very things which at first sight seem most opposed to his practice. Without such education the musical poems of Beethoven must have fallen upon deaf ears.

Beethoven then very soon abandoned the formal definition of the sections by cadences, and by degrees seems rather to have aimed at obscuring the obviousness of the system than at pointing it out. The division of the movements becomes more subtle, and the sections pass into one another without stopping ostentatiously to indicate the whereabouts; and, last but not least, he soon breaks away from the old recognised system, which ordained the Dominant or relative major as the only admissible key for the complementary section of the first part. Thus as early as his 2nd and 3rd Sonatas the second sections begin in the Dominant *minor* key, and in the slow movement of the Sonata in E♭ (op. 7) the Dominant is discarded in favour of the key of the third below the tonic — A♭ relative to the principal key C. In the first movement of the Sonata in G (op. 31) he begins his second subject in the key of the major third, and that major—i. e. B, relative to G; and the same key (relatively) is adopted in the Waldstein Sonata and the Leonora Overture. The effect of such fresh and unexpected transitions must have been immense on minds accustomed only to the formal regularity of Mozart. Moreover Beethoven early began the practice of taking one principal key as central and surrounding it with a posse of other keys both related and remote. Every one is familiar with the opening passages of the Waldstein and Appassionata Sonatas, in both of which a new key is introduced in less than half a dozen bars, and then passes back to the principal key; and this practice is not done in the vague way so often met with in Mozart and Haydn, where their excessive use of rapid transitions in the third section of the movement has the effect of men beating about in the dark. True it is that there are instances of this in Beethoven's early works while he wrote under the same order of influences as they did; but in his maturer works these subsidiary modulations are conceived with large breadth of purpose founded on certain peculiarities in the affinities of the keys employed, which makes the music that is heard in them produce the most varied feelings in the mind of the auditor. It is most important for a young student to avoid the hasty conclusion from insufficient observation that to modulate much is to be free and bold, for it is nothing of the sort. Irregular purposeless modulation is sheer weakness and vapidity. Strength is shown in nothing more conspicuously than in the capacity to continue long in one key without ceasing to be interesting; and when that is effected a bold stroke of well-defined modulation comes with its proper force. For when keys are rapidly interlaced the force of their mutual contrasts is weakened and even destroyed; their vital energy is frittered away to gratify an unwholesome taste for variety, and is no longer of any use for steady action. In Beethoven action is always steady, and the effects of the changing keys come with their full force. A new key is sought because it gives additional vitality to a subject or episode, or throws a new light upon an idea from a strange and unexpected quarter, as in the wonderful stroke of genius at the outset of the 'Appassionata.' As other instances may be quoted the first movement of the Sonata in G, op. 31, No. 1; Scherzo of Quartet in F, op. 59, No. 1; first movement of Quartet in F minor, op. 95.

The Episode which concludes the first part of the movement is almost invariably of some importance in Beethoven's works. Very generally he reproduces figures of his first subject, as in the Prometheus and Leonora Overtures, the first movements of the Quartets in F major (op. 59, No. 1) and E♭ (op. 127), the Symphonies in D, Eroica, C minor, and A, the Sonata in E (op. 14), and the last movement of the Appassionata. But more frequently he produces a new subject, often of quite equal importance and beauty to either the first or the second—to quote but one instance out of many take the first movement of the Sonata in G (op. 14)—and very often does so besides referring to his first subject. The chief thing to notice from this is that the Episode in question has grown into important dimensions in his hands, and is so clear, and its distinction as a separate section from what precedes it so marked, that it is not uncommon to hear it spoken of as the Coda of the first part.

In the part devoted to the development of the features of the subjects, which commonly commences the second half of the movement, Beethoven is especially great. No musician ever had such a capacity for throwing an infinite variety of lights upon one central idea; it is no 'business' or pedantry, but an extraordinary genius for transforming rhythms and melodies so that though they be recognised by the hearer as the same which he has heard before, they seem to tell a totally different story; just as the same ideas working in the minds of men of different circumstances or habits of thought may give them the most opposite feelings. As was pointed out with reference to Mozart, no system is deducible from the order of this division of the movement, than which none shows more infallibly the calibre of the composer. As a rule Beethoven avoids the complete statement of any of his subjects, but breaks them up into their constituent figures, and mixes them up in new situations, avoiding cadences and uniformity of groups of bars and rhythms. As far as possible the return to the original key is marked in some more refined way than the matter-of-

fact plan of baldly passing to its Dominant, pausing, and re-commencing operations. The *reprise* of the first subject is sufficient indication to the hearer as to what part of the movement he has arrived at, and the approaches to it require to be so fined off, that it may burst upon him with the extra force of a surprise. Sometimes a similar effect is obtained by the totally opposite course of raising expectation by hints of what is to come, and then deferring it in such a manner that the suspended anticipation of the mind may heighten the sense of pleasure in its gratification, as in the last movement of the Waldstein Sonata. Again the return is not unfrequently made the climax of a grand culmination of increasing force and fury, such as that in the first movement of the Waldstein Sonata (where the return is *pp*) and the 4th and 8th Symphonies, a device which is as moving to the hearer as either of the former ones, and equally intense and original.

In the recapitulation of his subjects, as might be anticipated from his intensity in all things, there is a growing tendency to avoid the apparent platitude of repeating them exactly as at first. Sometimes they appear with new features, or new orders of modulation, and sometimes altogether as variations of the originals. As instances of this may be taken the recapitulation of the first subjects in the first movements of the Eroica Symphony, D minor Sonata (op. 31, No. 2), the Waldstein, the Appassionata, and the B♭ Sonata, op. 106, the first movement of the Quartet in E♭, op. 127, and of the Kreutzer Sonata, the slow movements of the Violin Sonata in C minor, op. 30, and of the great B♭ Sonata just named, all which present the various features above enumerated in great perfection. No system can be defined of the way in which Beethoven connects his first and second subject in this part of the movement, as he particularly avoids sameness of procedure in such matters. As a rule the second subject is given more simply than the first; no doubt because of its being generally of less vital importance, and less prominent in the mind of the hearer, and therefore requiring to be more easily recognisable. With regard to the key in which it appears, he occasionally varies, particularly when it has not appeared in the first part in the orthodox Dominant key. Thus in the first movement of the great Quartet in B♭, op. 130, the second subject, which had appeared in the first part in the key of the third below (G♭ relative to B♭), appears in the recapitulation in the key of the minor third above—D♭. And in the Sonata in G major, op. 31, the second subject, which appeared in the key of the major third in the first part, appears in the *reprise* in that of the minor third below. These and other analogous instances seem to indicate that in the statement and restatement of his subjects, when they did not follow the established order, he held the balance to be between the third above and the third below, major and minor. The reason for his not doing so in the B♭ Sonata (op. 106) is no doubt because in the very elaborate repeat of the first section he had modulated so far away from the principal key.

The last point to which we come in Beethoven's treatment of the Sonata-forms is his use of the Coda, which is, no doubt, the most remarkable and individual of all. It has been before pointed out that Mozart confines himself chiefly to Codas after repetition of the second half of his movements, and these are sometimes interesting and forcible; but Codas added for less obvious reasons are rare; and as a rule both his Codas and Haydn's remain steadily in the principal key of the movement, and strengthen the Cadence by repetition rather than by leading the mind away to another key, and then back again up to a fresh climax of key-definition. That is to say, they added for formal purposes and not for the sake of fresh points of interest. Beethoven, on the other hand, seemed to look upon the conclusion of the movement as a point where interest should be concentrated, and some most moving effects produced. It must have seemed to him a pure absurdity to end the whole precisely as the half, and to conclude with matter which had lost part of its zest from having been all heard before. Hence from quite an early period (e.g. slow movement of D major Sonata, op. 10, No. 3) he began to reproduce his subjects in new and interesting phases in this part of the movement, indulging in free and forcible modulation, which seems even from the point of pure form to endow the final Cadence with fresh force when the original key is regained. The form of the Coda is evidently quite independent. He either commences it from an interrupted Cadence at the end of the preceding section, or passes on from the final chord without stopping—in the latter case generally with decisive modulation. In other cases he does not conclude the preceding section, but as it were grafts the Coda on to the old stock, from which it springs with wonderful and altogether renewed vigour. As conspicuous instances may be quoted the Coda of the Sonata in E♭, Op. 81a, ('Les Adieux, l'Absence, et le Retour,') which is quite the culminating point of interest in the movement; the vehement and impetuous Coda of the last movement of the Appassionata Sonata, which introduces quite a new feature, and the Coda to the last movement of the Waldstein Sonata. The two climacteric Codas of all, however, are those to the first movements of the Eroica and the 9th Symphony, which are sublime. The former chiefly by reason of its outset, for there is hardly anything more amazing in music than the drop from the *piano* Tonic E♭ which concludes the preceding section, to a *forte* D♭, and then to the chord of C major *fortissimo*. But the whole Coda of the first movement of the 9th Symphony is a perpetual climax and a type of Beethoven's grandest conceptions, full of varied modulation, and constant representation of the features of the subjects in various new lights, and ending with a surging, giant-striding specimen of 'Tonic and Dominant,' by way of enforcing the key, which is quite without rival in the whole domain of music.

There can be no object in following the development of the system of Form further than Beethoven, for it can hardly be said that there is anything further to trace. His works present it in its greatest variety and on the grandest scale; and his successors, great as many of them have been, have not even approached him, far less added to his final culmination. The main tendency observable in later instrumental works is to develop still further the system above discussed of taking one key as central in a group comprising many subsidiary transitions. Schumann's works present remarkable instances of this; Mendelssohn adopts the same practice, but with more moderation; Brahms again is extremely free in the same direction; as may be observed, for instance, in the first section of the first movement of the pianoforte Quartet, op. 25, which is nominally in G minor. This is apparently a recognition of the hypothesis above proposed, that the mind is capable of being more and more educated to recognise the principal key in a chain of transitions which to the audiences of Mozart's day would have been quite unintelligible.

It is now time to return to the consideration of the Rondo-form as found in the works of Haydn and Mozart, in which it was frequently affected by the more important and interesting First-movement-form. It will be obvious that its combination with that form does not offer much difficulty. For that alternation of subject and episode which is the very basis of the Rondo opens the way to the adoption of a second subject in the complementary key as the fittest antithesis to the first statement of the principal subject; and the main point of distinction of the Rondo-form from the First-movement-form pure and simple, is that the first subject reappears after the second in the original key, instead of bringing the first half of the movement to a conclusion in the complementary key. After this deviation the form again follows the system of the first movement; for—as we have already sufficiently pointed out—no fitter place is found to develop the figures and features of the subjects and to modulate freely. In the simpler system of the Rondo this again takes the place of an episode; in both systems the first subject would here recur, and nothing could more fitly follow it than the recapitulation of that subject which occupied the place of the first episode. It is worthy of remark that in the Rondo of the Waldstein Sonata, Beethoven has in this place reproduced the subject which opens the first episode, though the movement is not cast on the system of a first movement. Finally, the subject may reappear yet again in the original key without deviating strongly from that system; so that, as just mentioned, the only marked point of deviation is the return to the principal key after the appearance of the second subject. This complete adaptation is more commonly abbreviated by replacing the 'Development' by a short episode (as in Beethoven's Sonata in E, op. 90); and even further (as in the Finale of Mozart's Quartet in E♭, No. 4), by passing immediately from the second subject to the recapitulation of both subjects in the principal key, and ending with one further final quotation of the real Rondo-subject. This latter in point of fact is to be explained rather as a simple method of establishing the balance of keys by giving an episode in a complementary key, than as based on any preconceived notion of amalgamation with the First-movement-form.

One of the most prominent features in the Rondos of Haydn and Mozart is the frequent rigidity of the subject. It is common to meet with a complete dance-tune divided into two halves, each repeated after the accepted system, and closing formally in the principal key. So that it is in fact a complete piece in itself, and stands out as markedly as Couperin's subjects do with *fermatas* over the concluding chords. In these cases the tune is not given *in extenso* at each repetition, but is generally fined and rounded off so as not to affect the continuity of the movement so conspicuously as in its first statement.

The angularity and obviousness of outline which often mark the Rondo form in works prior to Beethoven, were to a certain extent alleviated by the use of ingenious playful treatment of the figures of the chief subject by way of episode; but nevertheless the formality remains, and marks the Rondo of Haydn and Mozart as a thing of the past, and not to be revived in their particular manner in the present day without perpetrating an artistic anachronism. Beethoven's treatment of the Rondo offers great differences, but they are chiefly in point of sentiment, and difficult to define. Prior to his day there had evidently been a persistent tradition that final Rondos were bound to be gay, jaunty, light, or even flippant. With Beethoven such a dogma was impossible; and he therefore took the line of developing the opportunities it offered, either for humorous purposes, in the persistent repetition of a quaint phrase (Sonata in D, op. 10, No. 3), or in the natural and desirable recurrence of a melody of great beauty (Sonata in E, op. 90, and Waldstein). In every case the system is taken out of the domain of mere observance of formula, and its basis vitalised afresh by making it the vehicle of thoughts which can appear in such an order without losing their true significance. In point of fact the Rondo form is elastic enough notwithstanding its simplicity, and if the above sketch has not sufficiently indicated that fact, the study of the movements mentioned, and those in Beethoven's E♭ and G Concertos and B♭ Trio, will lead to the perception of the opportunities it offers to the composer better than any attempt at reducing the various features to a formula.

The Minuet and Trio survive as pure and undeveloped examples of the original source of the larger movements, in immediate contact with their wonderfully transformed descendants. They offer no systematic difference whatever from the dances in the Suites which preceded the perfected

Sonata. The main points of form in the two are similar. The first half of each generally establishes some sort of balance between the principal key and its complementary key, and is then repeated. The second half begins with a passage in which harmonic roots vary on a more extended scale than they do in the first half, proceeding not unfrequently, if the dance be on a large scale, as far as transient modulations; and the last and clenching section is a repetition of some notable feature of the first part. Short as the form is, it admits of a great amount of variety, and it is one of Haydn's triumphs to have endowed his innumerable specimens with ever-changing freshness. The alternation of Minuet and Trio (which are in fact two minuets) is obviously in itself an element of Form, and derives some force from the contrast of the keys in which the two are written, as well as from the contrast of their styles. In Haydn's early Quartets—in which he still closely followed the order of the Suites—the two are frequently in the same key, or in major and minor of the same key; but in his later works he takes advantage of contrasts of key and puts his Trio in the Subdominant, or even in the third below, as in the Quartet in G, op. 77. The system of alternating dances after this manner, probably with a view to formal completeness, is evidently of old standing, being found even in Lully's works, and later, as will be more generally remembered by musicians, in Gluck's Iphigenie in Aulis, and in Handel's Overture to Samson. It is chiefly in this respect that we can still trace the relation of the Minuet and Trio to the modern Scherzo, which is its legitimate successor, though in other respects it has not only changed its characteristic rhythms and time, but even its style and form.

The Scherzo is in fact the most free and independent of all the movements of a modern instrumental work, being characterised rather by its sportive and playful style than by any fixed and systematic distribution of subjects and keys. Occasionally it falls into the same order of distribution as a first movement, but there is no necessity whatever that it should do so, and its whole character,—happiest when based upon the incessant repetition in varying lights and circumstances of a strongly rhythmic figure,—is headlong *abandon* rather than the premeditated design of the serious First movement. Beethoven was the real creator of the modern Scherzo, for all that a few examples exist prior to him; for these are essentially in unsophisticated dance form, and belong to the old order of things, but Beethoven's infinitely various Scherzi are all marked by a certain intimate quality of style, which has been the real starting-point of his successors, rather than any definite formal basis. Mendelssohn created quite a new order of Scherzi of a light, happy, fairylike character, in which his bright genial nature spontaneously expressed itself. But to him the like remark applies, for they are essentially characterised rather by spirit than form. Schumann was fond of putting two Trios in his Scherzi; as in two of his Symphonies, and in the very popular pianoforte Quintet in E♭. This was prefigured in Beethoven by the repetition of the Trio in the Symphonies in A and B♭.

The form of the Slow movement in Sonatas and Symphonies is decidedly variable. It is most commonly based on the same system as a first movement, but owing to the length of time necessary to go through the whole series of sections in the slow tempo, it is common to abbreviate it in some way, as by omitting the portion usually devoted to 'development' and modulation, and passing by a short link only from the presentation of the subjects to their recapitulation—as in the slow movement of Beethoven's Sonata in B♭, op. 106, and that of Mozart's Quartet in B♭, No. 3. There are a few instances of Slow movement in Rondo form—as in Mozart's Sonatas in C minor, C major (1778), and D (1777); Beethoven's Sonata pathetique, and that in G (op. 31, No. 1)—and several in the form of a set of Variations. Another happy form of this movement is a species of aria or melody, cast in the old Rondo form, like the example of Lully quoted at the commencement of this article. Of this the beautiful Cavatina in Beethoven's B♭ Quartet (op. 130) is a very fine example, its form being simply a section consisting of the aria or melody continuously developed, followed by a section consisting of impassioned recitative, and concluding with a return to the original section somewhat abbreviated. This form resolves itself practically into the same formal basis as the Minuet and Trio or Scherzo, though so different in character; for it depends almost entirely on the repetition of a long complete section with a contrasting section in the middle. And the same simple basis will be found to predominate very largely in Music,[1] even in such widely different classes as modern Nocturnes, like those of Field and Chopin, and Arias of the time of Handel, of which his 'Waft her, Angels' is a very clear example.

The idea of Variations was very early arrived at by musicians; for Dr. Burney points out that in the age of Queen Elizabeth there was a perfect rage for this kind of music, which consisted 'in multiplying notes, and disguising the melody of an easy, and, generally, well-known air, by every means that a *spacca nota*, or note-splitter, saw possible.' This primitive kind of variation was still a form of some sort, and is based upon the same principle as that of ground basses, such as are found in Purcell's 'Dido and Æneas,' and were very popular in those days; and of such forms again as Bach's Passacaglia, or Chopin's Berceuse in D♭, or even the wonderful continuous recitative on a constant repetition of a short rhythmic figure in the bass, in Bach's Italian Concerto. In all these cases the principle is that of constant and continuous repetition as a basis for superimposed variety. Into Variations as Variations the question of Form does not enter,

[1] This form is often called the *Lied-form*, a term originated by Dr. Marx; but being clearly a misnomer it has not been adopted by the present writer.

or at least only in such a special way that its consideration must be left to that particular head. But as a form in itself it has been employed largely and to a degree of great importance by all the greatest masters in the department of Instrumental Music; as by Handel, Bach, Beethoven, Schubert, Mendelssohn, Schumann, and Brahms. In most cases sets of Variations are not continuous, but each Variation is detached from its fellow, making a series of little movements like the Theme, each in the same key. But this is not invariable; for on the one hand, Beethoven produced a very remarkable set of Variations on a Theme in F (op. 34), in which the key changes for each variation; and on the other hand there are many examples of Variations which are continuous, that is, run into one another consecutively, without pause, as in the last movement of Beethoven's Sonata in C minor, op. 111, and (on a smaller scale) the slow movement of Haydn's Quartet in B minor, op. 64. It is very common for sets of Variations to have a grand Coda—frequently an independent movement, such as a Fugue or free Fantasia based upon some conspicuous figure of the Theme; as in Beethoven's Prometheus Variations, op. 35, and Schumann's Etudes Symphoniques. There can be no possible reason for tying down composers by any rigid dogmas as to key or order of succession in the construction of a work in the form of Variations. Change of key is eminently desirable, for the succession of a number of short clauses of any sort with a cadence to each, runs sufficient risk of monotony without the additional incubus of unvarying tonality. Moreover it is impossible to resist the conclusion, based on the development of the great variations in the finale of Beethoven's Sonata in C, op. 111, those in the Sonata in G (op. 14), and those on an original theme in F (op. 34), that the occasional introduction of an episode or continuation between two variations is perfectly legitimate, provided it be clearly connected with the series by its figures. For if the basis of form which underlies the Variations as a complete whole be kept in mind, it will be obvious that the system of incessant repetition, when thoroughly established, would rather gain than lose by a slight deviation, more especially if that which follows the deviation is a clearer and more obvious version of the theme than has appeared in the variations immediately preceding it.

It will be best to refer the consideration of the general construction of Symphonies, Overtures, Concertos, Sonatas, etc., to their respective heads, merely pointing out here such things as really belong to the general question.

The practice of prefacing the whole by an Introduction probably originated in a few preliminary chords to call the attention of the audience, as is typified in the single *forte* chord which opens Haydn's Quartet in Eb (No. 33 in Trautwein). Many examples of more extensive and purely musical introductions are to be found in Haydn's and Mozart's works, and these not unfrequently contain a tune or figure of some importance; but they seldom have any closer connection with the movement that follows than that of being introductory, and whenever there is any modulation it is confined within very small limits, generally to a simple alternation of Tonic and Dominant. Beethoven has occasionally made very important use of the introduction, employing free modulation in some instances, and producing very beautiful tunes in it, as in the Symphony in A. The most important feature in his use of it is his practice of incorporating it with the succeeding movement; either by the use of a conspicuous figure taken from it as a motto or central idea, as in the Sonata in Eb, op. 81a; or by interrupting the course of the succeeding movement to reintroduce fragments of it, as in the Quartet in Bb, op. 130; or by making it altogether part of the movement, as in the 9th Symphony, where it has an immediate and very remarkable connection with the first subject.

The order of succession, and the relation of the keys of the different movements of which each complete work is composed, passed through various stages of change similar to those which characterised the development of the form of the several movements, and arrived at a certain consistency of principle in Mozart's time; but contrast of style and time is and has been, since the early Suites, the guiding principle in their distribution. In the Suites and early examples of instrumental music, such as some of Haydn's early Quartets, all the movements were in the same key. Later it became customary to cast at least one movement in another key, the key of the Subdominant predominating. No rigid rule can be given, except that the key of the Dominant of the principal key seems undesirable, except in works in which that key is minor; and the use of very extraneous keys should be avoided. In Sonatas prior to Beethoven the interest generally seems to centre in the earlier movements, passing to the lighter refection at the conclusion. Beethoven changed this, in view of making the whole of uniform interest and equal and coherent importance. Prior to him the movements were merely a succession of detached pieces, hitched together chiefly with consideration of their mutual contrasts under the name of Sonata or Symphony—such as is typified even in Weber's Ab Sonata, of which the two last movements were written full two years before the two first, and in the similar history of some of Mozart's works. With Beethoven what was a whole in name must be also a whole in fact. The movements might be chapters, and distinct from one another, but still consecutive chapters, and in the same story. Helmholtz points out the scientific aspect of a connection of this kind in the Sonata in E, op. 90, of which he says, 'The first movement is an example of the peculiar depression caused by repeated "Doric" cadences, whence the second (major) movement acquires a still softer expression.' In some cases Beethoven connected the movements by such subtle devices as making disguised versions of

an identical figure reappear in the different movements, as in the Sonatas in B♭, op. 106, and in A♭, op. 109, and the Quartet in B♭. Such a device as this was not altogether unknown to Mozart, who connects the Minuet and Trio of the Quintet in G minor, by making a little figure which appears at the final cadence of the Minuet serve as the basis of the Trio—the Minuet ending

and the Trio beginning

In a little Symphony of Haydn's in B major part of the Minuet reappears in the Finale; and the same thing is done by Beethoven in the C minor Symphony. In his Sonata called 'Les Adieux, l'Absence, et le Retour' (which is an instance of programme music), the last two movements, slow and fast, pass into one another; as is also the case in the Sonata Appassionata. In his Quartet in C♯ minor all the movements are continuous. The same device is adopted by Mendelssohn in his Scotch Symphony and Concertos, by Schumann in the D minor Symphony—the title of which expressly states the fact—and by Liszt in Concertos. Schumann also in his Symphonies in C and D minor connects his movements by the recurrence of figures or phrases. [C.H.H.P.]

FORMES, Karl, bass singer, son of the sexton at Mühlheim on the Rhine, born Aug. 7, 1810. What musical instruction he had he seems to have obtained in the church choir; but he first attracted attention at the concerts for the benefit of the cathedral fund at Cologne in 1841. So obvious was his talent that he was urged to go on the stage, and made his *début* at Cologne as Sarastro in the Zauberflöte, Jan. 6, 42, with the most marked success, ending in an engagement for three years. His next appearance was at Vienna. In 1849 he came to London, and sang first at Drury Lane in a German company as Sarastro on May 30. He made his appearance on the Italian stage at Covent Garden, March 16, 1850, as Caspar in 'Il Franco Arciero' (Der Freischütz). At the Philharmonic he sang first on the following Monday, March 18. From that time for some years he was a regular visitor to London, and filled the parts of Bertram, Marcel, Rocco, Leporello, Beltramo, etc. In 1857 he went to America, since which he has led a wandering life here and there.

For volume, compass, and quality, his voice was one of the most magnificent ever heard. He had a handsome presence and excellent dispositions for the stage, and with self-restraint and industry might have taken an almost unique position.

His brother Theodore, 16 years his junior, born June 24, 1826, the possessor of a splendid tenor voice and great intelligence, made his *début* at Ofen in 1846, and from 57 to 64 was one of the most noted opera singers of Germany. He too has been in America, and is now singing second-rate parts at small German theatres. [G.]

FORNASARI, Luciano, a bass singer, who made his appearance about 1828 on second and third-rate stages in Italy. In 1831 he was singing at Milan; the next three years he passed at New York. He sang at the Havana in 1835, and in 1836 in Mexico. Returning to Europe he obtained an engagement at Lisbon in 1840, and remained there two years. After this he made a tour in his native country, singing with success at Rome, Modena, Palermo, Turin, and Trieste. In 1843 (Fétis is wrong in fixing it in 1845) Fornasari appeared in London. Fétis says he had a good voice and sang with method. Mr. Chorley writes, 'The new baritone—as substitute for Tamburini—was a tall dashing man:—he possessed a very handsome face, a sufficient voice, though its quality was not pleasant—and pretension enough and to spare. He sang with bad method and confidence.' He continued to sing in London until 1846, after which he did not again appear. [J. M.]

FORSTER & ANDREWS have been established at Hull as organ-builders since 1843. Amongst many instruments from their factory may be quoted the organs in the Kinnaird Hall, Dundee; St. Mary's, Leicester; Holy Trinity, Hull; and the 'City Temple' Congregational Chapel, London. [V. de P.]

FORSTER, William, eminent instrument maker, born May 4, 1739, at Brampton, Cumberland, was son of William, and grandson of John Forster, makers of spinning wheels and violins. He was taught both trades by his father, and also learned to play on the violin. He came to London in 1759 and took up his abode in Prescott Street, Goodman's Fields, and for a time endured much privation from inability to obtain suitable employment. Ultimately he was engaged by a music seller on Tower Hill named Beck, and the violins made by him being much approved and quickly sold, he started in business on his own account in Duke's Court, St. Martin's Lane, whence he shortly removed into St. Martin's Lane, and speedily attained great reputation. Forster afterwards added to his business that of a music seller and publisher, and in that capacity in 1781 entered into an agreement with Haydn for the purchase and publication in England of that master's compositions, and between that date and 1787 published 83 symphonies, 24 quartets, 24 solos, duets and trios, and the 'Passione,' or 'Seven Last Words.' About 1785 he removed into the Strand (No. 348), where the business was carried on until the pulling down of Exeter 'Change. In 1795 he issued a copper medal or token, halfpenny size, bearing—*Obverse*, 'Wm. Forster, Violin, Tenor and Violoncello Maker, No. 348, Strand, London.' Prince of Wales's feathers in the field. *Reverse*. The melody of 'God save the King' in musical notation in the key of G. A crown in the field, above it 'God save the king,' beneath it '1795.'

William Forster died at the house of his son, 22, York St., Westminster, Dec. 14, 1808. [W.H.H]

FORSTER, WILLIAM, (No. 2), son of the abovementioned, and generally known as 'Royal' Forster, from his title 'Music Seller to the Prince of Wales and the Duke of Cumberland.' Born 1764, died 1824. Like his father, he made large numbers of instruments, which once enjoyed a high reputation. By making the bellies of their instruments thin, and increasing the weight of the blocks and linings, the Forsters obtained, while the instrument was still new, a strong and penetrating tone, which found high favour with Lindley and his school. Being well made and finished, and covered with excellent varnish, their instruments have much that commends them to the eye. The Forsters copied both Stainer and Amati. 'Royal' Forster had two sons: WILLIAM FORSTER (No. 3), the eldest, devoted himself to other pursuits, and made but few instruments; but the second, SIMON ANDREW FORSTER, carried on the business, first in Frith Street, afterwards in Macclesfield Street, Soho. Simon Andrew Forster made instruments of high model and no great merit. He is best known as the author (jointly with W. Sandys, F.S.A.) of 'The History of the Violin and other Instruments played with the Bow,' 1864. He died Feb. 2, 1870. [E.J.P.]

FORTE, loud: an Italian word, usually abbreviated into *f*. A lesser degree of loudness is expressed by *mf*—*mezzoforte*; a greater one by *più f* and *ff*, and the greatest of all by *fff*—*fortissimo*, as in Beethoven's 7th Symphony (Finale), 8th ditto (1st movement), Overture, op. 115 (at end), Leonore, No. 2 (8vo score, pp. 40, 76), or at the grand climax near the close of the Finale of Schubert's Symphony in C, at the end of the extraordinary long crescendo. *ffff* has been occasionally used by later composers, as in the Overture to 'Charlotte Corday,' by Benoit.

Fortepiano—afterwards changed to *Pianoforte*—was the natural Italian name for the new instrument which could give both loud and soft sounds, instead of loud only, as was the case with the harpsichord.

fp. is a characteristic sign in Beethoven, and one which he often uses; it denotes a sudden *forte* and an equally sudden *piano*. He will require it in the space of a single crotchet or even quaver, as in the Overture to Leonore, No. 2 (8vo score, pp. 31, 43, 51—*fpp*). Again, he was very fond of a *forte* passage succeeded suddenly, without any *diminuendo*, by a *p*, as in bars 64 to 66 of the Allegro of the same work, where the sudden *p* on the F♯ is miraculous; or in the *reprise* of the subject after the trumpet fanfares, where if the *p* is not observed the flute solo is overwhelmed. In a fine performance of his works half the battle lies in the exact observance of these nuances. No one marked them before him, and no one has excelled them since. [G.]

FORTI, ANTON, distinguished baritone singer, born at Vienna June 8, 1790. He made his début at Presburg with so much success that towards the end of 1807 Prince Esterhazy engaged him almost at the same time as the tenor Wild for his celebrated band. Forti soon forfeited the favour of the Prince, who suddenly enrolled him as a soldier, and only released him at the intercession of several of the nobility. He next appeared (June 29, 1811) at the Theatre 'an der Wien' as Don Juan, a part for which his very sonorous voice, commanding presence, and elevated refined style of acting eminently fitted him. In April 1813 he was engaged at the court theatre, and speedily became a favourite. Besides Don Juan he specially excelled in Figaro (Mozart and Rossini), Telasco (Ferdinand Cortez), etc., and in French dialogue-operas. He sang Pizarro at the revival of 'Fidelio' in 1814; and Lysiart at the first performance of 'Euryanthe' (1823). When Count Gallenberg undertook the direction of the court theatre in 1829 Forti was pensioned, and made starring tours to Prague, Hamburg, and Berlin, where he also took a short engagement. On his return to Vienna his voice had lost its charm, and his increasing corpulence spoiled his acting. He retired finally from the stage after winning the first prize at one of the public lotteries, and died July 16, 1859. [C.F.P.]

FORZA DEL DESTINO, LA. Tragic Opera by Verdi, libretto by Piave; in 4 acts. Produced at St. Petersburg 30 Oct. (11 Nov.) 1862, and at Her Majesty's Theatre, London, June 22, 1867.

FOUNDLING HOSPITAL. The connection of Handel with this charitable institution (founded by Captain Coram in 1739) forms a pleasant episode in the composer's life in England, and gives a signal illustration of his benevolence. Following the example of the masters of the sister art of Painting, who organised an exhibition on its behalf, and of Hogarth and others who presented paintings for its decoration, Handel on May 4, 1749, attended a committee at the Hospital, and offered a performance of vocal and instrumental music in aid of the fund for finishing the chapel. The Gentleman's Magazine records that 'Saturday 27th [May] the Prince and Princess of Wales, with a great number of persons of quality and distinction, were at the chapel of the Foundling Hospital to hear several pieces of vocal and instrumental music, composed by George Frederick Handel, Esq., for the benefit of the foundation: 1st, the music of the late Fire Works and the anthem on the Peace; 2nd, select pieces from the oratorio of Solomon relating to the dedication of the Temple; and 3rd, several pieces composed for the occasion, the words taken from Scripture, applicable to the charity and its benefactors. There was no collection, but the tickets were at half-a-guinea, and the audience above a thousand.' For this act Handel was at once enrolled as one of the governors and guardians of the Hospital, and during every subsequent year, while his health permitted, he directed the performance of the Messiah in the chapel, which yielded to the charity a net result of £7000 in all. The governors, under a misapprehension, imagined that he intended to present

them with the copyright of the oratorio, and prepared a petition to parliament praying that a bill might be passed to secure to them the right in perpetuity; but Handel indignantly repudiated any such intention, and the petition never reached the House. On the completion of the chapel Handel presented it with an organ, which he opened on May 1, 1750, when the attendance was so large that he was compelled to repeat the performance. The composer by his will bequeathed 'a fair copy of the score and all the parts of the Messiah' to the Hospital, and on his death a dirge and funeral were performed in the chapel on May 26, 1759, under the direction of his amanuensis, John Christopher Smith, who, with his full concurrence, had been appointed the first organist. In July 1774 Dr. Burney proposed to the governors a scheme for forming a Public Music School at the Hospital for the training of the children; but strong opposition was raised to it, and it was never proceeded with. The chapel services are still noteworthy for their music, in which the professional choir is assisted by the children, under the direction of Mr. Willing, the organist. (1878.) [C.M.]

FOURNEAUX, Napoléon, born May 21, 1808, at Léard (Ardennes), originally a watchmaker, improved the Accordion. In 1830 he settled in Paris; in 36 bought Chameroy's organ-factory, and introduced great improvements in the manufacture of all reed instruments blown by wind. At the exhibition of 1844 he received a silver medal for his 'orgues expressives.' He originated the idea of the percussion action in harmoniums. He died at Aubanton (Aisne), July 19, 1846. [M.C.C.]

FOURNIER, Pierre Simon, engraver and type-founder, born in Paris Sept. 15, 1712, died there Oct. 8, 1768. He greatly improved the engraving of music in France, which up to his day was still effected by punches on the model of those cut by Hautin in 1525. He replaced the lozenge-shaped notes by round ones, and made music altogether easier to read, although his notes were still thin and poor compared to those of later times. He published 'Essai d'un nouveau caractère de fonte pour l'impression de la musique, etc.' (Paris 1756), and a 'Traité historique et critique sur l'origine et les progrès des caractères de fonte pour l'impression de la musique' (Paris 1765), which, though incomplete and occasionally incorrect, contains interesting information on music printing in France. Giacomo Falconi of Venice seems to have attained a similar result almost simultaneously with Fournier. Falconi published at Venice in 1765 'Manifesto d'uno nuova impresa di stampare la musica, etc.'; and Paolucci's 'Arte pratica di contrapunto' (1765) was printed in the new characters. [M.C.C.]

FOURTH is an interval comprising two whole tones and a semitone. It is called a fourth because four notes are passed through in going from one extreme of the interval to the other, for which reason the Greeks called it διὰ τεσσάρων—Diatessaron. The ratio of the vibrational numbers of its limiting sounds is 3 : 4. It is in fact a perfect consonance, though regarded as a discord in the old Diatonic style. [C.H.H.P.]

FRA DIAVOLO, OU L'HOTELLERIE DE TERRACINE. Opéra comique in 3 acts; words by Scribe, music by Auber. Produced at the Opéra comique Jan. 28, 1830; in London—in English, adapted by Rophino Lacy—at Drury Lane, Nov. 3, 1831; in Italian, at the Lyceum by the Royal Italian Opera July 4–11, 1857.

FRÄNZL, Ferdinand, eminent violinist and composer, born in 1770 at Schwetzingen in the Palatinate. He was a pupil of his father, Ignaz Fränzl, and performed, when only seven years of age, a concerto at a court-concert in Mannheim, where he entered the band of the Elector in 1782. From 1785 he began to travel with his father. During a prolonged stay at Strassburg he studied composition under Richter and Pleyel, and later under Padre Mattei at Bologna. He appears to have been less successful at Paris than at Rome, Naples, and Palermo. Returned to Mannheim in 1792, he took C. Cannabich's place as leader of the band, but in 1802 again started for a tour to Russia. At this period Fränzl was generally acknowledged to be one of the best of living violin-players, and his compositions enjoyed great popularity. Spohr heard him in 1802 at St. Petersburg, and gives an interesting account of him:—'Fränzl was at that time the foremost of violin-players in St. Petersburg. He still follows the old method of holding the violin on the right side of the tail-piece, and is therefore obliged to play with his head bent down. [Violin.] He also lifts the right arm very high, and has a bad habit of raising his eyebrows whenever he plays something expressive. His execution is neat and clear. In the slow movements he performs a great many runs, shakes, and cadenzas, with rare precision and distinctness; but as soon as he plays *forte* his tone is rough and unpleasant, owing to his drawing the bow too slowly and too close to the bridge, and pressing it too much on the string. Quick passages he executes with good intonation and very clearly, but invariably in the middle of the bow, and consequently without light and shade.' On a later occasion Spohr comments less favourably on him, and describes both his style and his compositions as old-fashioned; but this only shows that Fränzl had not kept pace with the progress made in violin-playing towards the end of the last and beginning of the present century, and could not stand comparison with the great masters of the Paris school, still less with Spohr himself.

In 1806 Fränzl returned to Munich, and was appointed conductor of the opera. He did not however give up travelling, and played at various times in Paris, Amsterdam, Vienna, and Leipzig. In 1823 he made a second journey to Italy. He then retired to Geneva, but finally settled at Mannheim, and died there in 1833. Fränzl was a fertile composer. He published 8 concertos and 4 concertinos for the violin, 1 concer-

tante and 3 duos for 2 violins, 9 quartets for strings, 3 trios for 2 violins and bass, several overtures, a symphony, and a number of songs. He also wrote operas, which were performed with much success at Munich and elsewhere. All these works are written in an easy and correct style, but, being without higher artistic value, are now entirely forgotten. [P. D.]

FRAMERY, Nicolas Étienne, author and musician, born March 25, 1745; when quite young was appointed 'Surintendant de la musique' to the Comte d'Artois. He wrote both words and music of 'La Sorcière par hasard' (1783), a comic opera, and of 'Médée,' a prize libretto, which was to have been set by Sacchini, had not his death intervened. It was never performed. Framery was a skilful adapter of French words to Italian operas. As an author he published—A criticism on Gluck in the 'Mercure' for Sept. 1776; 'Le Musicien pratique' (Paris 1786), a poor translation of Azopardi's 'Il Musico prattico,' rearranged by Choron in 1824; articles on Haydn, Della-Maria, etc.; besides editing from 1771 to 78 the 'Journal de Musique,' founded by Mathon-de-la-Cour in 1764; the 'Calendrier musical,' 1788–9, a continuation of Mathon-de-la-Cour's 'Almanach musical' (1775); and taking part with Ginguené and Feytou in the musical dictionary of 'l'Encyclopédie méthodique,' afterwards completed by Momigny; and in the 'Dictionnaire des beaux-arts' of the Académie. He was a Correspondant of the Institut. After copyrights had been recognised by law Framery established an agency for enforcing the rights of authors throughout France. He died in Paris Nov. 26, 1810, leaving MS. notices of Gaviniès and various other musicians. [M.C.C.]

FRANCESINA, LA, Elisabeth Duparc, detta, a French singer, who sang for some years in Italy, where she acquired her sobriquet. In the autumn of 1736 she came to London, and 'had the honour to sing (with Merighi and Chimenti) before her majesty, the duke, the princesses, at Kensington, and met with a most gracious reception; after which the *Francesina* performed several dances to the entire satisfaction of the court.' (London Daily Post, Nov. 18.) The accomplishment of dancing, however, she does not seem to have kept up. Her name as a public singer is not found until Jan. 7, 1738, when she played Clotilda in Handel's 'Faramondo' on its first representation, the first part ever written for her by the great German. She seems to have had an easy, warbling, style of execution, which Burney calls 'lark-like,' and pleased both composer and public. La Francesina appeared again in Pescetti's 'Conquista del Vello d'Oro' and in Handel's 'Serse' that same year; and in 1739 she took part in 'Acis,' 'Saul,' 'Israel,' and 'Dryden's Ode.' In 1740 she reappeared in 'L'Allegro,' and in 'Imeneo' by the same composer; the latter 'advertised for Nov. 29, but deferred for near a fortnight, on account of the indisposition of Francesina.' (Burney.) On January 10, 1741, she sang in Handel's last opera 'Deidamia,' in which, according to Burney, '*Nascondi l'usignol*, which finishes the first act is a light, airy, pleasing movement, suited to the active throat of the Francesina.' In 1744 and 45 she took part in Handel's 'Joseph,' 'Belshazzar,' and 'Hercules'; she had quitted the stage, 'but constantly attached herself to Handel, and was first woman in his oratorios for many years.' (Burney.) She enjoys the doubtful honour of having sung the four Italian songs which Handel was compelled to 'intermix' in 'Israel in Egypt' in 1739, to carry it over a third performance. In 1737 her portrait was engraved by J. Faber in mezzotint from a painting by George Knapton. It is a half-length, and represents a pleasant, intelligent woman; she holds a book, on a page of which are the words, 'Ua sei amabile speranza,' the beginning, probably, of one of her favourite songs. [J.M.]

FRANCHOMME, August, born at Lille April 10, 1808, learned the rudiments of the Cello from a player named Mas, entered the Paris Conservatoire in March 1825, at once attracted the notice of Levasseur and Norblin the Professors, and in his first year took the first prize for his instrument. He then joined the orchestra of the Ambigu-comique, in 27 that of the Opera, and in 28 fixed himself at the Theatre des Italiens. In conjunction with Alard and Ch. Halle he formed an annual series of classical quartets, which held the highest rank. Franchomme was in Paris at the time of Mendelssohn's visit, in the winter of 31, and is mentioned by Hiller (Mendelssohn, 19) as one of the artists who most warmly appreciated him. They were just of an age, and knowing Mendelssohn's predilection for the cello it is not difficult to believe that they often 'made music' together. He was very intimate with Chopin, and was one of those who witnessed his last sufferings and received his latest words. Franchomme has travelled very little, and a visit to England in 1856, when he played at the Musical Union, appears to be almost his only journey. He has been Professor at the Conservatoire since Jan. 1, 1846. Franchomme's playing is remarkable for a command over technical difficulties of all kinds, very pure intonation, and a beautiful and expressive singing tone. He is the possessor of the cello of Duport, said to be the finest Stradivarius in existence, for which he gave £1000. His compositions consist chiefly of potpourris and variations, with one concerto. He has also published with Chopin a Duo on airs from 'Robert le Diable,' another with Bertini, and a third with our own Osborne. His Adagios are much esteemed. [G.]

FRANCISCELLO, a great violoncellist of the early part of last century, but of whom neither the date nor place of birth or death are known, and who in fact would have left no trace of his existence but for the fact that he was heard by Quantz, Benda, and Geminiani. He seems to have first appeared in Rome shortly after the death of Corelli (1713). He was at Naples in 1725; Quantz heard him there, and Geminiani, there or in Rome, was witness to the rapture

with which the great Alessandro Scarlatti accompanied him on the harpsichord. In 1730 he was at Vienna, where F. Benda, then a young man, was so struck by his style as to say that it influenced him for ever after. He is heard of afterwards at Genoa, where he may have died about 1750, but nothing is known. [G.]

FRANCŒUR, François, violinist and composer, born at Paris in 1698. He entered the band of the Opera in 1710, was for many years a member of the king's private band, and for some time, conjointly with Rébel, manager of the Opera. He died at Paris in 1787. He published two sets of sonatas, which, according to Wasielewsky, show considerable progress in form and in treatment of the instrument, when compared with similar works by Rébel and other French composers of the period. It is worth mentioning as a peculiarity of his, that he occasionally employs the thumb of the left hand on the fingerboard for taking the bass note of a chord—a proceeding hardly in accordance with legitimate treatment. He also composed a number of operas conjointly with Rébel, which however do not rise above the level of the period.

His son, Louis Joseph, an eminent violinist and clever conductor, was born at Paris in 1738, and died in 1804. He was first leader and afterwards conductor and manager of the Opera and of the royal band, and composed a number of operas. He also published a treatise on instrumentation, which Fétis considers a meritorious work. [P.D.]

FRANK, Melchior, prolific composer of church music and Lieder, born, according to Wetzler's 'Lieder-Historie,' at Zittau on the borders of Saxony and Silesia, lived at Nuremberg in 1600, and was Capellmeister to the Duke of Coburg at the time of his death, June 1, 1639. Gerber gives in his 'Lexicon' a list of 44 works by him, now become very scarce. He did much to improve the instrumental accompaniment of songs, a point to which little attention was paid before his day. Döring ('Choralkunde,' p. 84) gives a list of 13 of his Chorales which survived him, among which 'Jerusalem du hochgebaute Stadt' and 'Wenn ich in Todesnöthen bin' are still sung. He is also said to have written the words of several hymns, 'O Jesu wie ist deine Gestalt,' 'Der Bräutigam wird bald rufen,' etc. [F.G.]

FRANKLIN, Benjamin, born 1706 at Boston, U. S., died at Philadelphia 1790, claims mention here for his connection with the Harmonica, or musical glasses, which he invented or so far improved as to make the instrument practically available. [Harmonica.] The invention is described by him in a letter to Beccaria dated London, July 13, 1762, and printed in Sparks's edition of his works (vi. 245). That Franklin had considerable musical faculty is evident from his letters on Scotch music and on the defects of modern music (vi. 263, 269), which are also full of his happy mother-wit. [M.C.C.]

FRANZ, Karl, player on the French horn (Waldhorn) and the Baryton; born in 1738 at Langenbielau in Silesia. His first post was under the Archbishop of Olmütz in 1758; his next under Prince Nicholas Esterhazy at Eisenstadt, where he remained from 1763 to the end of 76. His adoption of so difficult an instrument as the baryton probably arose from the fact that the Prince himself played it, and that Haydn composed much for it for his use. At any rate Franz played it very finely, and on leaving the Eisenstadt band made several tours, in which his performance on it excited the greatest enthusiasm. Like Abel with the gamba, Franz was accustomed to call the baryton the king of instruments. In 1787 we find him established in Munich as 'Kammermusikus,' and he died there in 1802. That he was greatly esteemed by Haydn is proved by a cantata for voice and baryton, composed by that master for him, and which he performed on his tours, singing and accompanying himself. The cantata was written à propos to the death of Frederick the Great, and begins 'Er ist nicht mehr! Tön' trauernd, Baryton!' [C.F.P.]

FRANZ, Robert, born June 28, 1815, at Halle, Handel's birthplace, is the most important living representative of the German Lied. His reputation has been of tardy growth, and has apparently not yet reached its height. It can however be asserted, without fear of dissent from any competent judge, that his best songs will stand their ground by the side of those of Schubert and Schumann, to which they are closely related. Over and above their uniform and elaborate perfection of workmanship, in which it is difficult to equal and impossible to surpass them, they have a peculiar physiognomy and subtle charm of their own that is sure to endear them to singers and players able to deal with them at all. It is true that they have hitherto been 'caviare to the general,' and are likely to remain so for some time, and that 'the general,' as Franz has found to his cost, includes the majority of professed vocalists and pianists.

Nearer akin to the warm but contemplative enthusiasm of Schumann than to the passionate spontaneity of Schubert, Franz's songs are anything but cold, nor do they in any case smell of the lamp; they are reticent rather than outspoken, timid rather than bold, pathetic without conscious pathos, eloquent without studied rhetoric; always true, giving more than they seem to give, saying more than they seem to say; frequently naïf yet far from trivial, here and there profound, rarely ecstatic or voluptuous, not once perverse or dry or commonplace. All forms and phases of lyrical speech, as far as the German language, peculiarly rich in songs, has been able to furnish the groundwork—from Luther's sturdy hymns to the love-ditties of Heine, from the primitive weal and woe of huntsman and soldier, the simple sounds of forest and field, to the classic finish and spring-like grace of Goethe and the nocturnal melancholy of Lenau—Robert Franz has set and sung. Without touching the highest heavens or deepest depths, he has illustrated with his music the entire world of German lyrical poetry.

If Schubert at his best grasps a poem with the intense grip of a dramatist, and sings as though he struck up from the centre of some dramatic situation; if Schumann declaims his verse like a perfect reader, or illuminates it as an imaginative draughtsman might grace the margin of some precious book, or dreams over it as a tender and profound musician is prone to dream over some inexpressible sentiment,—Franz pursues a path of his own; he *translates* the poem into music, that is to say, he depicts in musical outlines the exact emotional state from which it appears to have sprung; and contrives to reproduce closely, with photographic truth, the very essence of the poem, following strictly in the wake of the poet's form and diction. Franz never repeats a word or a line, never garbles the sense of a sentence, never muddles a phrase or mars any rhythmical emphasis. Without Schubert's dramatic passion, or Schumann's concentrated heat or ecstatic sentiment, with far less specifically musical invention—melodic, harmonic, or rhythmic—than Schubert, or even than Schumann, Franz impresses one nevertheless as a rare master—a marked individuality, complete and perfect in its way.

The son of a respectable citizen of Halle, Robert Franz had fair opportunities of getting a good schooling, and might have gone through the regular university curriculum if it had not been for his strong musical predilections. He had to gratify his taste for music on the sly, and it was only after years of delay and much against the grain that his parents could be brought to see that he was destined to be a musician. As a lad he had contrived to play the pianoforte and organ enough to be able to act as accompanyist in the choral works of Handel, Haydn and Mozart. In 1835 he obtained the consent of his parents to make a trial of his musical gifts as pupil of Schneider at Dessau. There he continued for two years, playing, studying harmony and counterpoint, and making ambitious attempts at composition, all of which he afterwards destroyed.

On his return to Halle as the black sheep of the family, with whom his mother alone had any sympathy, Franz vegetated in a dreary manner for some six years, unable to get any sort of musical employment, yet obstinately unfit for anything else. But he made good use of his time, studying Bach, Beethoven and Schubert. In 1843 he published his first set of twelve songs, which at once attracted the attention of Schumann (Neue Zeitschrift, July 31), whose frankly expressed admiration was soon shared by Mendelssohn, Gade, Liszt, and other eminent masters. At length the authorities at Halle thought fit to appoint Franz organist at the Ulrichskirche, and conductor of the 'Sing-academie'; and in due course of time he obtained the titles of 'Königlicher Musikdirector' and doctor of music, which latter title was offered by the University of Halle, on his lecturing to its students on musical subjects. Unfortunately as early as 1841 his sense of hearing began to decline, his troubles were aggravated by serious nervous disorders in 1853, and became so grave that in 1868 he had to relinquish his employments, and give up writing altogether. The distressing pecuniary difficulties which arose in consequence were, however, effectually overcome by the generous exertions of Liszt, Joachim, Frau Helene Magnus, and others, who in 1872 got up concerts for Franz's benefit, and realised a sum of £5000.

In his latter years Franz has devoted much time to editing and arranging the works of Bach and Handel, by furnishing proper polyphonic accompaniments in cases where the composer's intentions are only indicated by a figured bass, rewriting the part sketched for the organ for a group of wind instruments, so as to facilitate performance in concert rooms, supplying proper substitutes for parts written for obsolete instruments, etc. Detailed critical essays upon and about Robert Franz's songs and arrangements, have been published by Saran, Schäffer, Ambros, Hueffer and Liszt, of which the first and last are the most important.

Franz's own contributions to the literature of music are:—'Mittheilungen über J. S. Bach's Magnificat' (Halle 1863); and 'Offener Brief an Eduard Hanslick über Bearbeitungen älterer Tonwerke, namentlich Bach'scher and Händel'scher Vocalmusik' (Leipzig 1871). His compositions and arrangements consist of 257 songs for a single voice with pianoforte accompaniment, in 45 sets; a Kyrie, à capella, for four-part chorus and solo voices; the 117th Psalm, à capella, for double choir in 8 parts, and a liturgy for the evangelical service; 6 chorales; four-part songs for mixed voices, and 6 ditto for male chorus. His arrangements are as follows:—Of Sebastian Bach—the Passion according to St. Matthew; Magnificat in D; Trauerode; 10 cantatas; 6 duets and numerous arias. Of Handel—the Jubilate; L'Allegro il Penseroso ed il Moderato; 24 operatic arias and 12 duets; Astorga's Stabat Mater; and Durante's Magnificat. Of Mendelssohn—a Hebrew melody for piano and violin; 6 two and four-part songs arranged for one voice with piano; Mozart's quintets in C minor and major, and Schubert's quartet in D minor, transcribed for piano à 4 mains. (1878.) [E.D.]

FRASCHINI, Gaetano, was born at Pavia in 1815. Originally intended for the study of medicine, he soon found himself possessed of a most powerful tenor voice, and devoted himself to its cultivation. Having received some instruction from a master named Moretti, he made his first attempt (1837) in the cathedral of his native city, and was immediately engaged to sing the second tenor rôle in 'Belisario' at Pavia, and Rodrigo in 'Otello' at the fair at Bergamo. In 1840 he sang at Milan; and from thence went to Naples, where he remained several years attached to the Opera. Fétis heard him there in 1841, and admired his voice, and the bold style in which he attacked the most difficult notes; nine years later he heard him again at Bergamo, and found to his surprise not only that his

energy and purity of tone were undiminished, in spite of the violence of the music which he had been executing during that period, but that he had learned to sing better than before. Fraschini visited Bologna, Venice, Turin, Padua, Vicenza, London, and Vienna; and sang frequently at the later place down to 1852 with constant success. In 1847 he made his *début* at Her Majesty's Theatre. 'Though originally gifted with greater vocal power' than another singer, says Mr. Chorley, 'Signor Fraschini was less fortunate .... The new-comer, naturally anxious to recommend himself by the arts which had delighted his own people, seemed to become more and more violent in proportion as the "sensation" failed to be excited. But he "piled up the agony," *forte* on *forte*, in vain.' Continued to appear till a recent date, and now (1878) lives at Pavia, where the theatre is called after him, Teatro Fraschini. [J. M.]

FRASI, GIULIA, appeared in London in 1743 with Galli, and remained in public favour for many years. 'She was young and interesting in person, with a sweet, clear voice and a smooth and chaste style of singing, which, though cold and unimpassioned, pleased natural ears and escaped the censure of critics' (Burney). She took part that year in the revival of Handel's 'Alessandro,' and in the first performance of Galuppi's 'Enrico.' Her instructor was a musician named Brivio; but she doubtless owed much more of the formation of her taste and style to Handel and his singers, than to her first master. In 1746 she was still in an inferior position, but in 48 played a more important part in the pasticcio 'Lucio Vero,' in operas by Hasse, and in the comic operas instituted by Croza. Frasi, however, now entered on a career which will do more to render her memory lasting than any small successes she ever achieved in opera. In 1749 she sang in Handel's Oratorios for the first time, taking part in 'Solomon' and 'Susanna'; she sang in 'Theodora' in 1750, in 'Jephtha' in 52, in 'Joshua' at Oxford in 56, and in the 'Triumph of Time and Truth' in 57. She did not, meanwhile, sever her connection with the stage, but appeared in 1750 in Ciampi's 'Adriano in Siria' and Pergolesi's 'Serva Padrona.' In 1755 Frasi was called upon, in consequence of the indisposition of Mingotti, to perform her part in Jomelli's 'Andromaca,' as she had been twice in 'Riccimero,' the preceding season. Smith's 'Fairies' in this year owed its success principally to Guadagni and Frasi. At her house Dr. Burney at that time 'attended her as her master.' In 1758 she appeared in 'Issipile' by G. Cocchi. She sang also in the City at both the Swan and Castle concerts.

Dr. Burney relates that 'when Frasi told him [Handel], that she should study hard, and was going to learn Thorough-Base, in order to accompany herself: Handel, who well knew how little this pleasing singer was addicted to application and diligence, said, 'Oh—vaat may we not expect!' There is a portrait of Frasi, in mezzotint (folio), in which she is turned to the left, singing from a sheet of music held in both hands, on which is engraved a song beginning with the words 'Voi amante che vedete.' It has neither name nor date, and is very rare. [J. M.]

FRATESANTI, SIGNORA, the name of a singer who performed the part of Clito, formerly sung by Boschi or Montagnana, both basses, in Handel's 'Alessandro,' revived in 1743. Nothing else is known of her. [J. M.]

FREDERIC THE GREAT (Friedrich II.), king of Prussia, a distinguished amateur, born at Berlin, Jan. 24, 1712, died at Sans-Souci near Potsdam, Aug. 17, 1786. He passionately admired German music while detesting that of Italy and especially of France, which was the more remarkable from his well-known love of French literature. He said on one occasion, 'la musique française ne vaut rien.' His first musical instructor when Crown Prince was Gottlob Hayne the cathedral organist, for whom he always retained a regard, and who presented him with a composition every year on his birthday. In 1728 he began to learn the flute from Quantz, who was a strict master, while Frederic was a docile pupil. [QUANTZ.] He was afterwards, however, compelled to study in secret, as his father, Frederic William I, considered music an effeminate pastime, and declined to allow him instructors or musicians of any kind. He was therefore driven to engage musical servants, and often played duets with his valet Fredersdorf, until he was able in 1734 to have a private band at his own castle of Reinsberg. On his accession to the throne in 1740, he established a court-band at Berlin, and sent Graun to Italy to engage singers. [GRAUN.] He also had designs made for a new opera-house, which was opened Dec. 7, 1742. An amusing account of his difficulties with Barberina the ballet dancer will be found in Carlyle (Bk. xiv. chap. 8). His expenditure on music was lavish, though it has been exaggerated. Quantz's salary amounted to 2000 thalers, besides 25 ducats for each of his compositions for flute solo, and 100 ducats for every flute he made for the king. According to Reichardt, Frederic practised perseveringly, playing the flute four times a day. It is in one of these eager practisings that Gérome has represented him in an admirable picture. Quantz died in 1773 while composing his 300th concerto for the king, who completed the work. Frederic's execution of an Adagio is said by Fasch to have been masterly, but in quick movements he betrayed a want of practice, and in matter of time his playing was so impulsive and irregular, that to accompany him was an art in itself. In later years he again took up the clavier, not having sufficient breath, it is stated, for the flute. He invited Sebastian Bach to Potsdam, and the visit, of which Forkel gives an account, and the result of which was Bach's 'Musikalisches Opfer,' took place on April 7, 1747. He particularly admired Silbermann's pianofortes, and bought all he could hear of, to the number, according to Forkel, of 15. One of these is perhaps still to be seen in the Schloss at

Potsdam. Frederic was also a composer. The Hohenfriedberg March was nominally by him, as well as a march inserted in Lessing's play, 'Minna von Barnhelm.' He also composed a 'Sinfonia' for 'Galatea ed Acide' and one for 'Il Rè pastore'; an Aria for 'Il trionfo della fedeltà'; another for Graun's 'Coriolano' (of which he wrote the libretto); and added fioriture for Hubert the singer to an air in Hasse's 'Cleofile.' In 1835 a search was instituted by King Frederic William III, and 120 pieces composed by Frederic the Great were found, but they were interesting only from their history, and not suited for publication. He had an eye to the improvement of the singing in the public schools, and an official decree of his, dated Oct. 18, 1746, contains the following passage: 'Having received many complaints of the decline in the art of singing, and the neglect of it in our gymnasiums and schools, His Majesty commands that the young people in all public schools and gymnasiums shall be exercised more diligently therein, and to that end shall have singing-lessons three times a week'—a command which has doubtless materially contributed to the prevalence of music in Germany. (See 'Friedrich d. G. als Kenner und Dilettant' . . . . . by C. F. Müller, Potsdam, 1847.) [F.G.]

FREE REED. Organ stops of the Free-reed class are more frequently made by continental than by English artists. The sound-producing part of a pipe of this species is formed thus:—A surface of metal or wood has a vertical opening made through it as a passage for the wind: in front of this a strip or tongue of metal—in some large examples wood—is adjusted, fastened at the upper end and left at liberty at the lower, which is so slightly smaller than the opening as almost exactly to fit into it. This tongue is by the current of air carried a short way through the opening, when it springs back from its own elasticity; and the sound results from the periodical and regular beats which the tongue, vibrating to and fro, imparts to the passing air. The 'vibrators' of a harmonium are really free reeds; but in the case of an organ-pipe the tongue is furnished with a tube, which, upon the principle of a speaking-trumpet, greatly augments and amplifies the sound produced. There are some free-reed 16- and 32-feet posaunes in the pedal organ of Schulze's fine instrument at Doncaster parish church. [E.J.H.]

FREGE, Madame (*née* Livia Gerhard), was born at Gera, June 13, 1818, received her musical education at Leipzig, and was taught to sing by Pohlenz. She made her first appearance in public on July 9, 1832, when just entering her 15th year, at a concert given at the Gewandhaus by the still more juvenile Clara Wieck, then only 13. She had at that time a cultivated voice of lovely quality, especially in the upper register, perfect intonation, and good style. She was engaged for the next series of Gewandhaus Concerts, and began with a very large repertoire, as is evident from the pieces ascribed to her in the reports of the concerts. She first appeared on the stage at Leipzig, in Jessonda, in March 1833. A residence in Dresden enabled her to profit by the example and advice of Schröder Devrient. In 35 she entered the regular company of the theatre royal of Berlin. After delighting the public by a large range of characters, in which her acting was equal to her singing, she made her last appearance on June 25, 1836 (as Elvira), and left the boards to be married to Dr. Frege of Leipsic. Since that time she has sung only at concerts. Her house has always been a centre of the best music. She had a singing society there of 50 voices, with a select band, led by David, and conducted by Lange, at which the best and least known music, old and new, was performed in perfection. Mendelssohn was her intimate friend, often consulted her on his music, and took her his songs to try before making them public. 'You don't know my songs,' said he to a friend in London; 'come to Leipzig and hear Mme. Frege, and you will understand what I intended them to be.' A letter to the 'Frau Doctorin Frege,' dated London, Aug. 31, 1846, and describing the first performance of 'Elijah,' is printed in the second volume of his Letters. It was at her house, on Oct. 9, 1847, in trying over the songs which form op. 71, that he was struck with the first of the attacks which ended in his death on Nov. 4.

Mme. Frege's characteristics were delicacy and refinement—not a large voice, but a great power of expression in singing her words, a perfect style, and the highest musical intelligence. [G.]

FREISCHÜTZ,[1] DER. Romantic opera in 3 acts, words by Kind, music by Weber (his 8th opera); completed, as 'Die Jägersbraut,' May 13, 1820. Produced at Berlin June 18, 1821; at Paris as 'Robin des Bois,' with new libretto by Castile Blaze and Sauvage, and many changes,[2] at Odéon, Dec. 7, 1824, but with accurate translation by Pacini, and recitatives by Berlioz, at Académie royale, June 7, 1841, as 'Le Franc Archer.' In London, as 'Der Freischütz, or the seventh bullet,' by Hawes, at English Opera-house, with many ballads inserted, July 22, 1824; in Italian as 'Il Franco arciero,' at Covent Garden, March 16, 1850 (recitatives by Costa, not by Berlioz); in German, at King's Theatre, May 9, 1832.

FRENCH HORN. The designation of 'French' is commonly added to the name of the orchestral Horn, from the fact that a circular instrument of this nature, without crooks or other appliances, was, and still is, used in France for hunting. It is carried over one shoulder, and beneath the arm of the other side, usually on horseback. The great length of tube enables a long series of harmonic sounds to be obtained;

[1] Frei-schütz, say the dictionaries, = free-marksman, one who shoots with charmed bullets. There is no equivalent English term.

[2] 'Assassiné' is Berlioz's word for this outrageous proceeding (no singularity in France, nor indeed in London, half a century ago), by which he states that Castile Blaze made more than 100,000 francs (Mémoires de Berlioz, 57, 61). There were Divertissements made up of the Dance music in Preciosa and Oberon, and of the Invitation to the Waltz scored by Berlioz for the purpose.

and these, organised into 'calls' or signals, serve to direct the order of the chase. At the first introduction of the Horn into the Orchestra it was much objected to on this account; and its tones were considered coarse and boisterous, only fit for the open air and for woodland pastimes. [HORN.] [W.H.S.]

FRENCH SIXTH. The name formerly used for the chord of the Augmented or extreme sixth, when accompanied by the third and augmented fourth of its bass. [See SIXTH; GERMAN SIXTH; ITALIAN SIXTH.] [C.H.H.P.]

FRESCOBALDI, GIROLAMO, the most distinguished organist of the 17th century, born at Ferrara 1587 or 8, as is conjectured from the date on his first composition—1608. He studied under Alessandro Milleville, also a native of Ferrara. Quadrio tells us that he possessed a singularly beautiful voice; and it is certain that while still a youth he enjoyed a great reputation both as singer and organist. In 1608 he was at Antwerp, as he dates from there the preface to his first book of 5-part Madrigals (Antwerp, Phalesio) dedicated to Guido Bentivoglio, Archbishop of Rhodes; but he must have quickly returned to Italy, as his second book was published at Milan in the same year. In 1614 he was in Rome, and by the following year was regular organist at St. Peter's. His first performance there attracted, according to Baini, an audience of 30,000 persons. Froberger was his pupil from Sept. 30, 1637, to April 1641, and thus the noble style of his organ playing was handed on to other schools. The date of his death is unknown.

Frescobaldi's compositions are important, and give us a high idea of his powers. He was the first to play tonal fugues on the organ, if we except Samuel Scheidt, a German contemporary but little known. His works comprise, besides the two named above—'Ricercari e canzoni francesi' (Rome, Borboni, 1615); 'Toccate . . . e partite d'intavolatura' (1613–27–37–57); 'Secondo libro di toccate etc.' (Rome 1616); 'Primo libro delle canzoni a 1, 2, 3, 4 voci' (Rome 1628); 'Primo libro, Arie musicali' (Florence 1630); 'Fiori musicali,' op. 12 (Rome 1635); and 'Capricci sopra diversi sogetti' (Rome 1627, Venice 1626). An extract book of Dr. Burney's in the British Museum (Add. MSS. 11,588) contains a copy of the first of these works. A Canzona for the organ will be found in Hawkins (chap. 130), and many other pieces in Commer's 'Musica sacra,' and 'Collection des compositions,' etc., and F. Riegl's 'Praxis Organœdi' (1869). [F.G.]

FRETS (Fr. *Les tons*; Ital. *Tasto*; Ger. *Bunde, Bünde, Tonbunde, Bänder, Griffe, Bundsteg*). On stringed instruments that have fingerboards, like the lute or guitar, the small pieces of wood or other material fixed transversely on the fingerboard at regular intervals are called frets. The object they serve is to mark off the length of string required to produce a given note. Pressure upon a string immediately above a fret makes at the point of contact of string and fret a temporary 'nut,' and the string, set in motion as far as the bridge on the soundboard by plucking with plectrum or finger, or bowing, gives a higher note in proportion to the shortening of the string. Frets therefore correspond in their use with the holes in the tube of a wind instrument.

The use of frets to give certainty to the fingers in stopping the notes required is of great antiquity, the Chinese in a remote age having had moveable frets for the strings of their Chê. The Hindu Vina, a fingerboard instrument with nineteen frets, is of divine and therefore remote origin. And the Egyptians, as may be seen in the British Museum, depicted by themselves about the time of Moses, had either frets or coloured lines serving a like purpose on the fingerboards of their lutes. In the present day the Balaika of the Russian country people has coloured lines that serve for frets. It is most likely that the use of frets came into Europe through Spain and Southern France from the Arabs. In the Middle Ages bow instruments had them, as well as those played with plectrum or finger. The Rebec, the Viols da gamba, da braccio, d'amore, the Italian Lire, Lirone, all had them. But the French Gique of the 12th–14th centuries, like our modern fiddles, had none. In the modern highly-developed technic they would be an impediment, and the feeling for temperament has only been satisfied by their rejection. In lutes, guitars, and zithers, however, they are retained. In performance the end of the finger must be placed immediately above the fret, and not upon it, as vibration would be interfered with; while if too much above, the string would jar upon the fret.

The fingerboard has been differently divided in different epochs and countries according to the scale-system prevailing. In Persia and Arabia there would be smaller division than our chromatic, third tones as well as half. To mark off the hemitonic division, the eighteenth part of the length of the string to the bridge must be measured off from the nut or ledge at the top of the fingerboard over which the strings pass—in Italian *capo tasto*, 'head fret.' [CAPO TASTO.] This gives the place to fix the first fret. Another eighteenth from this fret to the bridge gives the place of the second, and so on until the division is complete. The method implies a nearly equal temperament and uniform tension, but in practice there is room for some modification by the finger. High frets demand a greater finger pressure, and slightly sharpen the pitch of the notes. To correct this the frets must be shifted towards the nut. The Hindu uses finger pressure, or in other words, greater tension, to get his half-tones from a diatonic fret system. To the instrument maker the disposition of the frets is a difficult task, requiring nice adjustment. On the side that the strings are thicker the frets should be higher, and the fingerboard must be concave in the direction of its length to allow the thicker strings to vibrate. The frets are gradually lowered as they descend towards the bridge, the chanterelle, or melody-string, having often a

longer series extending only partly across the fingerboard. The personal peculiarity of the hand or touch finally modifies the adaptation of the frets.

Narrow slips of wood are generally glued up the sides of the fingerboard to prevent the frets projecting. The convex fingerboards of bow instruments requiring convex frets, fretted viols had catgut bound round the fingerboard and neck at the stopping distances. Hence the German 'Bunde'—binds. (See the cut of GAMBA.) The French 'ton' indicates the note produced; the Italian 'tasto' the touch producing it. The English 'fret' perhaps implies the rubbing or friction of the string at the point of contact, but the derivation of the word is doubtful. Some take the original meaning of 'fret' to have been a note, and thence the stop by which the note was produced. Shakspeare puns upon the word in Hamlet, 'though you can fret me you cannot play upon me.' The writer has been much assisted by the exhaustive article of Herr Max Albert on 'Bunde' in Mendel's 'Lexicon.' [A.J.H.]

FREZZOLINI, ERMINIA, was born at Orvieto in 1818; received her first lessons in singing from her father, a *buffo cantante*; and afterwards from Nuncini at Florence. She had further instruction from the elder Ronconi at Milan, and from Manuel Garcia; and completed her musical education under Tacchinardi at Florence. In this town she made her *débuts* in 1838, in 'Beatrice di Tenda' and in the 'Marco Visconti' of Vaccaj. She sang also in that year at Siena and Ferrara, and in 1839 at Pisa, Reggio, Perugia, and Bologna. She played 'Lucrezia Borgia' at Milan in 1840 with brilliant éclat, and then went to Vienna. Returning to Turin, she married the tenor, Poggi; but continued to be known on the stage as Frezzolini. In 1842 (not 1841, as stated by Fétis) she came with her husband to London, during Grisi's temporary absence, but did not succeed in seizing the popular sympathy. 'She was an elegant, tall woman, born with a lovely voice, and bred into great vocal skill (of a certain order); but she was the first who arrived of the "young Italians"—of those who fancy that driving the voice to its extremities can stand in the stead of passion. But she was, nevertheless, a real singer; and her art stood her in stead for some years after nature broke down. When she had left her scarce a note of her rich and real *soprano* voice to scream with, Madame Frezzolini was still charming' (Chorley). In London, however, she never took root. She returned to Italy, and in 1848 was engaged for St. Petersburg. But the climate drove her back to Italy in two years. In 1850 she reappeared in London at Her Majesty's Theatre, and in 1853 was at Madrid. In November of that year she made her first appearance in Paris, in the 'Puritani'; but notwithstanding her stage-beauty, and her nobility of style and action, she could not achieve any success; her voice had suffered too much from wear and tear, and showed signs of fatigue. She subsequently met with the usual enthusiastic reception in America; but her career was over, and she has not been heard again in Europe. [J.M.]

FRIBERTH, KARL, born 1736 at Wullersdorf in Lower Austria, where his father was schoolmaster; came early to Vienna, and studied singing under Bonno and composition under Gassmann. He had a fine tenor voice, and sang at St. Stephen's, at Prince Hildburghausen's concerts, and in Italian operas at court. In 1759 he was engaged by Prince Esterhazy, and while in his service formed an intimate friendship with Haydn, in whose operas he sang. He himself wrote several librettos. In 1768 he married Maria Magdalena Spangler, a singer in the Prince's company, and removed with her in 1776 to Vienna, where he was appointed Capellmeister to the Jesuits and to the Minorites. During a visit to Italy, Pope Pius VI, 'on account of his services to music,' made him a knight of the Golden Spur—the order to which Gluck and Mozart also belonged. Friberth was an active member of the 'Tonkünstler-Societät,' and took Haydn's part warmly in the discussions there. As a composer he restricted himself almost entirely to church music. He died Aug. 6, 1816, universally respected both as a man and an artist. In the museum of the 'Gesellschaft der Musikfreunde' at Vienna, there is a portrait of him in oils, showing a fine head and expressive countenance. [C.F.P.]

FRICHOT, a Frenchman, inventor of the bass-horn or ophicleide, settled in London about 1790, published there in 1800 'A complete Scale and Gamut of the Bass-horn . . . . invented by Mr. Frichot.' This instrument supplied a new and powerful bass for wind instruments in aid of the bassoon, which was too weak, and the serpent, which was very imperfect. It is now generally superseded by the Bombardon and Euphonium. [OPHICLEIDE.] [M.C.C.]

FRICK, or FRIKE, PHILIPP JOSEPH, born near Würzburg May 27, 1740, originally organist to the Margrave of Baden, remarkable performer on the Harmonica; travelled much from 1769, spending some years in Russia. He came to London about 1780, and played in public with brilliant success both on the pianoforte and harmonica. His health obliged him to give up the latter instrument in 1786, and he then maintained himself by teaching, until his death June 15, 1798. He published various treatises and some music, none of which is of any permanent value (see Fétis). The harmonica he used was one on Franklin's system. He tried in vain to adjust a key-board to the instrument, an attempt in which Röllig succeeded. [M.C.C.]

FRITZ, BARTHOLD, celebrated mechanician and maker of instruments, son of a miller, born near Brunswick 1697. He had no education, but found out for himself the principles of organ-building, and made in all nearly 500 organs, clavecins, and clavichords, beginning in 1721 with a clavichord of 4 octaves. The tone of all his instruments was good, especially in the bass. He died at Brunswick July 17, 1766. He pub-

lished 'Anweisung, wie man Claviere . . . in allen zwölf Tönen gleich rein stimmen könne, etc.' (Leipzig 1756–7–80), a new system of tuning keyed instruments by means of fifths and octaves, which, though erroneous, had much success, having gone through 3 editions, and being translated into Dutch by no less a person than Hummel. [M. C. C.]

FROBERGER,[1] Johann Jacob, eminent organist, born, according to Mattheson, at Halle in Saxony, where his father was Cantor, but at what date is unknown. On the accession of the Emperor Ferdinand III (Feb. 15, 1637) he was appointed court organist at Vienna. There are entries of his salary in the accounts of the Hofcapelle, from Jan. 1 to Sept. 30, 1637[2], from April 1, 1641, to Oct. 1645, and from April 1, 1653, to June 30, 1657. The interval from 1637–41 was occupied by his stay in Italy as Frescobaldi's pupil, and a grant of 200 florins for his journey is entered in the accounts under June 22, 1637. In 1657 he left the Emperor's service. In 1662 he journeyed to London, where he was twice robbed on the way, and arrived in so destitute a condition, that he thankfully accepted the post of organ-blower at Westminster Abbey, offered him by Christopher Gibbons, then organist of the Chapel Royal and the Abbey. Gibbons was playing before the Court on the occasion of Charles II's marriage, when Froberger overblew the bellows, and thus interrupted the performance, on which the enraged organist overwhelmed him with abuse and even blows. Froberger seized the opportunity a few minutes after to sit down to the instrument, and improvised in a style which was at once recognised by a foreign lady who had formerly been his pupil and knew his touch. She presented him to the King, who received him graciously, and made him play on the harpsichord to the astonishment of all. This curious anecdote is not mentioned by English writers, but is given by Mattheson (Ehrenpforte) from Froberger's own MS. notes. Mattheson states that he became a Roman Catholic during his visit to Rome, but it is almost certain that he was already one when he entered the Emperor's service in 1637. The late Anton Schmidt, Custos of the Imperial library, maintained that he again became a Lutheran after his visit to London, and was dismissed from his post of Court organist on that account. The contradiction has never been explained, but that he died a Catholic we know, from an autograph letter of Sibylla, Duchess Dowager of Wurtemberg, who was his pupil, and who offered him an asylum in her house at Héricourt, near Montbelliard, where he died May 7, 1667. See 'Zwei Briefe über J. J. Froberger . . . von Dr. Edmund Schebek' (Prague 1874). His printed works—here first given accurately—are 1. 'Diverse ingegnosissime e rarissime Partite di Toccate, Canzoni, Ricercari . . . Stampate da Lodovico Bourgeat . . . Mogont. 1693'—two copies in possession of the author, one with Italian title, the other with Italian and German. The copies quoted in other works with dates 1695, 1714, are printed from the same plates, but with different titles. 2. 'Diverse . . . etc., Prima continuazione. Mog. 1696.' 3. 'Suites de Clavecin, par Giacomo Froberger' 2nd edition, Amsterdam, Roger. This last is in the library at Berlin, where are also several autograph vols. of Froberger's dated 1649 and 1656, containing, amongst others, some of the pieces in the above collections. The Imperial Library at Vienna also contains a MS. of 222 sheets of Toccatas, Caprices, etc. [F. G.]

[1] So, and not Frohberger, is the name spelt by the last investigator, Dr. E. Schebek.

[2] This alone shows that the received date of his birth, 1635, must be wrong.

FRÖHLICH. There were four sisters of this name, all natives of Vienna.

1. The eldest, Nanette (Anna), born March 18, 1797, a pupil of Hummel for the piano, and of Hauss and Siboni for singing, became an excellent artist in both branches. From 1819–54 she was teacher of singing at the Conservatoire of Vienna, where she trained many dramatic and concert singers, since celebrated. She will be always gratefully remembered for having induced F. Schubert to write the following pieces:—'Gott ist mein Hirt' (Psalm xxiii), op. 132; and 'Gott in der Natur,' op. 133, both for 4 women's voices; 'Nachthelle,' op. 134, for tenor solo and 4 men's voices; the Serenade ('Zögernd, leise'), op. 135, for alto solo and 4 women's voices; Miriam's Song, op. 136; and Des Tages Weihe (Schicksalslenker'), op. 146, for soprano solo and chorus. Grillparzer wrote the words for the Serenade and Miriam's Song also at her instigation.

2. Barbara, born 1799, a gifted artist, excelled both as a contralto singer and a painter of portraits and flowers. She married Ferdinand Bogner, a government employé and eminent flute-player, who was honorary professor at the Conservatoire from 1821 until his death in 45.

3. Josephine, born Dec. 12, 1805, a distinguished singer, pupil of her sister at the Conservatoire (1819–21), made her début at concerts so successfully that she was immediately engaged for the court theatre (1821–22). Shortly afterwards, however, she went to Copenhagen, and completed her studies under Siboni, who had settled there. As a concert singer she was very well received in Denmark, Norway, and Sweden, and was appointed private singer to the King of Denmark. Later she went to Italy, and sang in the operas of Venice (1829) and Milan (31) with brilliant success. The Societa Apollinea of Venice elected her an honorary member. After her return to Vienna she seldom appeared at concerts, and turned her attention almost entirely to teaching singing.

4. Katharina, though not a musician, must not be omitted from this remarkable band of sisters. Her cultivated mind and sympathetic disposition eminently fitted her to be the intimate friend and associate of the great Austrian poet Grillparzer, who was deeply susceptible to music, and passed the greater part of his life in the house of these sisters until his death in 1872. It was 'Kathi' especially, with her quiet unassuming ways, whom the poet reverenced as his

purest ideal, and who inspired him with many of his poems. [C.F.P.]

FROTTOLE, early Italian songs, of which nine books, containing each on an average 64, were published by Petrucci at Venice between 1504 and 1509. Many of them are by Tromboncino, who so far may be called the Gordigiani of his day. As far as can be gathered from the account of Ambros[1] the Frottola was essentially a popular melody, or street-song, treated with a certain amount of contrivance. It stood midway between the strict and complicated Madrigal, and the Villota or Vilanelle, which was a mere harmonisation of a tune; and in fact as the use of counterpoint increased it disappeared, its better elements went into the Madrigal, its lower into the Vilanella. The words of the Frottole were often comic (in fact the word is a synonym for a joke) but still oftener extremely sentimental. Ambros (478) cites some in which the song of the cicada and the mewing of a cat are imitated. The poem was in verses, sometimes very numerous. The music was set almost exclusively for 4 voices. Besides those printed at Venice a book of 22 was published at Rome by Junte in 1526. See Ambros, as below, and Eitner 'Bibliographie.' [G.]

FRUYTIERS, Jan, Flemish poet and musician of the 16th century, was living at Antwerp in 1565. He was a Lutheran, and author of the words and music of 'Ecclesiasticus oft de wijse sproken Jesu des soons Syrach, etc.' (Antwerp, Selvius, 1565), a metrical translation of the book of Ecclesiasticus. The music is printed in the fine type of Plantin. This scarce book is the more remarkable as it was published by permission of Margaret of Parma, Governess of the Netherlands, only a few months before she enforced the decrees against the heretics which brought about the War of the Gueux. The melodies are chiefly popular Flemish airs. The 35th Cantique (Ecclus. xxiv) is set to a French dance of the 15th century, called 'L'homme armé,'—not to be confounded with the celebrated song of the same name, so often used as a theme for entire masses by composers of the 15th and 16th centuries. The song is in 3–2 time, the dance in 2–4, and in the form of a round. [L'homme armé.] [M.C.C.]

FUCHS, Aloys, bass-singer in the Imperial chapel since 1836, and government employé in the war department at Vienna, born June 23, 1799, at Raase in Austrian Silesia, remarkable as an ardent collector of autographs. His collection of music, books, portraits, etc., purchased out of a small salary by dint of rigid economy, has often been described in detail. It contained specimens from all nations, though the Italian and German masters were most fully represented, and especially Mozart. These materials were partly used by Otto Jahn in his Life of that Master. Fuchs contributed articles to several musical periodicals, and took a keen interest in everything connected with the history and literature of music. Severe illnesses compelled him to part with his treasures one by one, and thus his whole collection was scattered. Thalberg bought the remaining autographs; the Mozarteum a fair copy of Mozart's works; Grasnick of Berlin the collection of portraits; the ecclesiastical institution of Göttweig the library; and Butsch the bookseller of Augsburg the rest of the papers and biographical articles. Fuchs died at Vienna March 20, 1853. [C.F.P.]

[1] Geschichte, iii. 464–489.

FÜHRER, Robert, born at Prague, 1807; in 1840 succeeded Wittasek as organist to the Cathedral there. His irregular life however lost him the post, and in 43 he left Prague. In 57 he was organist at Gmunden and Ischl for a short time, and then settled in Vienna, where he died Nov. 28, 1861, in great distress in a hospital. His compositions, published since 1830 in Prague and Vienna, are numerous and good. (For list see Fétis.) They comprise masses, graduales, offertories, preludes, fugues, a method for the pedal-organ, a handbook for choirmasters, a 'Praktische Anleitung zu Orgelcompositionen,' etc. Whatever his merits as a musician, however, he was a dishonest man, for he actually published Schubert's Mass in G under his own name (Marco Berra, Prague 1846), a fact which requires no comment. [M.C.C.]

FÜRSTENAU, a family of distinguished flutists and good musicians.

1. Caspar, born Feb. 26, 1772, at Münster, where his father was in the Bishop's band; was early left an orphan under the care of A. Romberg, who tried to force him to learn the bassoon, as well as the oboe, which he had been already taught; but his preference for the flute asserted itself, and he shortly became so proficient, as to support his family by playing in a military band, and in that of the Bishop. In 1793–4 he made a professional tour through Germany, and settled at Oldenburg, where he entered the Court band, and gave lessons to the Duke. In 1811 the band was dispersed, and Caspar again travelled with his son. He died at Oldenburg May 11, 1819.

2. Anton Bernhard, a finer flutist than his brother, born Oct. 20, 1792, at Münster; first appeared at a Court concert in Oldenburg when only 7. He remained with his father, the two taking long journeys together. In 1817 he was engaged for the municipal orchestra of Frankfort, from whence he removed in 1820 to Dresden, where he remained in the service of the King of Saxony till his death, Nov. 18, 1852. In 1826 he accompanied Weber on his last sad journey to London, tended him with anxious care, and assisted him to undress the night before his death. (See Max Maria von Weber's Life of his father, ii. 703.) He composed several pieces and two Methods for the flute.

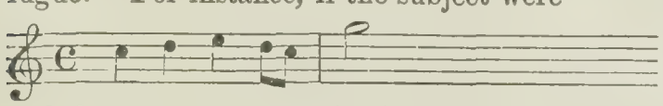
3. His son Moritz, born in Dresden, July 26, 1824, also a flutist, at 17 entered the royal band, in which he has remained ever since. He has made some valuable contributions to the history of music, such as 'Beiträge zur Ge-

schichte der königlichen sächsischen musikalischen Capelle' (1849); 'Zur Geschichte des Theaters und der Musik in Dresden,' 2 vols. (1861); and 'Die Fabrication musikalischer Instrumente im Voigtlande' (1876). In 1852 he was appointed Custos of the royal collections of music, and received the order of Albert of Saxony. [F.G.]

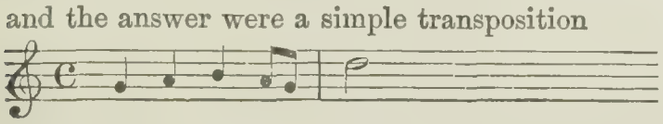
FUGATO. A name given to an irregularly fugued movement, in which the fugue-form is not strictly followed (especially as to strettos and pedal-points), though the structure is fugal and contrapuntal. Fugato passages are often introduced in orchestral music with the happiest effect, as in first and last movements of the Eroica Symphony, in the Allegretto of No. 7, both by Beethoven, and in the first movement of Mendelssohn's Italian Symphony, immediately after the double bar, etc. [F.A.G.O.]

FUGHETTA. A short condensed fugue—a miniature fugue—correct and complete as to form, but with all its dimensions curtailed. No. 24 of Beethoven's 33 Variations (op. 120) is entitled Fughetta. It is in 2 sections of 16 bars, each repeated. [F.A.G.O.]

FUGUE, or FUGA, from the Latin *fugare*, to put to flight, because one part after another seems as it were to *chase* the subject or motive throughout the piece. (So Milton, Par. Lost, xi. 563.) It has been technically defined as 'a regular piece of music, developed from given subjects according to strict contrapuntal rules, involving the various artifices of imitation, canon, and double counterpoint, and constructed according to a certain fixed plan.' The necessary parts of a fugue are (1) Subject (or *Dux*, or *Führer*), (2) Answer (or *Comes*, or *Gefährte*), (3) Countersubject, and (4) Stretto; to which may usually be added (5) Codetta (or conduit, or copula), (6) Episode, (7) Pedal, and (8) Coda. The Subject is the theme, or chief melody, on which the whole fugue is based. The Answer is the correlative of the subject. The relation of the answer to the subject, in fact, determines the whole character of the fugue. Speaking roughly, the answer is a transposition of the subject from the key of the tonic to that of the dominant. If the answer can be thus simply transposed without modulating out of the key, which often happens, the fugue is called a 'Real fugue,' and the answer a 'Real answer.' But in most cases the answer has to be modified according to certain rules to avoid modulating out of the key. These modifications are called 'mutations,' and an answer so treated is called a 'tonal answer,' and the fugue is called a 'Tonal[1] fugue.' For instance, if the subject were



and the answer were a simple transposition

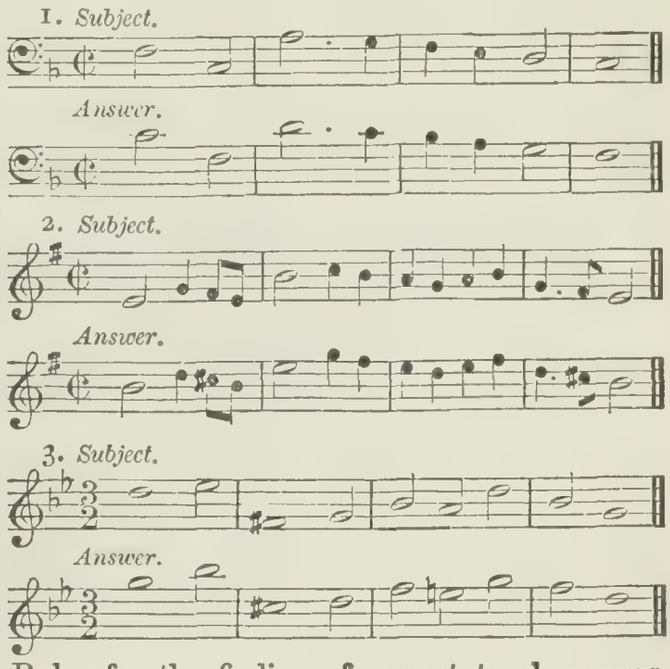


[1] This is the modern meaning. In the early days of counterpoint a Tonal fugue was one in which the relations of the subject and answer were governed by the old Church modes, in which each Authentic mode had its related Flagal mode. [See REAL FUGUE.]

it is obvious that we should have left the original key of C altogether, and modulated towards the supertonic; to avoid this the answer would have to be modified thus—

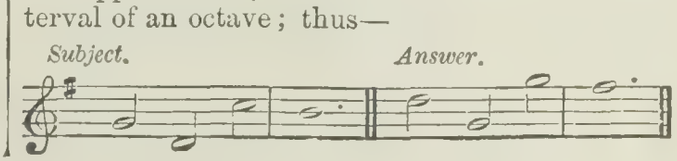
so as to keep in the key of C, and the change of the concluding note is called a Mutation. Thus the dominant answers the tonic, and the tonic answers the dominant. Example—

A few more examples of mutations will exemplify the principle of tonal answers.



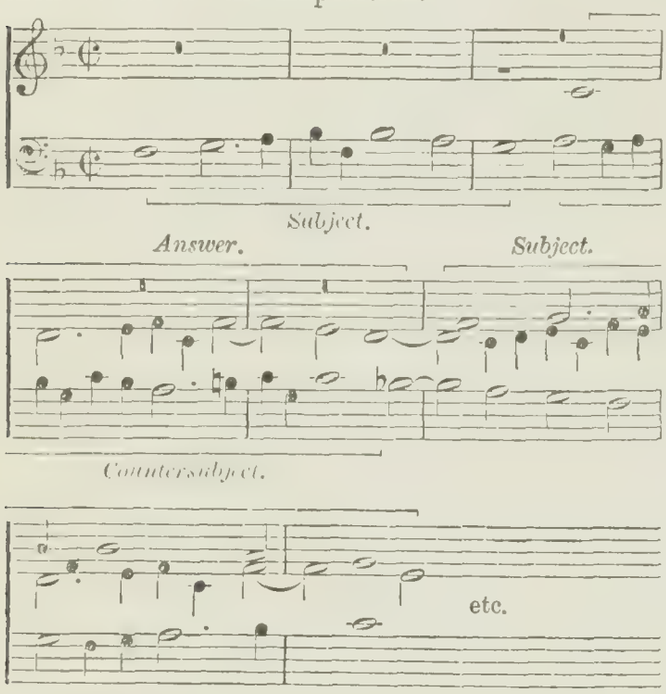
Rules for the finding of correct tonal answers may be found in all the treatises on the construction of fugues. Sometimes it is no easy matter to find the proper answer; and there are subjects which will admit of more than one correct answer.

Into these details it is impossible to go in such an article as the present. But the following general rules may be useful:—(1) Wherever the subject has the tonic, the answer should have the dominant; and vice versâ. (2) Wherever the subject has the 3rd of the tonic, the answer should have the 3rd of the dominant; and vice versâ. (3) Wherever the subject has the 6th of the tonic, the answer should have the 6th of the dominant; and vice versâ. (4) Wherever the subject has the 4th of the tonic, the answer should have the 4th of the dominant; and vice versâ. (5) In the minor mode, if the subject has the interval of a diminished 7th, that interval is unaltered in the answer. (6) If the subject, in either mode, goes from the dominant up to the subdominant in the upper octave, the answer constitutes the interval of an octave; thus—



(7) Every mutation should be made in approaching or quitting the tonic or dominant.

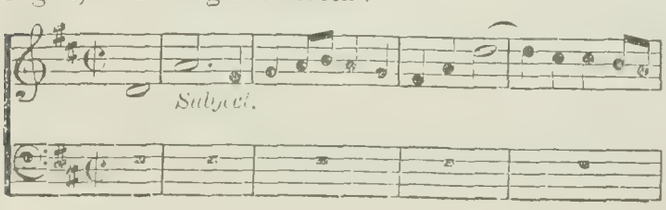
The countersubject is primarily to be regarded as an accompaniment to the subject or answer. But it is more than this, for it ought to be made so melodious as to be an available foil to the subject when used in alternation with it, or with the answer. It should also be, in most cases, so constructed as to work in double counterpoint with the subject. It usually makes its first appearance as an accompaniment to the first entry of the answer, after the subject has been duly announced by itself. We now proceed to give an example of the commencement of a fugue, containing subject, answer, and counter-subject. Such a commencement is called 'the Exposition.'

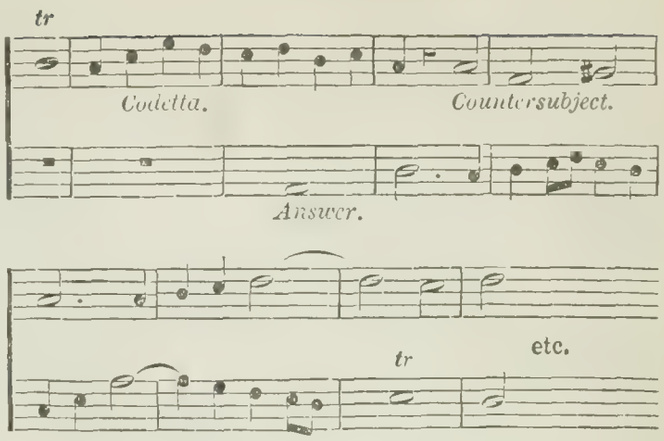


When the countersubject is introduced simultaneously with the subject at the beginning of a fugue, it should be looked on rather as a *second subject*, and treated strictly as such throughout the fugue. In such a case the piece would be properly described as a Double fugue, or Fugue with two subjects. Similarly there are fugues with three or more subjects; the only limitation being that there should always be fewer subjects than parts; though there are exceptions to this rule, as e. g. 'Let old Timotheus' in Handel's 'Alexander's Feast,' where there are four subjects and only four voice-parts.

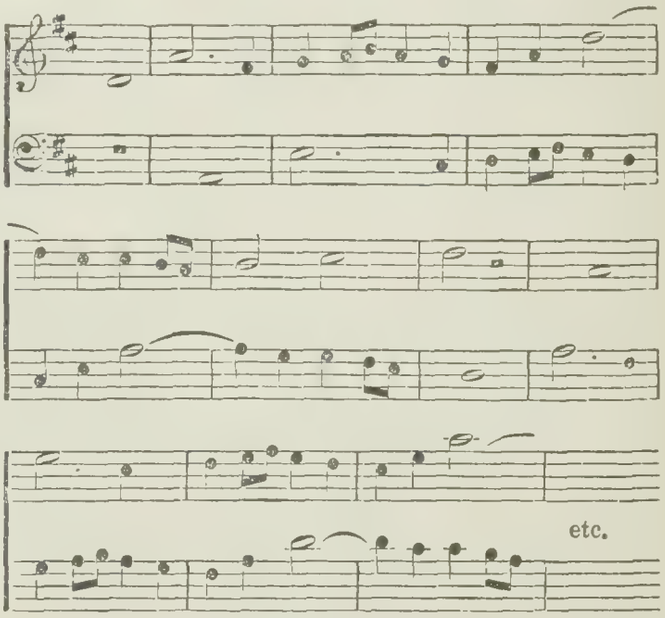
It is very often desirable to interpose a few notes to connect the subject and answer, and to facilitate the necessary modulations from tonic to dominant, and back again. Such connecting notes are named the Codetta, conduit, or copula, and are very useful in rendering the fugue less dry and cramped.

The following is the exposition of a two-part fugue, including a codetta:—





After the exposition is completed by the successive and regular entry of every part, it is well to make use of fragments of the materials already announced, working them up contrapuntally into passages of imitation, and modulating into nearly related keys for a few bars, before returning again to the subject and answer. These may then be introduced in various kindred keys, according to the taste of the composer, so as to secure variety and contrast, without wandering too far from the original key of the piece. As the fugue goes on, it is important to keep the interest of it from flagging by the introduction of new imitations, formed of fragments of the original materials. These passages are termed Episodes. With the same object in view it is customary to bring the subject and answer nearer to one another as the fugue draws towards its conclusion. The way to effect this is to make the entries overlap; and this is called the Stretto (from *stringere*, 'to bind'). Thus the above subject would furnish a stretto as follows:—

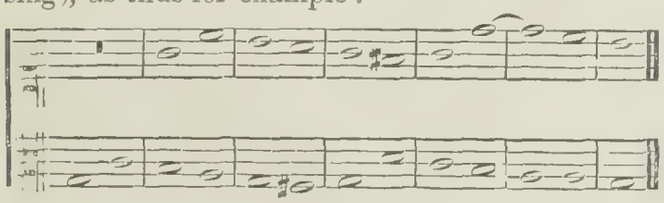


Some subjects will furnish more than one stretto. In such cases the closest should be reserved for the last. [STRETTO.]

But there are many other devices by which variety can be secured in the construction of a fugue. For the subject can sometimes be *inverted*, *augmented*, or *diminished*. Or recourse may be had to *counterpoint at the 10th or 12th*. The inversion of the above subject would be as follows—

and this might be treated with its appropriate answer and countersubject, if desired. Some subjects will furnish a stretto in strict canon, and this should be always reserved for the concluding portion of the fugue, by way of climax. If the fugue ends with an episode, such concluding episode is called the Coda (or tail-piece). It is also customary, in fugues of more than two parts, to introduce a Pedal, or *point d'orgue*, towards the end, which is a long note held out, almost always in the bass part, on which many imitations and strettos can be built which would often be otherwise impracticable. The only notes which can be thus held out as pedals are the dominant and the tonic. The tonic pedal can only be used as a close to the whole piece. The dominant pedal should occur just before the close. It is not necessary to use a tonic pedal in every fugue, but a dominant pedal is almost indispensable.

Fugues for instruments may be written with more freedom than those for voices, but in all kinds the above rules and principles should be maintained. The fugue-form is one of the most important of all musical forms, and all the great classical composers have left us samples of their skill in this department of the art of music. At the same time it must be observed that in the early days of contrapuntal writing the idea of a fugue was very different from that which we now understand by that term. In Morley's 'Plaine and easie Introduction to practicall Musicke,' published in 1597, at p. 76, we find the following definition:—'We call that a fugue, when one part beginneth, and the other singeth the same, for some number of notes (which the first did sing), as thus for example:



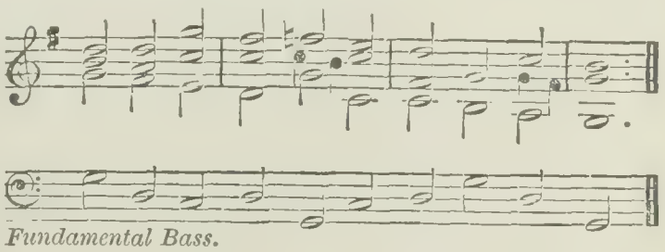
This we should now-a-days call a specimen of simple imitation at the octave, in two parts; yet it is from such a small germ as this that the sublime structure of a modern fugue has been gradually developed. Orazio Benevoli (d. 1672) was probably the first of the Italian composers who wrote fugues containing anything like formal development. Later, in the 17th century, however, every Italian composer of church music produced more or less elaborated fugues, those of Leo, Clari, Alessandro Scarlatti, Colonna, Durante, and Pergolesi being among the best.

But it was in Germany that fugue-writing, both vocal and instrumental, reached the highest development and attained the greatest perfection. It would fill a volume to enumerate all the great fuguists of that wonderfully musical nation during the 17th and 18th centuries. Two or three names, however, stand out in bright relief, and cannot be passed over. Sebastian Bach occupies the very pinnacle among fugue-composers, and Handel should be ranked next him. The student should diligently study the fugal works of these great masters, and make them his model. Bach has even devoted a special work to the subject, which is indispensable to the student. [See Art of Fugue.] The treatises of Mattheson, Marpurg, Fux, Albrechtsberger, and André, are also valuable. Among more modern writers may be mentioned Cherubini, Fétis, and Reicha. We abstain from mentioning the works of living authors who have contributed much valuable matter to the literature of this subject. Mozart should be quoted as the first who combined the forms of the sonata and the fugue, as in the overture to 'Die Zauberflöte,' and in the last movement of his 'Jupiter Symphony.'

It is perhaps difficult for a composer at the present day to find a great variety of original fugue-subjects. But the possible ways of treating them are so inexhaustible that a fugue can always be made to appear quite new even though the theme on which it is based be trite and hackneyed. And here we have one of the great advantages of this form of composition—namely, that it does not so absolutely require the origination of really new melodies as every other form necessarily does. But, on the other hand, it does require a command of all the resources of harmony and counterpoint to produce fugues which shall not be mere imitations of what has been done by previous composers; and it also needs genius of a high order to apply those resources so as to avoid the reproach of dryness and lack of interest so often cast upon the fugal style of composition. [F.A.G.O.]

FULL ORGAN. This term, when standing alone, generally signifies that the chief manual, or Great Organ, is to be used, with all its stops brought into requisition. Sometimes the term is employed in an abbreviated form, and with an affix indicating that a portion only of the stops is to be played upon—as 'Full to Fifteenth.' In the last century the expressions 'Full Organ,' 'Great Organ,' and 'Loud Organ,' were severally used to indicate the chief manual organ. [E.J.H.]

FUNDAMENTAL BASS is the root note of a chord, or the root notes of a succession of chords, which might happen to be the actual bass of a short succession of chords all in their first positions, but is more likely to be partly imaginary, as in the following short succession of complete chords, which has its fundamental bass below on a separate stave:—



Fundamental Bass.

Rameau was the first to develop the theory of a fundamental bass, and held that it might 'as

a general rule proceed only in perfect Fourths or Fifths upwards or downwards.' Helmholtz defines it as 'the compound tone which represents the chord, as distinguished from its *bass*, that is, the tone which belongs to the lowest part.' [C. H. H. P.]

FUX, Johann Joseph, born 1660 of a peasant family in the hamlet of Hirtenfeld, near Gratz in Styria. Nothing is known of his early life or studies, as he refused to give information on the subject even to Mattheson for his 'Grundlage einer Ehrenpforte' (Hamburg 1740; see p. 340, letter dated 1718). From 1696, however, all is clear. In that year he was appointed organist to the ecclesiastical foundation 'Zu den Schotten' in Vienna; and married a Viennese, by whom he had no children. In 1698 he became court composer, and in 1705 Capellmeister to the cathedral of St. Stephen. He was also appointed vice-Capellmeister to the court, and in 1713 Capellmeister to the Dowager Empress Wilhelmine Amalie. This post he resigned in 1718, as he had done that at the cathedral in 1715 upon his promotion to be head Capellmeister to the court. He received many proofs of court favour. To the King of the Romans—Arch-duke, afterwards Emperor, Joseph I—he dedicated his first opus 'Concentus musico-instrumentalis,' in 7 parts (Felsecker, Nuremberg 1701), and the 'Missa Canonica' (1718); and to the Emperor Charles VI his most important work 'Gradus ad Parnassum' (1725). In 1723, when laid up with gout, the Emperor Charles had him conveyed in a litter to Prague, that he might be present at the performance of his opera 'Costanza e Fortezza,' written for the coronation. Fux died at Vienna Feb. 13, 1741, and was buried at St. Stephen's. Among his best pupils were Zelenka, Muffat, Tuma, and Wagenseil. An oil-painting of him in the costume of the period is in the museum of the 'Gesellschaft der Musikfreunde' at Vienna. Fux considered his art in a serious light, and was held in general respect. He was courteous to all, and eminently kind and just in his dealings with the musicians under him. As a composer he was most industrious; 405 works by him are still in existence—50 masses; 3 requiems; 57 vespers and psalms; 22 litanies and completoria; 12 graduals; 14 offertoriums; 22 motets; 106 hymns; 2 Dies iræ; 1 Domine; 1 Libera (290 church-works in all); 10 oratorios; 18 operas (of which 6 were grand operas—'dramme per musica'—and the other 12 'componimenti per camera' and 'feste teatrali per musica'); 29 partitas and overtures; and 8 pieces for clavier. The greater part of these compositions, either copied or in autograph, are in the Imperial Library at Vienna; and the 'Gesellschaft der Musikfreunde' also possesses a considerable number.

Of his works only few are printed: his 'Concentus,' already mentioned, 'Elisa,' festa teatrale (Jeane Roger, Amsterdam, 1719), and the 'Missa canonica' (see below). Proske's 'Musica divina,' vol. ii. and iii., contain seven church-works. 36 Trios for 2 violins and bass (published about 1700) are lost. His dramatic works are now valueless, though in their day they contributed much to the lustre of the court; while his oratorios, written for Lent, were still more quickly forgotten. Among his MSS. are 38 sacred 'Sonate a tre,' which were often played in Divine Service, and are masterpieces of freshness, invention, and variety. It is evident that Fux enjoyed 3-part writing, for in his 'Gradus' he says 'the master's hand may always be detected even in 3-part writing,' and 'I have often written in 3 parts, and not unsuccessfully,' a statement which even Mattheson endorses ('Critica Musica,' i. p. 131), though as a rule no friend to Fux. In his church music he was always reverent, and though polyphonic writing was second nature to him, he usually abstained from unnecessary subtleties in sacred music. One exception to this must however be made. His 'Missa canonica,' written throughout 'à capella,' a masterpiece containing every species of canon, is unique in its way. Here Fux displays his marvellous knowledge of counterpoint, combined with the richest modulation; and, as Marpurg says ('Abhandlung von der Fuge,' p. 130), speaking specially of the double canon in the 'Christe eleison,' 'his harmony is gorgeous, and at the same time thoroughly in keeping with the sacredness of the occasion.' The mass is dedicated to the Emperor as a proof 'that classic music, far from being extinct, has here gained one more step in advance' (see dedication in Italian). The Imperial Library at Vienna contains a copy of it by Michael Haydn (1757), and the Royal Library at Dresden another by Zelenka, Fux's pupil. It has been printed at Leipsic by Peters and Kühnel. The frequent performances of this mass at the cathedral and the court speak well for the efficiency of the singers. The most convincing proof of Fux's ability as a teacher is his 'Gradus ad Parnassum,' written in Latin in the form of a dialogue between master and pupil, and consisting of two parts, the first on the theory, and the second on the practice, of composition. It has passed through innumerable editions, and been translated into four languages. The dates of publication are as follows:—the original, in Latin, Vienna 1725; German edition, by Lorenz Mitzler, Leipsic, 1742; Italian, by Alessandro Manfredi, Carpi, 1761; French, by Sieur Pietro Denis, Paris, 1773; and English, anonymous, London, 1791. Its usefulness has been attested by such men as Piccinni, Durante, P. Martini, the Abbé Vogler, Paolucci, Gerbert, Cherubini, and in our own day by Heinrich Bellermann ('Der Contrapunct,' etc., Berlin 1862). Mozart used it in his contrapuntal exercises, and Haydn repeatedly studied it, and founded his teaching upon it. An exhaustive biography of the master, with a thematic catalogue of his compositions, has been drawn up with his usual accuracy by Dr. von Köchel from authentic information, with the title 'J. J. Fux, Hofcompositor und Hofkapellmeister der Kaiser Leopold I, Joseph I, und Karl VI, von 1698 bis 1740 (Hölder, Vienna 1872). [C. F. P.]

FZ. The abbreviation of the Italian word *forzando*, meaning that the note or chord against which it is played should be *forced* beyond the normal sound of the passage. It is always proportionate; and thus a *fz* in a *piano* passage will be far less loud than in a *forte* passage. *sfz* or *sf* (*sforzando*) is more commonly used than *fz*. [G.]

FAURE, Jean-Baptiste, son of a singer in the church at Moulins, where he was born Jan. 15, 1830. When he was 3 the family removed to Paris, and when he was 7 his father died. In 1843 he entered the solfeggio class in the Conservatoire, and soon after the *maîtrise* of the Madeleine, where he was under Trevaux, an excellent teacher, to whom he owes his sound knowledge of music. After the breaking of his voice he took up the piano and double bass, and was for some time a member of the band at the Odeon theatre. When his voice had recovered he joined the chorus of the Theatre Italien, and in Nov. 1850 again entered the Conservatoire, and in 52 obtained the first prizes for singing and for opéra comique. He made his *début* Oct. 20, 52, at the Opera Comique, in Massé's 'Galathée,' after which he advanced steadily through various *rôles* until his creation of the parts of Crèvecœur in Gevaert's 'Quentin Durward' (March 58) and Hoël in Meyerbeer's 'Pardon de Ploermel' (April 59) placed him in the first rank. In the winter of 1861 he made his first appearance at the Grand Opèra, since which time he has been regularly retained there. In London he first appeared at Covent Garden, April 10, 1860, as Hoel in 'Dinorah,' and has since that time been a regular visitor at one or other of the Italian Opera houses. At Brussels also he is often heard, and in 1874, during the war, he undertook the first class of singing in the Brussels Conservatoire. In 1861 he appeared in Berlin at Meyerbeer's request, but the tremolo in his voice did not please the Germans, and he has not revisited that country.

Faure is a good musician and a fine actor. He is also a collector of pictures and a man of great culture. His voice is a baritone of great extent and of very fine quality. His characters comprise Mephistopheles, Hamlet, Nelusco (Africaine), Posa (Don Carlos), Don Giovanni, and many more. In 1857 he was for a short time Professor of Singing at the Paris Conservatoire, and in 1859 he married Mlle. Lefebvre (born Dec. 21, 1828), the chief actress of Dugazon *rôles* at the Opéra Comique. He has published 2 books of songs (Heugel). [G.]

G.

G. The fifth note of the natural scale—the dominant of C, the relative major of E minor. It is *sol* in French and in solfaing. It has F♯ for its signature. G minor has B♭ and E♭ for the signature, and is the relative minor of B flat major. G gives its name to the treble clef, the sign for which is nothing but a corruption of the letter. The Greek Γ gives its name to the gamut or scale.

As to its use in composition—two of Haydn's 12 Grand Symphonies are in G, and there are several others of note in the same key ('Oxford,' 'Letter V,' etc.), but there is no remarkable one by Mozart, and not one by Beethoven, nor by Schubert, Schumann, or Mendelssohn. Of Beethoven's 16 Quartets one (No. 2), and of his 11 Overtures one (Ruins of Athens), the Sonata op. 31, No. 1, two Violin Sonatas, and the P. F. Concerto No. 4, do something to restore the balance, but it is singular how much he avoids the key.

G minor has Mozart's Symphony and Mendelssohn's Concerto to ennoble it. [G.]

GABLER, Johann, of Ulm, built the celebrated organ in the abbey of Weingarten in 1750. It has 4 manuals, and 76 speaking stops, and is credited with 6666 pipes. It is also said that the monks were so pleased with it that they gave Gabler a florin per pipe over and above the contract price. He died about the year 1784. [V. de P.]

GABRIEL, Mary Ann Virginia, of Irish parentage, born at Banstead, Surrey, Feb. 7, 1825, learned the piano from Pixis, Döhler, and Thalberg, and harmony and construction from Molique. Her principal work was a Cantata named 'Evangeline,' founded on Longfellow's poem; she wrote many operettas, one of which, 'Widows bewitched,' was performed by Mr. German Reed's company in 67, and had a long run. Her Cantatas 'Dreamland' and 'Evangeline' were performed at Covent Garden in 1870 and 73. Many of her songs were very popular. Miss Gabriel married Mr. George E. March (author of most of her librettos) in Nov. 1874, and died from the effects of an accident on Aug. 7, 1877. [G.]

GABRIELI, a family of great Italian musicians.

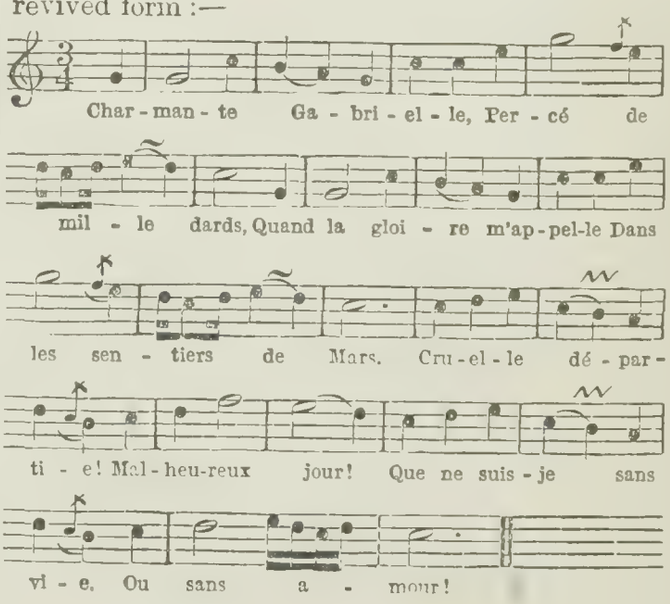
1. Andrea, celebrated contrapuntist, born about 1510, in the quarter of Venice called Canareggio. He was a pupil of Adrian Willaert, maestro di capella of St. Mark's (1527–62). In 1536 he entered the Doge's choir; in 66 succeeded Claudio Merulo as second organist of St. Mark's; and at the time of his death, 1586, was first organist. His fame spread not only throughout Italy, but also to Germany and the Netherlands. His three best-known pupils were his nephew Giovanni, Leo Hassler, and Peter Sweelinck. In 1574 the Republic commissioned

him to write the music to be performed at the reception of Henry III. King of France; for which occasion he composed several pieces, one being for 12 voices in 2 choirs, 'Ecco Vinegia bella,' printed in the 'Gemma Musicalis' (Venice, Gardano, 1588). Though much addicted to counterpoint, his style is elevated and dignified. His finest work is 'Psalmi Davidici poenitentiales, tum omnis generis instrumentorum, tum ad vocis modulationum accomodati, sex vocum' (Venice 1583). Among his numerous compositions may be mentioned—'Sacrae cantiones quinque vocum, liber primus' (1565); 'Missarum sex vocum, liber primus' (1570); 'Madrigali a 5 voci, liber primus,' containing 24 madrigals and 6 canzoni (1572); 'Libro secondo di Madrigali a 5 e 6 voci, con un dialogo da 8' (1572); 'Canzoni alla francese per l'organo' (1571); and 'Canti concerti a 6, 7, 8, 10, e 16 voci' (1587). In the last are some pieces by his nephew. His organ music was printed with his nephew's in 3 vols. of Ricercari. Andrea seems to have strongly felt the necessity of executing vocal music by instruments. He also composed the first 'real fugues,' a species of composition for which his nephew showed great facility. Proske's 'Musica divina' contains a missa brevis and no fewer than 10 motets of his, all for 4 voices.

2. GIOVANNI, born in Venice 1557, pupil of his uncle Andrea, by 1575 already well known as a composer, succeeded Claudio Merulo as first organist of St. Mark's, Jan. 1, 1585. He died probably in 1612, as Gianpaolo Savii succeeded him on August 12 of that year, but his monument in San Stefano gives Aug. 12, 1613, as the date of his death. Although he seems never to have left Venice he was well known throughout the civilised world. The works of his pupils, Heinrich Schütz, Alois Grani, and Michael Praetorius, testify to the deep respect they all entertained for him. His contrapuntal facility was extraordinary; his 'Sacrae symphoniae' (1597) contains a piece for 3 choirs, each of different composition. (This or a similar noble work is printed by Mr. Hullah in his 'Vocal scores.') The first part of the Symphoniae is dedicated to Count George Fugger, in acknowledgment of his having invited Gabrieli to his wedding. The necessity for the orchestra is still more marked in Giovanni than in his uncle Andrea; his modulations are often so bold and difficult that we can scarcely believe they were ever intended for voices. In this respect he may be called the father of the chromatic style. For particulars of his times and contemporaries see Winterfeld's 'Johann Gabrieli und seine Zeit,' 2 vols. of text and 1 vol. of examples, containing 23 pieces for voices (from 4 to 16), one for organ, and one for quartet. Others will be found in Bodenschatz; Rochlitz; in Musica sacra (Schlesinger 1834), etc. Rochlitz's Collection (Schott) contains an In excelsis of his for Soprano and Tenor solo, and chorus (à 4), with violins, 3 horns, and 2 trombones; also a Benedictus for 3 choirs.

3. DOMENICO, dramatic composer and violoncellist, known as 'il Menghino del violoncello,' born at Bologna 1640; first in the band of San Petronio, then in the service of Cardinal Pamfili. In 1676 he became a member, and in 1683 President, of the Società Filarmonica in Bologna. He appears to have died before 1691. Of his operas, produced in Bologna, Padua, and Venice, 'Cleobulo' was the most successful. His instrumental compositions 'Balletti, ghighe, correnti, sarabande, a due violini e violoncello con basso continuo,' op. 1 (Bologna 1703), are interesting. [F.G.]

GABRIELLE, CHARMANTE, that is, Gabrielle d'Estrées, mistress of Henri IV. The reign of Louis XVIII. revived an artless little romance, which, like the song 'Vive Henri IV.' [see HENRI], recalled pleasant memories of the Béarnais. 'Charmante Gabrielle' was not only sung far and wide at that loyal epoch, but the authorship of both words and music was attributed to the gallant king, and the mistake is still often repeated. True Henri suggested the song to one of the poets of his court, but we have his own authority for the fact that he did not himself write the stanzas. The letter in which the king sent the song to Gabrielle is in the 'Recueil des Lettres missives' of Berger de Xivrey (iv. 998, 9), and contains these words:—'Ces vers vous représenteront mieulx ma condition et plus agréablement que ne feroit la prose. Je les ay dictez, non arrangez.' The only date on the letter is May 21, but it was written in 1597 from Paris, where Henri was collecting money for his expedition to Amiens, and making preparations to leave Gabrielle for the campaign against the Spaniards. It was probably Bertaut, Bishop of Séez, who, at the king's 'dictation,' composed the four couplets of the romance, of which we give the first, with the music in its revived form:—



The refrain is not original; it is to be found word for word in the 'Thesaurus harmonicus' of Besard (1603), and in the 'Cabinet ou Trésor des nouvelles chansons' (1602); and as at that time it took more than five or six years for an air to travel from the court to the people, we may safely conclude that it was no novelty,

Fétis attributes the air to Eustache Du Caurroy, maître de chapelle to Charles IX, Henri III, and Henri IV; but the music of that 'Prince of musicians,' as Mersennus calls him, is so imbued with science, not to say pedantry, that it is impossible to suppose the author of the contrapuntal exercises in his 'Mélanges' to have had anything in common with the composer of so simple and natural a melody. Its origin is undoubtedly secular; and there is the more reason to believe it to have been borrowed from an air already popular that the words 'Cruelle départie, Malheureux jour' occur in the 'Chansons sur les airs mondains.' In the book of cantiques entitled 'La pieuse Alouette avec son tirelire' (1619) we find a proof that the church borrowed the air and prevailing idea of this song from the world, rather than the reverse, for the religious refrain,

Douce vierge Marie,
Secourez-moi!
Otez-moi ou la vie,
Ou bien l'émoi,

is obviously founded on the love-song of 1597.

Such is all the positive information we have been able to obtain about 'Charmante Gabrielle'; but the mystery which surrounds its origin rather increases than diminishes the attraction of this celebrated song. [G. C.]

GABRIELLI, Catterina, born at Rome Nov. 12, 1730, daughter of Prince Gabrielli's cook, one of the most beautiful, accomplished, and capricious singers that ever lived. At the age of 14, the Prince, walking in his garden, heard her singing a difficult song of Galuppi, sent for her, and after listening to her performance, promised her his protection and a musical education. She was placed first under Garcia, *lo Spagnoletto*, and afterwards under Porpora. A great success attended her début (1747) as prima donna, at Lucca, in Galuppi's 'Sofonisba.' Guadagni gave her some valuable instruction in the style in which he himself excelled,—the pure and correct cantabile. This she was therefore now enabled to add to her own, which was the perfection of brilliant bravura, with a marvellous power of rapid execution and an exquisitely delicate quality of tone. At other theatres in Italy she met with equal success, singing in 1750, at Naples, in Jomelli's 'Didone,' after which she went to Vienna. Here she finished her declamatory style under the teaching of Metastasio, and fascinated Francis I, who went to the Opera only on her nights. Metastasio is said to have been not indifferent to the charms of this extraordinary singer, still known as *la Cochetta* or *Cochettina*, in memory of her origin; but she did not respond. Her capricious treatment of her numerous adorers gave rise to hundreds of stories, among which one may be quoted. By this it appears that the ambassadors of France and Portugal were both desperately enamoured of her at Vienna. The former, concealing himself in her apartments, saw enough to confirm his suspicions, and rushed upon her with his sword, with which he would doubtless have transfixed her, had not the busk of her boddice turned aside the point of the blade. She pardoned the Frenchman, who had thrown himself on his knees before her, on condition of her retaining his sword, on which she determined to have the words engraved, *Épée de M. . . . . qui osa frapper la Gabrielli*, &c.: but Metastasio prevailed upon her to give up this design. In 1765 she quitted Vienna, laden with wealth, and went to Sicily, where she excited the same furore, and exhibited the same caprices. She was imprisoned by the King, because she would not sing her part in the opera above a whisper. During the twelve days of her imprisonment, she gave sumptuous entertainments, paid the debts of poor prisoners, and distributed alms in profusion. Each evening she assembled the other inmates of the gaol, to whom she sang her favourite songs in the most painstaking manner. The King was obliged to set her free, and her reputation with the public stood higher than ever. In 1767 she went to Parma, where the Infant Don Philip fell madly in love with her, and persecuted her so far as sometimes to shut her up in a room of which he kept the key. Terrible scenes occurred between them, and she called him on one occasion *gobbo maledetto*. Having escaped from Parma in 1768 she went to Russia, where she astonished Catherine II. by demanding 5000 ducats as salary, a sum, as the Empress objected, larger than the pay of a field-marshal; to which Gabrielli simply replied, 'Then let your field-marshals sing for you'—as Caffarelli once replied in similar circumstances. She appeared in London in the season of 1775–6. Burney says of her that 'she had no indications of low birth in her countenance or deportment, which had all the grace and dignity of a Roman matron.' The public here was prejudiced against her by the stories current of her caprice; and she only remained during one season[1]. Burney extols the precision and accuracy of her execution and intonation, and the thrilling quality of her voice. She appeared to him 'the most intelligent and best bred virtuosa with whom he had ever conversed, not only on the subject of music, but on every subject concerning which a well-educated female, who had seen the world, might be expected to have information.' She sang with Pacchierotti at Venice in 1777, and at Milan in 1780 with Marchesi, with whom she divided the public into two parties. After this, Gabrielli retired to Rome with her sister Francesca, who had followed her everywhere as seconda donna, and lived upon her savings, which amounted to no more than 12,000 francs per annum. She died in April 1796 of a neglected cold. A beautiful little portrait of her in mezzotint, now very rare, was engraved by D. Martin in 1766 from a painting by Pompeo Battoni. [J. M.]

GABUSSI, Vincenzo, composer and teacher of singing, born at Bologna early in the present

[1] Fétis is mistaken in saying that she never came to England, and in the whole of his explanation of her reasons for refusing engagements in London. He also erroneously calls her sister Anna.

century, studied counterpoint under Padre Mattei. He brought out his first opera at Modena in 1825 and then came to London, and remained there for about 15 years teaching singing and accompaniment. After this he retired to Bologna. In 1834 he produced 'Ernani' at the Theâtre des Italiens, Paris, and in 41 'Clemenza di Valois' at the Fenice in Venice, without success. He composed chamber music for instruments, but is best known by his vocal duets, which are still sung in England. He died in London Sept. 12, 1846. [M.C.C.]

GADE, Niels W., one of the most gifted and accomplished of living composers and conductors, was born Oct. 22, 1817, at Copenhagen, the son of a maker of musical instruments. His first instruction in music was obtained from a teacher who esteemed mechanical industry beyond talent, and it seems was not very well satisfied with the progress of his pupil. Gade learned a little about guitar, violin, and pianoforte, without accomplishing much on either instrument. Later on he met with more able masters in Wershall, Berggreen, and Weyse. Various compositions were the result, of which their author now thinks little. He afterwards entered the royal orchestra at Copenhagen as violinist, and in that practical school attained that rare degree of mastery in instrumentation which his publications show from the first. Through his 'Ossian' overture, which, on the approval of Spohr and Schneider, was crowned in 1841 with the prize awarded by the Copenhagen Musical Union, he attracted the attention of the music-loving king, and at once received, like many other men of talent in Denmark, a royal stipend, intended to assist him in a foreign journey. Thus equipped, Gade turned towards Leipzig, where by Mendelssohn he was introduced to the musical public at large. (See Mendelssohn's letters Jan. 13, March 3, 43.)

After the production of his first symphony (March 2, 1843) and the cantata 'Comala' at Leipzig (March 3, 46), Gade travelled in Italy, and on his return in 1844, Mendelssohn, who was then staying at Berlin and Frankfort, entrusted him with the conducting of the Gewandhaus concerts. In the winter of 1845–46 he acted as sub-conductor to Mendelssohn at Leipzig, and after the death of the latter conducted alone till the spring of 1848, when he returned to Copenhagen for good, to occupy a post as organist and to conduct the concerts of the Musikverein. In 1861, at the death of Glaeser, he was appointed Hof-capellmeister, and received the title of Professor of Music; and he is still busy composing, teaching, and conducting. He visited England for the first time in 1876, to conduct his 'Zion' and 'The Crusaders' at the Birmingham Festival.

The intimate friend of Mendelssohn and Schumann, Gade is in some sense their disciple; his earlier works showing faint traces of the influence of the former as his later works do that of the latter. Still Gade's distinguished and amiable musical physiognomy is far from a mere reflex of theirs; he has always had something to say for himself, and has from the first contrived to say it in a manner of his own. His musical speech is tinged with the cadences of Scandinavian folk-song, and almost invariably breathes the spirit of northern scenery. All his works show the same refined sense for symmetry, for harmonious colouring and delicate sentiment. His themes, if rarely vigorous or passionate, are always spontaneous as far as they go, and never without some charm of line or colour. As with a landscape painter the fascination of his pieces lies in the peculiar poetical impression conveyed by the entire picture rather than by any prominent details; and as in a landscape this fascinating total impression is always the result of perfect harmony of colour, so in Gade's works it is traceable to the gentle repose and proportion of his themes and the suave perfection of his instrumentation.

Gade has published 7 symphonies, ops. 5, 10, 15, 20, 25, 32, 45, in C minor, E, A minor, B flat, D minor (with Piano), G minor, and F respectively; five overtures—'Nachklänge aus Ossian' (op. 1), 'Im Hochland' (op. 7), in C (op. 14), 'Hamlet' (op. 37), 'Michael Angelo' (op. 39); the cantatas 'Comala' (op. 12), 'Frühlingsfantaisie' (op. 23), 'Erlkönigs Tochter' (op. 30), 'Die heilige Nacht' (op. 40), 'Frühlingsbotschaft' (op. 35), 'Die Kreuzfahrer' (op. 50), and Zion; an octet (op. 17), sestet (op. 17), and quintet (op. 8) for strings; a trio called 'Novelletten' for pianoforte and strings; two sonatas for pianoforte and violin in A and D minor, of which the second is particularly good; many choral songs for mixed and for male voices; songs for one voice with pianoforte, and a number of solo pieces for the pianoforte for two and four hands, of which the sonata (in E minor, op. 28) the sketches called 'Aquarellen,' and the Volkstänze (op. 31) are the best. [E. D.]

GADSBY, Henry, son of a musician, born at Hackney Dec. 15, 1842, entered St. Paul's choir in 49, at the same time with Dr. Stainer, and remained till 58. The instruction in harmony which he and Stainer, as an exception due to their musical faculty, received from Mr. W. Bayley, the then master of the boys, is virtually the only teaching that Mr. Gadsby ever received, the rest is due to his own perseverance.

Mr. Gadsby's published works are the 130th Psalm; a Cantata (1862); 'Alice Brand,' Cantata (1870); Festival Service for 8 voices (1872); Concert overture, 'Andromeda' (1873); String Quartet (1875); Andante and Rondo piacevole, P.F. and Flute (1875); music to Alcestis (1876). In addition to these he has (1878) in MS. 3 Symphonies, in C, in A—portions of which have been played at the Crystal Palace—and in D; Overtures to the Golden Legend' and 'Witches' Frolic,' and an Intermezzo and Scherzo (all performed at the Crystal Palace), as well as many Songs, Part-songs, Anthems, and Services. [G.]

GÄNSBACHER, Johann, Capellmeister of the Cathedral at Vienna, born May 8, 1778, at Sterzing in the Tyrol. At 6 years old he was a chorister in the village church of which his father was choirmaster. Later he learnt the organ, piano, cello, and harmony at Innspruck, Halle,

and Botzen. In 1795 he entered the University of Innspruck, but on the formation of the Landsturm in 96 served as a volunteer, and won the gold 'Tapferkeits-medaille.' In 1801 he was in Vienna, studied under Vogler and Albrechtsberger, and was recommended as a teacher by Haydn, Gyrowetz, and distinguished patrons. He next accompanied Count Firmian to Prague, and devoted himself entirely to composition. In 1809 he was at Dresden and Leipzig, revisited his home, and in the following year settled for a time in Darmstadt to renew his studies under Vogler. Weber and Meyerbeer were his fellow-pupils, and the three formed a lasting friendship. Weber especially retained a sincere affection for him, took him to Mannheim and Heidelberg, where Gänsbacher assisted in his concerts, and at a later time proposed to him to compete for the vacant post of Court Capellmeister in Dresden. Meantime Gänsbacher lived alternately in Vienna, where he became acquainted with Beethoven, and Prague, where he assisted Weber with his 'Kampf und Sieg.' He also served in the war of 1813, went to Italy as captain in military service, and was even employed as a courier. This unsettled life at length came to a satisfactory end. At the time that Weber was suggesting his settling at Dresden, the Capellmeistership of the cathedral at Vienna fell vacant by the death of Preindl (Oct. 1823); Gänsbacher applied for it, was appointed, and remained there for life. He died July 13, 1844, universally respected both as a man and an artist. As a composer he belongs to the old school; his works are pleasing but betray by their solidity the pupil of Vogler and Albrechtsberger. His compositions number 216 in all, of which the greater part are sacred, —17 masses, 4 requiems, 2 Te Deums, offertories etc. He wrote also a symphony, several serenades, marches, and concerted pieces; pianoforte pieces with and without accompaniment; songs accompanied by various instruments; music to Kotzebue's 'Die Kreuzfahrer'; a Liederspiel, etc. Two requiems, 2 masses, and several smaller church works were published by Spina and Haslinger; 3 terzettos for 2 soprani and tenor (op. 4) by Schlesinger; Schiller's 'Erwartung' by Simrock; and sonatas and trios by various publishers. A song of his is given in Ayrton's 'Sacred Minstrelsy.'

His son Dr. JOSEPH, born 1829, is now a valued teacher of singing in Vienna, and professor at the Conservatoire. [C. F. P.]

GAFORI, FRANCHINO, or FRANCHINUS GAFURIUS, born at Lodi Jan. 14, 1451, a priest and a writer on music. His first instructor was Goodendag, or, as he latinised his name, Bonadies. Circumstances led him to Mantua, Verona, Genoa, and in 1478, in company with the fugitive doge Adorno, to Naples. There he found Tinctor and two other great Belgian musicians, Garnier and Hycart; and there he remained for more than two years till driven back to Lodi by war and the plague. He passed a short time as maestro di capella at Monticello and Bergamo, and in 1484 became attached to the cathedral at Milan, where he died June 24, 1522, still in full vigour. His works are as follow:—'Theoricum opus armonice discipline' (Naples 1480); 'Practica musicæ' (Milan 1496); 'Angelicum et divinum opus musice' (Milan 1508, in Italian); 'De harmonica musicorum instrumentorum opus' (Milan 1518); 'Apologia adversus Spatarium' (Turin 1520). Works with other titles are but editions or abridgments of the above. Though a man of much learning and research, and in some respects a pedant—witness the headings of his chapters and the terms he coined—Gafori was no mere archæologist. He addressed himself to the wants of his time, and in consequence enjoyed for long a wide and special authority. His great drawback was his overweening conceit, often displayed in the very titles of his books. Hawkins has devoted chapters 72, 73, 74, and 75, of his History to him, and has given copious extracts from the 'Practica musicæ,' his most important work, and the 'Apologia.' [G.]

GAGLIANO, a celebrated family of violin-makers at Naples. ALESSANDRO, the first, worked from about 1695 to 1725. His work, like that of his sons, is good and substantial, but it exhibits the same unattractive greyish-yellow varnish which was used by the sons. Alexander calls himself 'alumnus' of Stradivarius, and all the Gaglianos worked more or less on the Stradivari model. His sons, NICOLO (1700–40) and GENNARO (1710–50), made a large number of good instruments. His grandson, FERDINANDO (1736–81), son of Nicholas, like all his Italian contemporaries, exhibits a marked decline. The later Gaglianos established a manufactory of violin-strings, which to this day enjoys a world-wide reputation. [P.D.]

GALEAZZI, FRANCESCO, a violin-player, born at Turin in 1738 (Fétis says 1758) and for many years leader of the band at the Teatro Valle at Rome. He deserves special notice, not so much as a composer of numerous instrumental works, as the author of one of the earliest methodical instruction-books for the violin, which bears the title of 'Elementi teoretico-practici di musica, con un saggio sopra l'arte di suonare il violino, analizzata,' Roma 1791 e 1796. He died, according to Fétis, in 1819. [P.D.]

GALERATTI, CATTERINA, a contralto singer, who appeared in the early times of Italian Opera in London. In 1714 she made her début, Jan. 9, in the pasticcio 'Dorinda.' She sang also in 'Creso,' in a revival of 'Rinaldo,' and in 'Arminio,' and had a benefit, 'by command,' that year. In 1713, Mar. 16, she signed a petition (in the possession of the writer), together with Mrs. Barbier, Margherita de l'Épine, T. Robinson, and Valentino Urbani, for the better regulation of their benefits. Six years later, we find her again singing in 'Astarto,' 'Radamisto,' and 'Numitor.' In the next year, 1721, she took prominent parts in 'Muzio Scevola,' 'Arsinoe,' and 'L'Odio e L'Amore,' after which her name does not occur again. [J.M.]

GALIMATHIAS. A French term of very

doubtful derivation (Littré), meaning a confused unintelligible affair. 'Galimathias musicum' is a comic piece of music for Orchestra with Clavier and other instruments obligato, composed by Mozart in 1766 at the Hague, for the festivities at the coming of age of William of Orange the Fifth (March 8). Mozart, then on his road from London, was just 10 years old. The piece is in 13 short numbers, ending with a variation on the Dutch national air of 'Wilhelmus von Nassau.' (Köchel, No. 32; O. Jahn, 2nd ed. i. 44.) In a letter of Feb. 5, 1783, Mozart speaks of a galimathias opera—'Gallus cantans, in arbore sedens, gigirigi faciens.' [G.]

GALITZIN, Nicolas Borissowitsch, a Russian Prince who is immortalised by the dedication to him by Beethoven of an overture (op. 124) and 3 quartets (ops. 127, 130, 132). Of his birth nothing is known; he died on his estates in the province Kurski in 1866. In 1804–6 he was in Vienna, and doubtless made the acquaintance of Beethoven and his music at the house of Count Rasomowsky, the Russian ambassador, for whom at that very date Beethoven wrote the 3 quartets (op. 59) and at that of the Count von Browne, an officer in the Russian service, for whom Beethoven had written several works (ops. 9, 10, 22, etc.). In 1816 Moscheles met him at Carlsbad, and speaks of him as a practical musician (Leben, i. 27). In 1822 he was married and living in Petersburg in very musical society, his wife an accomplished pianoforte-player and he himself a cellist and an enthusiastic amateur. At this time, Nov. 9, 1822, he [1] writes to Beethoven a letter full of devotion, proposing that he shall compose 3 new quartets at his own price, to be dedicated to the Prince. Beethoven accepts the offer (by letter, Jan. 25, 23), and fixes 50 ducats (say £23) per quartet as the price. Feb. 19 the Prince replies, that he has 'given an order' for 50 ducats to his banker, and will immediately remit 100 more for the two others. May 5, 23, he writes again, 'you ought to have received the 50 ducats fixed for the first quartet. As soon as it is complete you can sell it to any publisher you choose—all I ask is the dedication and a MS. copy. Pray begin the second, and when you inform me you have done so I will forward another 50 ducats.'

From this time the correspondence continues till Beethoven's death. Galitzin's further letters—in French, 14 in number—are full of enthusiasm for Beethoven, pressing money and services upon him, offering to subscribe for mass, symphony, and overture, and volunteering his willingness to wait for 'the moments of inspiration.' In fact he had to wait a long time. The first quartet (in E♭, op. 127) was first played at Vienna, March 6, 1825, and is acknowledged by the Prince on April 29. The second (in A minor, op. 132) was first played Nov. 6, 25, and the third (in B♭, op. 130) on March 21, 26. These were received by the Prince together, and were acknowledged by him Nov. 22, 26. He also received a MS. copy of the Mass in D and printed copies of the 9th Symphony and of the two overtures in C, the one (op. 124) dedicated to him, the other (op. 115) dedicated to Count Radzivill. Thus the whole claim against him was—Quartets, 150 ducats; Overture (op. 115), 25 ducats; Mass, 50 ducats; loss on exchange, 4 ducats; total, 229 ducats, not including various other pieces of music sent. On the other hand he appears, notwithstanding all his promises, to have paid, up to the time of Beethoven's death, only 104 ducats. It should be said that in 1826 war and insurrections had broken out in Russia, which occupied the Prince and obliged him to live away from Petersburg, and also put him to embarrassing expenses. After the peace of Adrianople (Sept. 14, 29), when Beethoven had been dead some years, a correspondence was opened with him by Hotschevar, Carl van Beethoven's guardian, which resulted in 1832 in a further payment of 50 ducats, making a total of 154. Carl still urges his claim for 75 more to make up the 150 for the quartets, which Galitzin in 1835 promises to pay, but never does. In 1852, roused by Schindler's statement of the affair (ed. i., pp. 162, 3), he writes to the Gazette Musicale of July 21, 1852 a letter stating correctly the sum paid, but incorrectly laying it all to the account of the quartets. Other letters passed between him and Carl Beethoven, but they are not essential to the elucidation of the transactions.

There can be no doubt that Galitzin's intentions were excellent, that the world owes to him the existence of the three Quartets, and that he was lavish of admiration and promises to pay. No doubt, too, he had to wait a long while, and to undergo a great deal of disappointment, but this he ought to have known was inevitable in dealing with a man of Beethoven's temperament, whose mode of production has been elsewhere shown to have been so slow and uncertain. [See p. 174.] For the payments of 50 and 25 ducats he had more than ample compensation in the copies of the Mass and the Overture, the pleasure he derived from them, and the credit and importance they must have given him in the musical circles of Russia. For the copies of Sonatas, Overture (op. 115), Terzet, and other works sent him by Beethoven, he appears to have paid nothing, nor can he justly demur to Beethoven's having sold the quartets to publishers, or performed them in public, after the carte blanche which he gives him in his third letter, where all he stipulated for was the dedication and a MS. copy.

The son of the preceding, Prince George Galitzin, was born at St. Petersburg in 1823, and died in Sept. 1872. He was not only a great lover of music, like his father, but was a composer of various works for orchestra, chamber, and voices, and an able conductor. In 1842 he founded in Moscow a choir of 70 boys, whom he fed, clothed, and educated. It was for long one of the sights of the city. He also maintained an orchestra, with which he gave

[1] The letters quoted and referred to throughout this notice are almost all in MS., and will be printed in the forthcoming volumes of Thaver's 'Life of Beethoven.'

public concerts, visited England and France in 1860. [A.W.T.]

GALLENBERG, Wenzel Robert, Graf von, of an old Carinthian family, born at Vienna Dec. 28, 1783, died at Rome March 13, 1839, has his place in musical history as a prolific composer and in virtue of his indirect connexion with Beethoven.

His passion for music, manifested at a very early age, led him to forego the advantages of an official career and to devote himself to the art. His master in the science was Albrechtsberger. On November 3, 1803, being then not quite twenty, he married the Countess Julie Guicciardi, who had been the object of one of Beethoven's transient but violent passions. [Guicciardi.]

During the winter following, young Gallenberg made his appearance in Würth's Sunday Concerts as author of several overtures, which made no impression. In 1805 we find the youthful couple in Naples, where at the great festival of May 31, 1805, in honour of Joseph Bonaparte, Gallenberg prepared the music, which was mostly of his own composition—3 overtures, 8 pieces for wind band, and dances for full orchestra. It was greatly applauded, and was doubtless one cause of his being appointed a year or two later to the charge of the music in the court theatre. The ballet troupe was one of the finest in Europe, and Gallenberg embraced the opportunity of improving the Neapolitan school of instrumental music by giving frequent adaptations of the best German productions—complete movements from Mozart, Haydn, Cherubini, and others, which opened new sources of delight, and afforded young composers new standards of excellence. Thus what the Neapolitan school had done for opera in Germany during the last century, was in some degree repaid by Gallenberg in this.

When Barbaja undertook the management of the court theatre at Vienna (Dec. 21, 1821), he introduced Gallenberg to assist in the management—an arrangement which, however, existed but two years. In Jan. 1829 Gallenberg himself became lessee of this theatre on a contract for 10 years, which, though at first successful, soon came to an end from want of capital. From the autumn of 1816 to the spring of 1838 we again find him in Naples employed by Barbaja as ballet composer and director; and in March, 1839, we read of his death at Rome at the age of 56.

Gallenberg wrote from forty to fifty ballets, but the local records alone retain even the names of most. We add the titles of a few which in their day were reported as of some interest to the general musical public.

'Samson' (Naples and Vienna, 1811); 'Arsinoe and Telemaco' (Milan, 1813); 'I Riti Indiani' (Do. 1814); 'Amleto' (Do. 1815); 'Alfred der Grosse' (Vienna, 1820); 'Joan d'Arc' (Do. 1821); 'Margereta' (Do. 1822); 'Ismaans Grab' (Do. 1823); 'La Caravana del Cairo' (Naples, 1824); 'Ottavio Pinelli' (Vienna, 1828); 'Das befreite Jerusalem' (Do. Do.); 'Cæsar in Egypten' (Do. 1829); 'Theodosia' (Do. 1831); 'Orpheus und Eurydice' (Do. Do.); 'Agnes und Fitz Henri' (Do. 1833); 'Biancas Wahl' (Do. 1835); 'Latona's Rache' (Do. 1838). [A.W.T.]

GALLI, Cornelio, a native of Lucca, one of the Gentlemen of the Chapel to Queen Catharine in the time of Charles II. Mr. Berenclow told Humfrey Wanley, that he was a great master of the finest manner of singing, and was one of the first who introduced it into England. [J.M.]

GALLI, Filippo, was born at Rome in 1783. Though destined for the clerical profession, young Galli's strong taste for music proved insurmountable. When only ten, he had developed a musical talent beyond his age, and was remarked as a player and accompanyist. His voice, when formed, was a fine tenor. At the age of 18 he married. Compelled by circumstances to choose a career, he selected that of Opera, and made his début, in the carnival of 1804, at Bologna. He met with a brilliant success, and became one of the first of Italian tenors; but six years afterwards a serious illness changed his voice completely, and made it a bass. Paisiello persuaded him to cultivate his new voice, and profit by the change. This he did, and became one of the greatest bassi cantanti that his country has produced. His first appearance in his new quality was in the carnival of 1812 at S. Mosè in Venice, in the 'Inganno Felice' of Rossini. He sang next at Milan, and then at Barcelona. Rossini wrote for him the parts of Fernando in 'La Gazza Ladra' and of 'Maometto.' Galli appeared for the first time at Paris, Sept. 18, 1821, in the former, and, though singing out of tune in the first act, achieved a considerable success on the whole. He returned to Paris in 1825, and made a great sensation: but his vocalisation had become rather slow and heavy. This defect was noticed when he came to London. Ebers engaged him with Zuchelli for the season of 1827, and his salary was fixed at £870. He made his first appearance, as usual, in 'La Gazza Ladra.' His voice was less flexible than Zuchelli's, but its tone was deep and full, and, according to Rossini, he was the only singer who ever filled the part of Assur satisfactorily. In 1828 Galli went to Spain; thence to Rome and Milan in 1830. In the following year he went to Mexico, and remained attached to the Opera in that city from 1832 to 1836. In 1839 and 40 he was singing at Barcelona and Milan, but was at length obliged to accept the place of chorus-master at Madrid and Lisbon. Amiable and cultivated, Galli had but one fault, that of boundless extravagance. At the end of 1842 he arrived at Paris in the greatest want, and, as a charity, obtained a professor's place at the Conservatoire. His chief income was derived from a yearly benefit concert, at which the Italian singers performed. Of this he was deprived in 1848. He then fell into great misery, and died June 3, 1853. [J.M.]

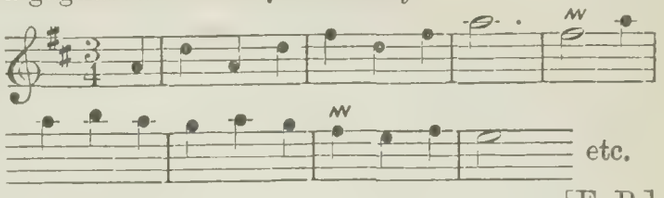
GALLI, Signora, a mezzo-soprano, who made her début in Galuppi's 'Enrico,' Jan. 1, 1743, in London. She and Frasi, 'after transplantation

from Italy, took root in this country, and remained here in great public favour, for many years' (Burney). Galli was frequently employed in male parts on the stage. Though her manner was spirited and interesting, she was little noticed by the public till she sung in Handel's 'Judas,' 1746, when she gained such applause in the air ''Tis Liberty,' that she was encored in it every night, and became an important personage among singers. She had already sung in 'Joseph,' 1744, and she subsequently performed principal parts in 'Joshua,' 'Solomon,' 'Susanna,' 'Theodora,' 'Jephtha,' &c. She is said to have been a favourite pupil of Handel (Cradock). Twenty years later she sang in Sacchini's 'Perseo' (1774) and 'Motezuma' (1775). She became the companion of the celebrated Miss Ray, and was with her when she was assassinated by Hackman, April 7, 1779. She afterwards fell into extreme poverty, and, about the age of seventy, was induced to sing again in oratorios. She appeared at Covent Garden as late as 1797. Lord Mount-Edgcumbe had the curiosity to go, and heard her sing 'He was despised.' Her voice was cracked and trembling, but it was easy to perceive that her school was good. She died in 1804. [J.M.]

GALLIA. A 'Motet' for Soprano solo, Chorus, and Orchestra; the words from the Lamentations, music by Gounod: first performed at the Opening of the International Exhibition, Albert Hall, London, May 1, 1871. [G.]

GALLIA, Maria, incorrectly called Maria Margherita by Burney, was a sister of Margherita de l'Épine, and pupil of Nicolo Haym. She appeared for the first time at the Lincoln's Inn Fields Theatre in 1703. She sang in 1706 and 8 in 'Camilla,' in the libretti of which she is called Joanna Maria. In the former year she also performed the principal rôle in the 'Temple of Love' by Saggione[1], to whom she was then married. Documents (in the possession of the present writer), signed by this composer, and by his wife as Maria Gallia Saggione, show that they received respectively £150 and £700 for a season of nine months,—large sums at that early date. Gallia appeared in Clayton's 'Rosamond' at its production in 1707. She sang songs also at the Haymarket Theatre 'in Italian and English,' to strengthen the attraction (Daily Courant). At this time she must have been very young, for we find her singing in 'Alexander Balus,' 'Joshua,' &c. in 1748; unless, indeed, her name is incorrectly put for that of Galli. [J.M.]

GALLIARD (Ital. *Gagliarda*; Fr. *Gaillarde*). An old dance, as its name implies, of a merry character. 'I did think,' says Shakspeare, 'by the excellent constitution of thy leg that it was formed under the star of a galliard.' It was generally in 3–4, but sometimes in common time. It was described by Praetorius as 'an invention of the devil,' and 'full of shameful and obscene gestures, and immodest movements.' From the fact of its coming from Rome it was also called Romanesca. Its rhythms were strongly marked. The following quotation gives the opening bars of a gagliarda of the 17th century:—



[E. P.]

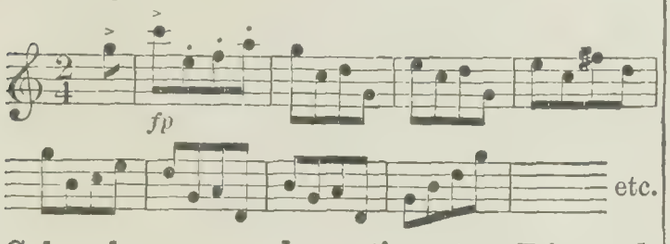
GALLIARD, John Ernest, son of a perruquier of Zell, in Hanover, where he was born about 1687. He studied composition under Farinelli—uncle of the singer, and director of the concerts at Hanover—and Steffani. He soon attained distinction as a performer on the oboe, and coming to England about 1706 was appointed chamber musician to Prince George of Denmark. On the death of Draghi, the then sinecure appointment of organist at Somerset House was bestowed upon him. He speedily learned English, and composed a Te Deum and Jubilate and three anthems ('I will magnify Thee, O Lord,' 'O Lord God of Hosts,' and 'I am well pleased'), which were performed at St. Paul's and the Chapel Royal on occasions of thanksgiving for victories. In 1712 he composed the music for Hughes's opera 'Calypso and Telemachus,' which was performed at the Queen's Theatre in the Haymarket. From about 1717 he was employed by Rich to furnish the music for the curious admixtures of masque and harlequinade which he exhibited under the name of pantomime, and produced several excellent compositions for pieces of that description. In 1728 he set for two voices, cantata-wise, the Morning Hymn of Adam and Eve from Milton's 'Paradise Lost.' This admirable composition was afterwards enlarged by Dr. Benjamin Cooke by the addition of orchestral accompaniments and the expansion of some of the movements into choruses. In 1742 Galliard published a translation of Pier Francesco Tosi's 'Opinioni di Cantori Antichi e Moderni, o sieno Osservazioni sopra il Canto Figurato,' under the title of 'Observations on the Florid Song; or, Sentiments on the Ancient and Modern Singers.' In 1745 he had a benefit concert at Lincoln's Inn Fields Theatre, at which were performed his music for the choruses in the tragedy of 'Julius Cæsar,' by John Sheffield, Duke of Buckinghamshire, and a piece for 24 bassoons and 4 double basses. Galliard died early in 1749, leaving a small but curious collection of music, which was dispersed by auction after his decease. Besides the pieces mentioned he composed music for 'Pan and Syrinx,' opera, 1717; 'Jupiter and Europa,' pantomime, 1723; 'The Necromancer; or, Harlequin Dr. Faustus,' pantomime, 1723; 'Harlequin Sorcerer, with The Loves of Pluto and Proserpine' (the second title afterwards changed to 'The Rape of Proserpine'), pantomime, 1725; 'Apollo and Daphne; or, The Burgomaster tricked,' pantomime, 1726; 'The Royal Chace; or, Merlin's Cave,' a musical entertainment, 1736, in which occurred the famous hunting song 'With early horn,' which

[1] Erroneously attributed to Greber by Burney.

the singing of Beard rendered so extremely popular; music for Lee's tragedy 'Œdipus'; several cantatas, songs, solos for violin, bassoon, etc. At the time of his death he had nearly completed the composition of an Italian opera, 'Oreste e Pilade, overa la Forza dell' Amicizia.' Sir John Hawkins conjectured, from internal evidence, that Galliard made the translation of the Abbé Raguenet's 'Parallel,' published in 1709 under the title of 'A comparison between the French and Italian Musick and Operas, with Remarks,' and was the author of 'A Critical Discourse upon Operas in England, and a means proposed for their improvement,' printed at the end of that translation; whilst Dr. Burney, judging from the same evidence, was of a contrary opinion. [W.H.H.]

GALLUS, Jacob, whose real name was [1] Handl, born about 1550, a native of Krain (or Carniola); Capellmeister first to Stanislas Pawlowski, Bishop of Olmütz, and afterwards to the imperial chapel at Prague, where he died much respected and bewailed July 4, 1591. He had a special privilege from the Emperor to publish his great work 'Händl Jac. Musici operis, harmoniarum 4, 5, 6, 8, et plurium vocum' (Prague, 4 vols. 1586, 7, 90), a collection of the greatest value. Gallus wrote in the old Church tones, before the modern distinction between major and minor came into existence. His well-known motet (à 4) 'Ecce quomodo moritur justus' (which Handel borrowed for his Funeral Anthem), is contained in the collection just named, and is also printed (with 18 others by him for 5, 6, and 8 voices) in Bodenschatz's 'Florilegium Portense.' Proske's 'Musica divina' contains 11 motets, 3 Responsoria, a Miserere, a Christus factus est, and a Te Deum, all by him. [F.G.]

GALOP. A very spirited quick round dance in 2-crotchet time. The following bars from the opening of Schulhoff's Galop di bravura—now almost a classical composition—will give an idea of its rhythm:—

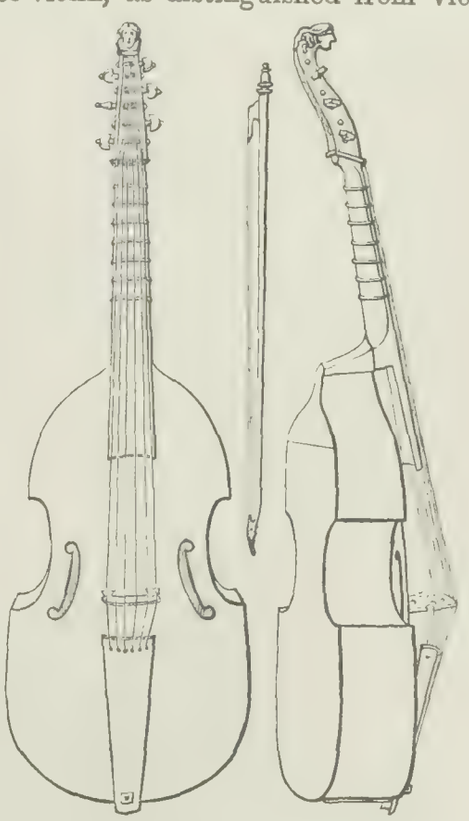


Galops have one and sometimes two Trios, and are often written with an Introduction and Coda.

The dance is of German origin, and its old name was Hopser or Rutscher—describing the step. It appears to have received that of Galop on its introduction into France about the beginning of the century, where it soon took root. [G.]

GALUPPI, Baldassare, born Oct. 18, 1706, on the island of Burano near Venice—whence he was known as Il Buranello—was first taught by his father, a barber, who played the violin at the theatre. At 16 he came to Venice, and earned his bread by organ playing. Through the intervention of Marcello he was admitted into the Conservatorio degli Incurabili, where he studied under Lotti. His first dramatic attempt, 'Gli amici rivali,' was hissed off the stage, but he was more fortunate with 'Dorinda' (1729) for which Marcello wrote the libretto. From this time his operas were performed throughout Italy. On April 8, 1762, he was appointed maestro di capella of St. Mark's and director of the Incurabili; but he shortly gave up these posts in order to go to St. Petersburg, where he had been invited by the Empress Catherine II. Having first improved the orchestra, no easy task, he produced his 'Didone abbandonata' with extraordinary success. He returned in 1768 to Venice, where Dr. Burney found him in 1770 prosperous and respected, and maestro of the Incurabili. Burney speaks of his 'fire and imagination,' and of the 'novelty, spirit, and delicacy' of his music. (Present State, 155, 174, 184.) His fecundity must have been remarkable; Fétis gives a list of 54 operas, 5 of which were written in one year. Though written with taste, and never overloaded, none of them have survived the Revolution of Rossini, fatal to so many of Galuppi's contemporaries. The autograph of the opera 'Il vilano Geloso,' which he composed conjointly with Gassmann, Marcello, Scarlatti, Franchi, Sacchini, Monfe, and Venti, is now in Vienna; also a grand 'Credo,' 'Gloria,' and other church works. His church works are still occasionally performed in Venice. He also wrote for the Harpsichord, and a sonata of his of great beauty is printed in the 'Alte Clavier musik' of Pauer. He died Jan. 3, 1785. [F.G.]

GAMBA, VIOLA DA (*gamba*, Ital. for leg), —a knee-violin, as distinguished from viola da



braccio (*braccio*, Ital. for arm), or the viola to be played on the arm—is an obsolete stringed

[1] The sobriquet of 'Gallus' is a pun on Handl, as if Hahn. Another of his name was called Le Coeq.

instrument, played with a bow and held between the knees: a predecessor of the violoncello. It is of about the same size as the violoncello, but has a flat back, like a double-bass; the openings in the belly have not the *f*-shape, but are variously cut, generally in a thin crescent. The finger-board was originally provided with frets, which were afterwards discontinued; it was mounted with 6 catgut strings, which were ultimately increased to 7, the 3 lowest covered with wire. The two kinds were thus tuned :—

The Gamba was for a long period the most popular of all bowed instruments, and, especially in England (which by some is believed to be its original home), Holland, and Germany, appears to have been the favourite instrument of society. Shakespeare, in 'Twelfth Night,' mentions as a special accomplishment of Sir Andrew Aguecheek that 'he plays o' the viol-de-gamboys.' In the pictures of Gerard Dow, Terburg, and other great Dutch masters of the 17th century we see again and again richly dressed ladies and gentlemen playing the gamba. At one time few noblemen's or gentlemen's houses were without a 'chest,' containing a set of four or more gambas of different size, often expensively got up, carved and inlaid with ivory or tortoise-shell. This popularity of the gamba lasted up to the middle of the 18th century, when the violoncello began gradually to supersede it. Burney, who heard it played by Abel, the last great performer upon it in London, describes its tone as 'radically crude and nasal,' and adds that 'a human voice of the same quality would be considered intolerable.' This is certainly a somewhat strong statement. In tone and character the gamba does not materially differ from the tenor of our own days; and its banishment from the modern orchestra is easily accounted for by the fact that its higher notes are equally well and more easily produced on the tenor, while the effect of the lower strings is much finer on the violoncello. The gamba was handled very much in the same way as the cello, except that some virtuosi had additional strings attached at the back of the neck, on which they played a pizzicato accompaniment with the thumb of the left hand. Sebastian Bach was the last great composer who wrote for the gamba, and he appears to have had a special predilection for it. We have from his pen three Sonatas for Clavier and Gamba (Bachgesellschaft, vol. ix.) and a number of obligato accompaniments for airs in his Cantatas and the Passion Music. He also employs it in a Concerto grosso for 2 viole da braccio, 2 viole da gamba, violoncello, violone, and harpsichord, and on other occasions uses it to attain special orchestral effects. A striking instance is the exquisitely beautiful introduction to the Cantata 'Gottes Zeit' (Bachgesellschaft, vol. xxiii.) where we find three separate gamba-parts combined with violins and flutes, which must have produced a very peculiar effect. But while in little Leipzig the gamba was still a favourite, it was already out of fashion in London, and we look in vain for it in the more forcible and practical scores of Handel. By the end of the 18th century most gambas were converted into violoncellos, and for that reason are but rarely met with now-a-days.

Michael Praetorius in his 'Syntagma musicum' (published 1619) distinguishes between the 'viola di gamba' and the 'gross viola di gamba,' which he also calls 'violono' or 'contrabasso di gamba.' This latter one we must suppose to have been the earlier form of the double-bass, which, as a fact, does belong to the gamba tribe, and not to that of the violin, as is shewn by its flat back.

C. F. Abel (died 1787), a pupil of Bach, and Lidl, an Englishman (died 1789), were the last virtuosi on the gamba. Burney, and Mozart in his letters, both speak of the Elector Maximilian III. of Bavaria as an accomplished gambist. A Mrs. Ottey (1723) and a Miss Ford (1760) are recorded among English players of reputation.

The Italian instrument-makers made gambas only down to the middle of the 17th century, when after the general adoption of the violin, they seem at once to have supplanted it by the violoncello. In England, France, and Germany they were made up to the middle of last century. Joachim Tielke of Hamburg (1660–1730) had a great reputation as a maker. [P.D.]

GAMBARINI, Signora, sang the part of 1st Israelitish woman in 'Judas' April 1, 1747. She was a soprano, but her name does not occur again. [J.M.]

GAMBLE, John, a violinist in the 17th century, was a pupil of Ambrose Beyland, one of the violins to Charles I. He afterwards performed at one of the theatres and was a cornet player in the Chapel Royal. In 1657 he published 'Ayres and Dialogues to be sung to the Theorbo Lute or Bass Viol,' the words by Stanley, author of the History of Philosophy. In 1659 he published a second book entitled 'Ayres and Dialogues for One, Two, and Three Voyces.' A few years later he became one of the band of violins to Charles II, and a composer for the theatre. His compositions are not of a high order. [W.H.H.]

GAMUT. A word fast becoming obsolete in England, and meaning the Scale. It is derived from *gamma*, the Greek name of the letter G, which was adopted by Guido d'Arezzo as the lowest note of his system, and thence became employed for the entire compass of a voice or instrument. The French word *gamme* means strictly the scale. [See Hexachord.]

In the old English Church writers 'Gamut' signifies the key of G; 'Blow in Gamut', for instance, being Blow's service in G. [G.]

GANDO, Nicolas, type founder, born at Geneva early in the 18th century, resided first in Berne and then in Paris, where he established a foundry for a new musical type. His son, Pierre François, born at Geneva 1733, was his assistant and successor. They published 'Ob-

servations sur le traité historique et critique de M. Fournier, etc.' (Paris 1766), with the view of showing that Ballard's process was an imitation of Breitkopf's. It contained, amongst others, specimens of 6 pieces of ancient music printed by Ballard, and a Psalm by Roussier in Gando's own characters, and printed by his process, the notes and the lines requiring a separate impression, and the effect resembling copper plate. Fournier replied (see his 'Manuel typographique,' pp. 289–306), criticising the Gandos and their type, which was however superior to his own, though inferior to those of Breitkopf in their own day, and still more to those of Duverger and others since. The father died in 1767, the son in 1800, both in Paris. [M.C.C.]

GANZ. A musical family of Mayence.

1. ADOLF, born Oct. 14, 1796, a violinist, studied harmony under Hollbusch; conductor at Mayence (1819), Capellmeister to the Grand Duke of Hesse Darmstadt (1825); composed a melodrama, overtures, marches, Lieder, and choruses for men's voices.

2. His brother, MORITZ, a cellist of the old school, born 1804, was first cello under Adolph at Mayence, and (1826) in the royal band at Berlin, where he succeeded Duport and Romberg. In 1833 he visited Paris and London, returning to the latter in 37, when he and his brother Leopold played at the Philharmonic on May 1. In 1845 he led the violoncellos at the Beethoven Festival at Bonn. His tone is full and mellow, and his execution brilliant, though his style is of the old school. His compositions for his instrument are numerous, but few only have appeared in print.

3. The third brother, LEOPOLD, violinist, was born at Mayence 1806, played much with Moritz in the style of the brothers Bohrer, whom they succeeded in the royal band at Berlin (1826). Leopold was well received at the Hague, Rotterdam, and Amsterdam, and in 1837 visited England with his brother. They published the duets in which their polished and brilliant execution had excited so much admiration. Leopold died in Berlin in 1869. Two sons of Adolf are known in the musical world—Edward, born at Mayence April 29, a pianoforte-player and pupil of Thalberg, died Nov. 26, 1869; and William (born 1830), who is well known in London as a teacher and accompanyist. [M.C.C.]

GARAT, PIERRE JEAN, born at Ustaritz, April 25, 1764, died in Paris March 1, 1823, the most extraordinary French singer of his time. He was the son of an avocat, and destined for the bar, but early manifested a passion for music, which he studied under Franz Beck, composer and conductor at Bourdeaux. He seems however never to have gone deeply into the subject, for he was a poor reader, and owed his success to his natural gifts and the opportunity he enjoyed of hearing Gluck's works and of comparing the artists at the French and Italian operas in Paris. He possessed a fine-toned expressive voice of unusual compass, including both baritone and tenor registers, an astonishing memory, and a prodigious power of imitation, and may fairly be said to have excelled in all styles; but his great predilection throughout his life was for Gluck's music. Having been the favourite singer of Marie Antoinette, who twice paid his debts, he fled from Paris during the Terror, and with Rode took refuge at Hamburg, where the two gave very successful concerts. On his return to France he appeared at the 'Concert Feydeau' (1795) and the 'Concert de la rue Cléry' with such brilliant success that he was appointed professor of singing at the Conservatoire in 1799. Among his pupils were Roland, Nourrit, Despéramons, Ponchard, Levasseur, Mmes. Barbier-Walbonne, Chevalier-Branchu, Duret, Boulanger, Rigaut, and Mlle. Duchamp, whom he married when he was 55. He retained his voice till he was 50, and when that failed him tried to attract the public by eccentricities of dress and behaviour. He composed several romances, 'Bélisaire,' 'Le Ménestrel,' 'Je t'aime tant,' etc., extremely popular in their day, but now so monotonous and uninteresting as to make it evident that the style in which Garat sang them alone ensured their success. [G.C.]

GARCIA, a Spanish family of musicians, who have been well characterised as 'representative artists, whose power, genius, and originality have impressed a permanent trace on the record of the methods of vocal execution and ornament' (Chorley). The founder of the family, MANUEL DEL-POPOLO-VICENTE, was born at Seville Jan. 22, 1775. Beginning as a chorister in the Cathedral at the age of 6, at 17 he was already well known as composer, singer, actor, and conductor. By 1805 he had established his reputation at home, and his pieces—chiefly short comic operas—were performed all over Spain. He made his début in Paris, Feb. 11, 1808, in Paër's 'Griselda,' singing in Italian for the first time. Within a month he had become the chief singer at that theatre. In 1809 he produced his 'Poeta calculista,' originally brought out at Madrid in 1805. In 1811 he set out for Italy. At Naples Murat appointed him (1812) first tenor in his chapel. There he met Anzani, one of the best tenors of the old Italian school, by whose hints he profited largely. There also, still combining the rôles of singer and composer, he produced his 'Califo di Bagdad,' which obtained an immense success. In 1815 Rossini wrote for him one of the principal rôles in 'Elisabetta,' and in 1816 that of Almaviva. About the end of 1816 he returned from Naples to England, and thence to Paris, where he revived his 'Califo,' and produced 'Le Prince d'occasion,' and sang in Catalani's troupe, where he made a great hit as Paolino in the 'Matrimonio Segreto.' Annoyed by Catalani's management, he left Paris for London about the end of 1817. In the ensuing season he sang in the 'Barbiere' with Mme. Fodor, and in other operas, with much éclat. In 1819 he returned to Paris, and sang in the 'Barbiere,' not till then heard there. There he remained till 1823, performing in 'Otello,' 'Don Giovanni,' etc., and composing 'La mort du Tasse' and 'Florestan' for the

Grand Opèra, besides 'Fazzoletto' at the Italiens, 'La Meunière' at the Gymnase, and 3 others which never reached the stage. In the spring of 1823 he re-appeared in London, where he was still a most effective singer (Ebers). Here he founded his famous school of singing. He sang in London again in 1824 in 'Zelmira' and 'Ricciardo e Zoraide.' In the same year his 'Deux contrats' was given at the Opéra Comique. In 1825 he was here again, his salary having risen from £260 (1823) to £1250. He continued to gain still greater fame by teaching than by singing, and his fertility as a composer was shown by at least 2 Italian operas, 'Astuzia e prudenza' and 'Un Avertimento.' The education of his illustrious daughter Marie, subsequently Mme. Malibran, was now completed, and under his care she made her début. [See MALIBRAN.] He then realised the project he had long entertained of founding an opera at New York, and set out with that object from Liverpool, taking with him an Italian company, which included the young Crivelli as tenor, his own son Manuel and Angrisani, De Rosich, Mme. Barbieri, Mme. Garcia, and his daughter. At New York he produced no less than 11 new Italian operas in a single year. In 1827 he went to Mexico, where he brought out 8 operas, all apparently new. After 18 months' stay, he set out to return with the produce of this hard toil; but the party was stopped by brigands, and he was denuded of everything, including nearly £6000 in gold.

Garcia now returned to Paris, where he reappeared at the Italiens. He then devoted himself to teaching; and died June 2, 1832. Garcia was a truly extraordinary person. His energy, resource, and accomplishments may be gathered from the foregoing brief narrative. His singing and acting were remarkable for *verve* and intelligence. He was a good musician, and wrote with facility and effect, as the list of his works sufficiently shows. Fétis enumera'es no less than 17 Spanish, 19 Italian, and 7 French operas. Words and music seem to have been alike easy to him. His most celebrated pupils were his daughters Marie—Mme. Malibran, and Pauline—Mme. Viardot, Mmes. Rimbault, Ruiz-Garcia, Méric-Lalande, Favelli, Comtesse Merlin; Adolphe Nourrit, Géraldy, and his son Manuel Garcia.

MANUEL GARCIA was born at Madrid, March 17, 1805. His education began early, and at 15 he received instruction in harmony from Fétis, and in singing from his father. In 1825 he accompanied his father to America. Once more in Paris (1829) he quitted the stage, and devoted himself to teaching. A little later he undertook a serious scientific enquiry into the conformation of the vocal organs, the limits of registers, and the mechanism of singing; of which the results were two—(1) his application of the Laryngoscope, the value of which is now universally recognised by physicians and artists, and (2) his 'Mémoire sur la voix humaine,' presented to the French Institut in 1840, which obtained for him the congratulations of the Academy, and may be said to be the foundation of all subsequent investigations into the voice. Appointed professor of singing at the Conservatoire, he published in 1847 his 'Traité complet de l'art du chant, en 2 parties,' 4to, which has been translated into Italian, German, and English, and has gained a world-wide reputation. Among his pupils may be mentioned Mmes. Jenny Lind, Catherine Hayes, and Henriette Nissen (afterwards Mme. Saloman), and M. Bataille. In 1850 Garcia resigned his position at the Conservatoire, and came to London. He is still a Professor at the Royal Academy of Music and one of the leading teachers of singing in London. [See also MALIBRAN, and VIARDOT.] [J.M.]

GARDANE, ANTONIO, a composer, printer and publisher of music in Venice from 1538 to 1569. From and after 1557 his name is given as Gardano. After his removal his sons Cipriano and Annibale published a few works, and an Angelo Gardano, whose relationship does not appear, many more. There was an Alessandro in a small way at Rome. The Venice house lasted till 1619. Their publications consist of the Masses, Psalms, Motets, Madrigals, Canzoni, and other compositions, of Archadelt, Jacket, Lasso, Prore, Nannino, and other great Flemish and Italian writers, and fill many volumes. See Eitner, Bibliog. der Sammelwerke, etc. [G.]

GARDINER, WILLIAM, the son of a stocking manufacturer at Leicester, was born in that town March 15, 1770. He became an assistant to his father in his business, to which he afterwards succeeded, and which he carried on during the rest of his life. But the taste for music never forsook him. His business occasionally required him to visit the continent, and he availed himself of such opportunities to become acquainted with the works of the best foreign composers, particularly of the great German masters, so that for a long period he knew more about their productions, especially those of Beethoven, than the majority of English professors. (See Thayer, Beethoven, i. 441.) Both at home and abroad he sought and obtained the acquaintance of the best musicians of all ranks, both professors and amateurs. In his youth he composed some songs and duets, which were published as the productions of 'W. G. Leicester.' He next produced, under the title of 'Sacred Melodies,' a selection of pieces by the best masters, chiefly foreign, adapted to English words, which he hoped might be adopted in our churches to the exclusion of the clumsy verses of Sternhold and Hopkins, and Brady and Tate. Six volumes of this work appeared at distant intervals, and it included a volume of selections from the works of English cathedral composers. It must be confessed that the Procrustean plan was followed with the music in order to fit it to the words; yet, notwithstanding, the work had the merit of introducing to the notice of the English public many fine compositions. In 1817 Gardiner added notes to the translation of Beyle's 'Life of Haydn' by Robert Brewin, his fellow townsman, published in conjunction

with translations of Schlictegroll's 'Life of Mozart,' and other pieces. He next compiled an oratorio, entitled 'Judah,' by adapting English words to music selected principally from the masses of Haydn, Mozart, and Beethoven, and connected by compositions of his own. He wrote to Beethoven offering him 100 guineas for an overture to this work, but received no reply, owing, as he supposed, to the miscarriage of his letter. In 1830 he published a work, entitled 'The Music of Nature; or, an attempt to prove that what is passionate and pleasing in the art of singing, speaking, and performing upon musical instruments, is derived from the sounds of the animated world.' The musical examples were published separately. In 1838 he published two volumes called 'Music and Friends; or, Pleasant Recollections of a Dilettante,'—the utility of which is much impaired by its frequent inaccuracy,—with a third volume in 1853. In 1840 he adapted Pope's 'Universal Prayer' to music by Haydn, Mozart, and Beethoven. 'Sights in Italy, with some Account of the present state of music and the sister arts in that country' appeared in 1847. Besides these works Gardiner composed a few anthems. He died Nov. 16, 1853, in the 84th year of his age. [W.H.H.]

GARDONI, Italo, born at Parma late in 1821, studied singing under De' Cesari. He made his *début* at Viadana in 1840 in 'Roberto Devereux.' In the same year he was engaged by Ronzani, with whom he went to Turin and Berlin, where he sang the *rôle* of Rodrigo, with Rubini as Otello. Rubini took a great fancy for the young artist, and predicted for him a brilliant career. Gardoni sang during two seasons at Milan, and afterwards at Brescia. Thence he went to Vienna, and sang, in company with Viardot, Alboni, and Tadolini, in the 'Barbiere,' 'Linda,' etc. In 1844–5 he appeared at the Académie Royale, creating the tenor parts in 'Marie Stuart,' 'L'Ame en peine,' etc. In Paris Gardoni remained for three years, singing the principal *rôles* in the 'Favorite,' 'Robert le Diable,' 'Charles Six,' etc. In 1847 he went to the Théâtre des Italiens, and in the same spring made his first appearance at Her Majesty's Theatre, and 'by his charm of person and of voice (somewhat slight though the latter has proved) did more to reconcile the public to the loss of Signor Mario than could have been expected. A word is his due—as the due of a real artist, who has finished every phrase that he has sung, and has pointed every word that he has said. There has always been the real Italian elegance—and that more universal elegance which belongs to no country—in Signor Gardoni' (Chorley). Here he created the tenor *rôle* in Verdi's 'Masnadieri.' Since then, with the exception of a few seasons spent at St. Petersburg, Madrid, Amsterdam, and Rome, Gardoni has come every spring to London, and returned to Paris (Italiens) for the winter.

Gardoni belonged to the *mezzo carattere* class of tenors. His répertoire was rather exceptionally large; for he sung in the 'Barbiere,' 'L'Italiana in Algieri,' and 'Le Comte Ory,' as well as in the 'Puritani,' 'Sonnambula,' 'Robert le Diable,' 'Masaniello,' and Gounod's 'Faust.' He is a member of the 'Société de Bienfaisance Italienne' of Paris, and a chevalier of the 'Corona d'Italia.' He married a daughter of Tamburini Aug. 14, 1847; and in 1874 retired from the stage. [J. M.]

GASPARINI, Francesco, born at Lucca in 1665, according to Fétis, but the date is possibly somewhat too early. He was a pupil, first of Corelli and afterwards of Bernardo Pasquini, was Maestro di Coro at the Ospedale di Pietà in Venice, and a member of the Accademia Filarmonica. In 1725 he was elected *maestro* by the Chapter of St. John Lateran, but he was already in broken health at the time of his appointment, and retired upon halfpay in August of the following year. He retained his post nominally, with Girolamo Chiti for a coadjutor, until April 1727, when he died. The celebrated Benedetto Marcello was his pupil for many years both at Venice and at Rome, and a correspondence between them, continued up to a few weeks before the death of Gasparini, testifies to the esteem in which the great scholar held his master. A professional conflict between Gasparini and A. Scarlatti, the origin of which was unknown to Baini, took the form of an exchange of cantatas, by no means a regretable method of retort between rival and disputative artists.

Gasparini wrote equally well for the church and for the stage, and Fétis gives a list of no less than thirty-two of his operas. Several of them were favourites in London in the early part of the century. He also composed several cantatas. But the work by which he is now best remembered is his treatise upon accompaniment intituled 'L'Armonico prattico al cembalo, ovvero regole, osservazioni ed avertimenti per ben suonare il basso e accompagnare sopra il cembalo, spinetta ed organo.' This work was republished so lately as 1802 at Venice, and has maintained its position in Italy even since the appearance of the clearer and better arranged treatise of Fenaroli. [E. H. P.]

GASSMANN, Florian Leopold, born May 4, 1723, at Brüx in Bohemia: in 1736 ran away from his father who wished to educate him as a merchant. By playing the harp he worked his way to Bologna, where he studied for two years under Padre Martini. He then entered the service of Count Leonardi Veneri at Venice, and his compositions were soon in general request. In 1762 he was invited to Vienna as a ballet-composer. On the death of Reutter in 1771, the Emperor Joseph II. appointed him Court Capellmeister with a salary of 800 ducats. Very soon after entering on his new office he suggested the formation of the 'Tonkünstler Societät,' a Fund for the Widows and Orphans of Vienna musicians, a society which in 1862 was reorganised under the name of the 'Haydn.' See Pohl's 'Denkschrift,' etc. (Vienna 1871). Gassmann died Jan. 21, 1774, owing to a fall from his carriage. He composed 23 Italian operas, of which two were translated into German, 'L'Amor

artigiana' by Neefe, and 'La Contessina' by Hiller. He also composed much church music, which Mozart thought more of than of his operas (Letter, Feb. 5, 1783). When at Leipsic, he said to Doles, who could not quite join in his praises, 'Papa, if you only knew all we have of his in Vienna! As soon as I get back I shall study him in earnest, and hope to learn a great deal.' Gassmann cannot be said to have exercised any special influence on the developement of musical form effected during his time by Emanuel Bach, Haydn, and Mozart. His best pupil was Salieri, who after their father's death educated Gassmann's daughters as opera-singers. [F. G.]

GASTOLDI, Giovanni Giacomo, born at Caravaggio about the middle of the 16th century; maestro di capella in Mantua, and later in Milan (1592). He was the author of 'Balletti da suonare, cantare, e ballare' (Venice 1591–5; Antwerp 1596), which are said to have served Morley as models for his 'Ballets or Fal las.' Two of them are well known to English amateurs under the names of 'Maidens fair of Mantua's city,' and 'Soldiers brave and gallant be.' Two others, 'Viver lieto voglio,' and 'A lieta vita,' are given by Burney in his History of Music. These were adopted as Hymn tunes by Lindemann in 1597 to the words 'Jesu, wollst uns weisen,' and 'In dir ist Freude' respectively (Döring, Choralkunde, 45). [F. G.]

GATES, Bernard. Second son of Bernard Gates of Westminster, Gent. Born probably in 1685; is mentioned in 1702 as one of the Children of the Chapel Royal; was made a Gentleman of the same in 1708 in place of John Howell, who died July 15, and Master of the Choristers, Michaelmas 1740, *vice* J. Church; resided in James Street, Westminster. In 1758 he retired to North Aston, Oxon, where he died, Nov. 15, 1773, aged 88. He was buried in the North Cloister at Westminster, 'near his wife and daughter.' He held the sinecure office, now abolished, of Tuner of the Regals in the King's household—see his epitaph at Aston.

His chief claim to mention is his connexion with Handel, whose 'Esther' was acted under Gates's care by the Children of the Chapel Royal at his house Feb. 23. 1732, and afterwards at the King's Theatre, Haymarket. He also sang one of the airs in the Dettingen Te Deum on its first performance. [G.]

GAUNTLETT, Henry John, eldest son of the Rev. Henry Gauntlett, was born in 1806 at Wellington, Salop. He was educated by his father, and at an early age evinced an aptitude for music, especially for playing on the organ. His father was presented to the vicarage of Olney, Bucks, and there, at the age of nine, young Gauntlett entered on the duties of his first organist appointment. In 1826 he was articled to a solicitor. During his clerkship he pursued the study of law and music with equal assiduity, and in 1827 obtained the post of organist of St. Olave's, Southwark, which he held for upwards of 20 years. In 1831 he was admitted a solicitor, and commenced practice in the City of London in partnership with a brother. About 1836, having attained a high reputation as an organist, he commenced his advocacy of a reform in organ building by the adoption of the C organ in the place of the old F and G instruments. He met with the strongest opposition, but finding a valuable auxiliary in William Hill, the organ builder (who, under his superintendence constructed the organs in St. Luke's, Cheetham, Manchester; St. Peter's, Cornhill; Ashton-under-Lyne church; Dr. Raffles' chapel, Liverpool; and St. John's, Calcutta; and reconstructed the large organs in Birmingham Town Hall, and Christ Church, Newgate Street), he attained his aim, and through his exertions the C organ was firmly settled in England. In 1836 he became organist of Christ Church, Newgate Street. In 1842 Dr. Howley, Archbishop of Canterbury, conferred on him the degree of Doctor of Music. About the same time he gave up the law and devoted himself wholly to music. In the year 1844 Gauntlett, in conjunction with Charles Child Spencer, drew attention to the subject of Gregorian music by the publication of the Hymnal for Matins and Evensong (Bell & Daldy). He took an active part in promoting the extension of choral worship, and composed many chants and anthems. With equal ardour he laboured to increase the study of the works of Handel, Bach, Beethoven, Spohr and Mendelssohn, publishing arrangements of the choral and instrumental fugues of Bach; Beethoven's choral works; Cherubini's ditto; the Overtures and Choruses in Spohr's 'Crucifixion,' etc., for the organ, with pedals. But it is as a composer and editor of psalm and hymn tunes that he will be best remembered. For upwards of 40 years he worked in that field with unwearied enthusiasm, and there was scarcely a publication of any note issued during that period in which he was not engaged as editor, assistant, or contributor. Gauntlett also appeared as a lecturer on music and as a critic and reviewer, and able articles from his pen, abounding in learning and spirit (the opinions confidently expressed), will be found in the first 6 volumes of 'The Musical World,' in 'The Morning Post,' 'The Orchestra,' and 'The Church Musician.' After quitting St. Olave's and Christ Church, Gauntlett was successively organist of a church at Kensington Park, of Union Chapel, Islington (for 13 years), and of St. Bartholomew the Great, Smithfield. He was chosen by Mendelssohn to play the organ part in his oratorio, 'Elijah,' on its production at Birmingham, Aug. 26, 1846. He died suddenly, from heart disease, Feb. 21, 1876.

Gauntlett's principal publications, besides those mentioned, were 'The Church Hymn and Tune Book' (with Rev. W. J. Blew), 1844–51; Cantus Melodici, 1845; 'The Comprehensive Tune Book' (with Kearns), 1846–7; 'The Hallelujah' (with Rev. J. J. Waite), 1848–55; 'The Congregational Psalmist' (with Dr. Allon),

1851; Carlyle's 'Manual of Psalmody,' 1860; 'Tunes, New and Old,' and Harland's 'Church Psalter and Hymnal,' 1868; 'Specimens of a Cathedral Psalter'; 'The Encyclopædia of the Chant'; 'Hymns and Glorias'; 'St. Mark's Tune Book'; 'Hymns for Little Children,' and several collections of Christmas Carols, Anthems, Songs, etc., and some organ arrangements. [W. H. H.]

GAVEAUX, Pierre, born at Beziers Aug. 1761; died insane at Charenton Feb. 5, 1825; studied composition under Beck, conductor of the theatre at Bourdeaux. There he made his début as tenor with a success which decided his future career. His voice was warm and flexible, he sang with great expression, and during an engagement in Paris in 1789 created many important parts. As a composer he produced between 1792 and 1818 no less than 35 operas, written in an easy and essentially dramatic style, natural and simple in melody, but not characterised by depth or originality. Among these may be specified 'Les deux Suisses' (1792); 'Le petit Matelot' (1795); 'Léonore ou l'amour conjugal' (1798), the same subject which Beethoven afterwards set as 'Fidelio'; 'Le Bouffe et le Tailleur' (1804), sung by Ponchard and Cinti-Damoreau as late as 1835, and played in London in 1849; and 'Monsieur Deschalumeaux' (1806), afterwards played as a pantomime. He also published a book of Italian 'Canzonette' dedicated to Garat, and another of French 'Romances.' These are forgotten, but some of his opera airs have maintained their popularity, and occupy an honourable place in 'La Clé du Caveau.' [G.C.]

GAVINIÉS, Pierre, an eminent French violin-player. According to some authorities he was born at Bourdeaux in 1728, while others give Paris and the year 1726. His instructors are equally unknown, but it is assumed that he was self-taught, forming his style chiefly after the great Italian violinists, who were then much in the habit of travelling in France. He was still a boy when he made his first successful appearance at the *Concert spirituel* in 1741, and after this to the end of his life he but rarely left Paris, where he soon came to be considered as the best living violinist, and was a great favourite in fashionable circles. Contemporary writers attribute to him all the qualities of a really great performer—wonderful execution, a great tone, spirit and feeling. His fiery temperament at one time got him into considerable trouble: he became involved in a *liaison* with a lady of the court, and on being detected had to fly from Paris, but was captured and imprisoned for a year. This experience effectually sobered him, and we are assured that later in life he was as much esteemed for his social virtues as for his artistic gifts. During his imprisonment he composed a piece which, under the name of 'Romance de Gaviniés,' for a long time enjoyed considerable popularity in France, and, according to Fétis, used to move the hearers to tears, when performed by the composer. On the foundation of the Conservatoire in 1794, Gaviniés was appointed to a professorship of the violin. He died at Paris in 1800.

In France Gaviniés is generally considered the founder of the great French school of violinists. This is true in one sense, as he was the first professor of the violin at the Conservatoire, but with such a predecessor as Leclair, the title appears at least disputable. Viotti is said to have spoken of him as the French Tartini. But, although there can be no doubt that Gaviniés did more than any one before him towards transplanting into France the true and earnest style of the great Italian school of violin-playing, it is impossible to rank him in any way with Tartini as a composer for the violin or even as a performer. His works, while not devoid of a certain pathetic dignity, do not shew an individual original style, and are in every respect inferior to Tartini's masterpieces. They are on the whole rather dry and laboured. On the other hand it must be granted that they indicate considerable advance in technical execution. His most celebrated work, 'Les vingt-quatres Matinées,' surpasses in difficulty anything ever written by Tartini, and as we are assured that Gaviniés used to play them even in his old age with the greatest perfection, we must assume him to have possessed an eminent execution. But it cannot be denied that his manner of writing for the violin, and the peculiar class of difficulties which his studies contain, show a tendency to go beyond the natural resources of the instrument—in fact, a tendency to exaggeration, such as invariably makes its appearance after a classical period in any art, and such as in the art of violin playing in particular, is represented towards the end of the last century by the masters who lived after Tartini and before Viotti. It is for this reason that Gaviniés' 'Matinées' cannot be ranked with the classical studies of Rode, Kreutzer, and Fiorillo. This however does not preclude their being both of interest and use to advanced students.

Capron, Robineau, and Le Duc *aîné*, are the best known of Gaviniés' numerous pupils. Besides the 'Matinées' he published 6 Concertos for the Violin, 2 sets of Sonatas for Violin and Bass (some of which have been recently republished by Alard and David), 3 Sonatas for Violin Solo (one of them entitled 'Le Tombeau de Gaviniés'). He also composed an opera which was played at the Comédie-Italienne in 1760. [P.D.]

GAVOTTE. A French dance, the name of which is said to be derived from the Gavots, or people of the *pays de Gap* in Dauphiné. Its original peculiarity as a *danse grave* was that the dancers lifted their feet from the ground, while in former *danses graves* they walked or shuffled —(Littré). It is in common time, of moderately quick movement, and in two parts, each of which is, as usual with the older dances, repeated. In the original form of the dance the first part consisted of four and the second of eight bars; when introduced as one of the movements of a suite, it has no fixed number of bars. The following is

the first strain of the first gavotte in Bach's Suite in D :—

The gavotte should always begin on the third beat of the bar, each part finishing, therefore, with a half-bar, which must contain a minim, and not two crotchets. Occasional exceptions may be found to the rule that the gavotte is to begin on the third crotchet, as, for instance, in that of No. 3 of Bach's 'Suites Françaises,' which commences on the first crotchet, of which, however, it should be noticed that in some editions it is termed an 'Anglaise.' In any case it is not strictly a gavotte. The same may be said of the 'gavotte' in Gluck's 'Orphée,' which begins on the fourth beat of the bar, and should therefore rather have been marked 'Tempo di Gavotta.' A second gavotte frequently succeeds the first as a 'trio,' in the modern sense of that term. This second gavotte is either similar in construction to the first, as in Bach's Suite in B minor ('Französische Ouverture'), or is a MUSETTE, i e. founded on a 'drone-bass,' as in the third and sixth of Bach's 'Suites Anglaises.' The position of the gavotte in the suite is not invariable, but it usually follows the sarabande, though occasionally (as in Bach's Suite in B minor above referred to), it precedes it. [E. P.]

GAWLER, an organist in London in the early part of the present century, published a collection of psalm tunes with interludes, under the title of 'Harmonia Sacra'; 'Dr. Watts's Divine Psalms'; 'Lessons for the Harpsichord,' and two sets of 'Voluntaries for the Organ.' [W. H. H.]

GAWTHORN, NATHANIEL, clerk at the Friday Lecture in East Cheap, published in 1730 a collection of psalm tunes in 4 parts under the title of 'Harmonia Perfecta,' containing also some hymns and anthems, and an Introduction to Psalmody. [W. H. H.]

GAZZA LADRA, LA (the thieving magpie). A comic opera in two acts; libretto by Gherardini; music by Rossini; produced at La Scala, Milan, in the Spring of 1817, in London at the King's Theatre March 10, 1821, and in Paris Sept. 18. In English (adapted by Bishop) as 'Ninetta, or, the Maid of Palaiseau,' at Covent Garden, Feb. 4, 1830. [G.]

GAZZANIGA, GIUSEPPE, one of the most celebrated opera composers of his time, born at Verona, Oct. 1743; pupil of Porpora, both in Venice and at San Onofrio in Naples. He also studied under Piccinni. Through Sacchini's influence his first opera 'Il finto cieco' was performed in Vienna (1770). Among his many operas may be mentioned 'Il convietato di pietro,' the forerunner of 'Don Giovanni,' which had an extraordinary success in Venice (1787), Ferrara, Rome, Bergamo, and London, where it was performed repeatedly. Gazzaniga was afterwards maestro di capella at Cremona, where he devoted himself entirely to church music. [F.G.]

GEBAUER, FRANZ XAVER, born in 1784 at Eckersdorf, Glatz, Prussian Silesia, received his early musical education from his father, the village schoolmaster. In 1804 he became organist at Frankenstein; and in 1810 went to Vienna, where he soon became known for his extraordinary execution on the Jews-harp, and lived by giving excellent pianoforte lessons, and playing the cello. In 1816 he was appointed Chor-director of the church of St. Augustin, and there, thanks to his indefatigable efforts, the larger works of the great masters were satisfactorily performed. He was also one of the earliest and most active members of the 'Gesellschaft der Musikfreunde,' founded in 1813. In 1819, through his endeavours, were started the Spirituel-Concerte which continued in existence until 1848, and into the programmes of which none but sterling works were admitted. [See SPIRITUEL CONCERTE.] Gebauer was the first conductor, but did not long enjoy the fruit of his labours. In Oct. 1822 he returned from a journey to Switzerland seriously ill, and died in Vienna on the 13th Dec., sincerely regretted as a sterling musician and an upright man. He published a few Lieder, and left a small number of choral compositions in MS. He was intimate with Beethoven, who in a note preserved by Seyfried ('Beethovens Studien,' Anh. 36, and Nohl's Briefe, No. 234), puns upon his name in his favourite style, calling him 'Geh' Bauer' and 'der Bauer.' [C.F.P.]

GEDACKT-WORK (i.e. *gedeckt*). All the Flue-stops of an Organ composed of pipes that are entirely covered or closed in at the top are members of the 'Gedackt' or Covered-work. To this class therefore belong the Sub-Bourdon, 32; Bourdon, 16; Stopped Diapason, 8; and Stopped Flute, 4 feet-tone. When made to a 'small scale,' and voiced so as to produce a sweet tone, the adjective 'Lieblich' is prefixed, as Lieblich Bourdon, 16, Lieblich Gedackt, 8, Lieblich Flöte, 4 feet-tone. Large stopped pipes are generally made of wood; the smaller ones either of wood or metal. Covered Stops were first made in Germany, in the early part of the 16th century. [E.J.H.]

GEIGEN-PRINCIPAL, *i.e.* Violin Diapason. An organ stop of 8 feet or unison pitch; crisp in tone, and much resembling the violin in quality. A 'violl and violin' stop originally formed one of the features in the choir organ of the instrument in the Temple Church, built by Father Smith in 1688; but seems to have been removed shortly afterwards to make room for an additional reed stop. The Geigen-principal was first brought under notice in England in recent times by Herr Schulze, who introduced *two*, one of 8 feet and another of 4, into the admirable little organ he sent to the Great Exhibition of

1851. The stop was subsequently adopted by the English organ-builder, Mr. Lewis, who has made several excellent specimens of it. [E.J.H.]

GELINEK, Joseph, secular priest, composer of variations for pianoforte, born Dec. 3, 1758, at Selcz in Bohemia, where his father was schoolmaster. He was well-grounded in music at home, and on going to Prague to complete his philosophical studies took lessons from Segert in composition and organ-playing. In 1783 he became a divinity student at the General-Seminar, the orchestra of which at that time executed standard works so well as to elicit praise from Mozart himself when in Prague. Mozart also applauded Gelinek's pianoforte playing, and encouraged him to persevere. In 1786 he was ordained priest, and became domestic chaplain and pianoforte teacher to Prince Joseph Kinsky, who settled an income upon him for life, and took him to Vienna, where he studied with Albrechtsberger. He then accompanied Prince Poniatowsky to Rome, with the view to obtain further instruction, but illness obliged him to return to Vienna. There he became the favourite pianoforte teacher of the nobility, and was liberally paid. In 1795 he entered Prince Esterhazy's household as chaplain and music master, and remained there till his death, which took place in Vienna April 13, 1825. For Gelinek's relations with Beethoven see p. 168*a*; and Czerny in Pohl's 'Jahresbericht des Conservatoriums in Wien,' 1869–70.

Gelinek composed with ease and rapidity; both he and his publishers made large profits from his works, the variations in the fashionable style of the day especially having a ready sale. Of these alone there is a thematic catalogue (Offenbach, Andre) containing 98, with spaces for more. The monotony which was one of their weak points is well hit in Weber's epigram :—

'An den berühmten Variationen-Schmidt Gelinek.

Kein Thema in der Welt verschonte dein Genie,
Das simpelste allein—Dich selbst—variirst Du nie.'

Although at that time the rage, they are shallow and superficial; and like his fantasias, rondos, marches, dance-music and arrangements, his few sonatas, songs, etc. are all now forgotten. Notwithstanding considerable losses, Gelinek left 42,000 gulden (about £4000) among his poor relations. [C.F.P.]

GEMINIANI, Francesco, an eminent violin-player and composer, was born at Lucca in 1680. His first teacher on the violin was Carlo Ambrogio Lonati, surnamed 'il Gobbo,' at Milan. He afterwards studied under Corelli at Rome, and is said to have had instruction in composition from Alessandro Scarlatti. Geminiani must be considered one of the foremost representatives of the school of Corelli, however different, owing to the peculiarity of his character and talent, he proved himself to be as a performer and composer from his great master. While classical beauty and imperturbable dignity were the main characteristics of Corelli's style, Geminiani's unbounded vivacity of temperament shewed itself in his performances, which contemporary critics invariably describe as eccentric. Tartini is said to have spoken of him as 'il furibundo Geminiani.' This easily accounts for the fact that, however great his success as a Solo-player, he failed as a leader and conductor, from want of the necessary calmness and control. Burney relates, on the authority of Barbella, that he lost the post of leader of the opera-band at Naples because 'none of the performers were able to follow him in his tempo rubato and other unexpected accelerations and relaxations of measure,' and that 'after this discovery he was never trusted with a better part than tenor during his residence in that city.'

In 1714 he came to England, and quickly gained a great reputation as a virtuoso, although he appears to have but rarely played in public, and to have supported himself by teaching and playing in the houses of the nobility. When invited to play at a court-concert, he only consented under the condition that Handel should accompany him. If nevertheless he failed to gain an established and secure position in life, this again is attributable to the peculiarity and eccentricity of his character, which did not allow him to make the best of his opportunities or to pursue any definite plan of life. While he made but rare use of his really great talent as a performer, he spent much time in writing theoretical works of but doubtful value. He also indulged in a foolish passion for dealing in pictures, without, we are assured, having much knowledge of the subject. This at one time involved him in difficulties and brought him even into prison, from which he was only extricated by Lord Essex, his friend and pupil. This same nobleman procured for him the post of conductor of the Viceroy's band at Dublin. It is supposed that Horace Walpole objected to this appointment on account of Geminiani being a Roman Catholic. At all events it was not Geminiani, but Dubourg, his pupil, who went to Dublin.

In 1748 he made a journey to Paris, where he remained till 1755. Nothing however is known about his doings there, except that he brought out a new edition of his Solo-Sonatas. From Paris he returned to London, and he died in 1761 at Dublin, where he was visiting Dubourg.

Geminiani and Veracini (see that name), coming at about the same time to England, found the art of violin-playing in every respect in its infancy. Corelli's Solos were considered to afford almost insurmountable difficulties of execution. Now Geminiani not only played these, but in his own compositions shows considerable progress in the technique of the violin, by freely employing the shift, and by frequent use of double-stops. Burney naïvely enough assures his readers that some of Geminiani's Sonatas were too difficult to be played by any one. His published compositions —Sonatas and Concertos for the violin—show him to have been a clever musician, but, with all his impetuosity, wanting in originality and individuality. His slow movements are more modern in feeling than most of Corelli's, bearing a certain likeness to Tartini's style, though without ever

equalling the best works of that great master. His Allegros have a more developed and freer form than those of Corelli, but it is gross exaggeration of Burney, to describe them as eccentric and rhapsodic.

The most valuable contribution however which he has made to the literature of the instrument is his 'Art of Playing the Violin. London, 1740.' This book, written in English, was the very first of its kind ever published in any country; six years earlier than Leopold Mozart's Violin-School. It has the great merit of handing down to posterity the principles of the art of playing the violin, as they were finally established by Corelli. The rules which Geminiani gives for holding the violin and bow, the management of the left hand and the right arm, are the same as are recognized in our days. In one particular point he even appears to have been in advance of his time, since he recommends the holding of the violin on the left hand side of the tail-piece—a practice now universally accepted and indispensable for a higher development of the technique—but, strange as it seems, not adopted either by Leopold Mozart or by the masters of the German school until the beginning of the present century.

His other theoretical works—a 'Treatise on Memory,' a 'Treatise on Good Taste,' 'The Art of Playing the Guitar,' 'The Art of Accompaniment'—are of little value, although they appeared not only in English, but in Italian, French, German, and Dutch.

Of original compositions he published the following:—XII Solos, op. 1. London 1716; Six Concertos in seven parts, op. 2. London 1732, and Paris 1755, in score; 6 Concertos, op. 3, London and Paris 1775; XII Solos, op. 4, London 1739; 6 Solos for Violoncello, op. 5 (these are arrangements from the violin-solos); 6 Concertos, op. 6. London 1741; Six Concertos in 8 parts, op. 7; XII Sonatas for Violin, op. 11, London 1758; XII Trios and VI Trios, the latter arrangements of op. 1; Lessons for the Harpsichord, London. He also made and published in London an arrangement of Corelli's Solos, op. 5, as 'Concerti grossi.' [P.D.]

GEMSHORN (i. e. Chamois horn), an organ-stop 8, 4, or 2 feet in length, the pipes of which, generally of metal, are taper shaped, being only about one-third the size at the top that they are at the mouth, with a tone somewhat lighter than that of a cylindrical stop of the same scale at the mouth; and very musical. It was first introduced here by Father Smith, who placed one in the choir organ at the Temple. It passed out of sight for many years; but was reintroduced by the late Mr. William Hill, and has remained in great favour ever since. [E.J.H.]

GENERALI, Pietro, born Oct. 4, 1783, at Masserano, near Vercelli. His real name was Mercandetti, but his father becoming bankrupt changed his name and removed to Rome. Pietro studied music under Giovanni Massi, a pupil of Durante, and soon wrote masses and church music. In 1800 he produced his first opera, 'Gli Amanti ridicoli,' after which he travelled to Southern Italy, and coming back to Rome in 1801 composed a cantata, 'Roma Liberata,' and two operas, 'Il Duca Nottolone' and 'La Villana al cimento.' These were followed by 'Le Gelosie di Giorgio' (Bologna 1802); 'Pamela nubile' and 'La Calzolaja' (Venice 1803); 'Misantropia e pentimento,' after a play of Kotzebue's; 'Gli Effetti della somiglianza' (ibid 1805); and 'Don Chisciotto' (Milan 1805). These are for the most part *opere buffe*; and an attempt at opera *semi-seria*, 'Orgoglio e Umiliazione' (Venice), was a failure. In 1807 he wrote 'L'Idolo Cinese' for San Carlo, and 'Lo Sposo in Bersaglio' for Florence. Many other comic operas were well received in Venice, especially 'Adelina,' a farce, 'La Moglie di tre mariti,' and his *chef-d'œuvre* 'I Baccanali di Roma' (Venice 1815). In the meantime Rossini had come to the front, and Generali's popularity suffered. After several doubtful successes he withdrew to Novara, and accepted the post of maestro di capella to the cathedral. In his retirement he studied Rossini's style, appropriating as much of it as he could; and in 1827 reappeared, first at Trieste and then at Venice, where his 'Francesca di Rimini' (Dec. 26, 1829) was a total failure. He returned to Novara, and died there Nov. 3, 1832. His operas number in all more than 45. Generali's reputation, says Fétis, rests on his having been the first to employ certain harmonies and modulations of which Rossini took advantage. In fact he was the true precursor of Rossini, but the latter possessed genius, while Generali had only talent. An 'Elogio' of him by C. Piccoli was published at Novara in 1833. [F.G.]

GENET, Eleazar, also called Carpentras, after the French town in which he was born, was priest, singer, and composer, attached to the papal court in the time of Leo X. He was made a bishop in 1518, and was soon afterwards sent by the Pope on a mission to Avignon, where he seems to have spent the rest of his life. He once revisited Rome, and during his stay there his 'Lamentations' for Holy Week were performed by his former colleagues. Struck by many defects, he made considerable alterations in his work, had a magnificent copy made, which is still preserved in the Pontifical Chapel, and wrote a dedication to Clement VII, who was Pope at the time. Of detached pieces by Genet in the various collections of the time, we know very few. Two motets from the 1st and 3rd books of the 'Motetti della Corona' (Petrucci, Fossombrone, 1514), 2 psalms from the 'Psalmorum Selectorum Tom. II.' (Petreius, Nuremberg 1539), and a few two-part motets printed by Gardane in 1543, a slender legacy, if in truth these had been all the works—and they were very nearly being all—that were to come to us; for Genet's position and the powerful patronage he enjoyed made him independent of the usual collections and publishers, and enabled him to bring out his works in an exceptional way, which almost resulted in their being lost to posterity. It was only a few years ago that a copy, the only one

known at present, of 4 splendid volumes, printed by De Channay for Genet at Avignon, was found in the Imperial Library at Vienna. These books are remarkable for being the first to introduce Briard's new types, in which the notes are round instead of square and diamond shaped, and, what is much more important, ligatures are abandoned, and the complicated system in which the same notes have different meanings at different times gives place to a simple method, such as we use at present, in which the notes bear at all times a fixed ratio to each other. This improvement, first introduced in the publication of Genet's works, may, we think, be fairly attributed to his suggestion. Of the 4 volumes the 1st contains 5 Masses—'Se mieulx ne vient,' 'A l'ombre d'un buissonet,' 'Le cœur fut mien,' 'Forseulement,' and 'Encore iray je jouer.' The 2nd volume contains Hymns for the principal church festivals of the year, the 3rd, Lamentations, and the 4th a collection of Magnificats. The composer, who cared so little for a wide popularity in his lifetime, and wrote with the learned musicians of the Papal Chapel in his mind's eye rather than the general public, who scorned the popular editions and published his works for a chosen few, does not belie his character in the works themselves. We have in them music that appeals to serious and learned musicians alone. Solemn and dignified, the bishop-musician writes as if from his episcopal throne, unbending and severe in style, but appealing not in vain to the sympathy of his Roman colleagues, who indeed valued so highly and cherished so long the works he gave them, that 50 years after his death nothing less than the special command of Pope Sixtus IV could shake their firm adherence to the 'Lamentations' of Genet or cause them to recognise in place of them those of the popular Palestrina. Much of Genet's music was written in the short intervals of comparative health allowed him by an agonising complaint which attacked him in the ears and brain, was beyond the experience of his physicians, and embittered the last years of his life. [J.R.S.B.]

GERBER, Heinrich Nicolaus, born 1702 in the principality of Schwarzburg; son of a peasant, studied at the University of Leipzig, where his love of music found encouragement in the teaching and conversation of Sebastian Bach; in 1728 he was organist at Heringen, and 1731 court organist at Sondershausen. Here for the first time he felt himself safe, as, on account of his extraordinary height, he had been constantly pursued by the recruiting officers of Frederic William I. He composed much for clavier, organ, and harp; a complete Choralbuch, with figured basses; and variations on chorales, long and widely used. He also made musical instruments, and planned many improvements and new inventions. Among others a kind of rebeck, harpsichord-shape, with a compass of 4 octaves; the keys liberated wooden balls which struck on bars of wood, and thus produced the notes. From 1749 Gerber was also court-secretary. He died Aug. 6, 1775.

His son Ernst Ludwig, was born at Sondershausen Sept. 29, 1746; learned singing and clavier from his father, and studied music from an early age. In 1765 he went to the University of Leipzig, but returned home in order to assist his father in his office, and succeeded him on his death. He then entered on those labours which finally conducted him to an end he himself scarcely contemplated, and by which he has earned the gratitude of all lovers of music. His love of musical literature suggested to him the idea of making a collection of portraits of musicians, for which he wrote biographies, mainly on the authority of Walther's Lexicon (1732). As Walther was at that time out of date, he procured the necessary additions, obtained biographical sketches of living musicians, took journeys, and tried to fill up the gaps by consulting all the books then in existence on the subject. Thus the idea suggested itself of adapting Walther's work to the wants of the time, and of writing a completely new work of his own, which eventually became the 'Historisch biographische Lexikon der Tonkünstler' (2 vols, Leipzig, Breitkopf, 1790 & 92) translated into French by Choron (1810, 11). While writing musical articles and reviews for various periodicals (Erfurter Gelehrten Zeitung; Leipziger Allg. Musik. Zeitung from 1798, etc.; Becker's 'Literatur der Musik' contains a list of his scattered articles) he received from all quarters corrections and information of all kinds, which enabled him, or rather made it his duty, to prepare an enlarged edition. Accordingly his 'Neues hist. biogr. Lexicon der Tonkünstler' appeared in 4 vols. with 5 appendices (Leipzig, Kühnel, 1812, 14). This new edition did not supersede the former one, to which it often refers the reader; but rather completed it. Gerber took pains to keep up with the times, recorded events for after use, was continually making additions to his collection of books and music, and composed industriously pianoforte sonatas and organ preludes. Hoping to keep together the collection he had made at the cost of so much labour and pains, he offered it for sale to the Gesellschaft der Musikfreunde in Vienna, with the solitary stipulation that he should retain it during his own life. The price was fixed, and the negotiation completed in January 1815, but he still continued his additions, encouraged doubtless by the knowledge that his treasures would be in safe keeping, in a city so famed for its musical tastes. He was still court secretary at Sondershausen when he died, June 30, 1819, in universal respect; leaving behind him the reputation of one who, with singular disinterestedness and out of a true love for music, had devoted the energies of his whole life to a single end. His Lexicon forms the foundation of all future undertakings of the same kind; and if new Dictionaries are to satisfy the wants of the age to the same extent that his did, their authors must possess industry as persevering, knowledge as eclectic, and a love of music as devoted, as that which inspired Gerber. [C.F.P.]

GERBERT von Hornau, Martin, an emi-

nent writer on the history of music, born Aug. 12, 1720, at Horb on the Neckar. He received a thorough literary education, including music, at Ludwigsburg. In 1736 he entered the Benedictine monastery of St. Blaise in the Black Forest, was ordained priest in 1744, and appointed Prince-Abbot Oct. 15, 1764. Historical research, especially in music, was his favourite pursuit, and a taste for this he endeavoured to infuse into the convent. The library afforded him ample materials, and much valuable matter hitherto unused. But this was not enough. Between the years 1759–65 he travelled through Germany, France, and Italy, making important discoveries, and establishing relations with various learned societies. His acquaintance with Padre Martini at Bologna was of special service to him. Their objects were closely connected—Gerbert's work being a history of Church music, Martini's one of music in general. In 1762 Gerbert published his prospectus, and invited contributions, which were furnished him in abundance. The first volume was nearly complete when a fire at the monastery in 1768 destroyed all the materials which had been collected; in 1774, however, the complete work appeared at St. Blaise, in 2 vols. 4to, with 40 engravings, under the title 'De cantu et musica sacra a prima ecclesiae aetate usque ad praesens tempus'; a book which has ever since formed the foundation of all musical scholarship, although naturally requiring much correction at the present day. A description of it appears in Forkel's 'Geschichte der Musik,' which without Gerbert's work would possibly never have been written, or would at any rate have been published later and in a far less complete form. Ten years after, in 1784, appeared Gerbert's second great work 'Scriptores ecclesiastici de musica sacra potissimum,' 3 vols. also printed at St. Blaise; a collection of treatises by the most important writers on music, recently continued by Coussemaker. Three more works, also printed at St. Blaise, deserve special mention, 'Iter alemannicum, accedit italicum et gallicum' (1765; 2nd ed. 1773; German ed. by Kochler, Ulm 1767), which contains the account of his travels, and abounds in interesting particulars; 'Vetus liturgia alemannica' (2 vols, 1776); and 'Monumenta veteris liturgiae alemannica' (2 vols, 1777). He also made the Latin translation of 'Opusculum theodiseum de Musica,' a treatise in 4 chapters written in old German by Notker (Labes) a monk of St. Gall in the 10th century (see Becker's 'Literatur der Musik,' p. 68). His other writings are mainly theological. Some offertories of his composition were published at Augsburg.

Gerbert died May 13, 1793. He realised the ideal of virtue and industry in his illustrious order; his gentle character and engaging manners secured the friendship of all who came in contact with him. Bonndorf (4 leagues from St. Blaise, and the chief town of the principality) is indebted to him for a hospital and house of correction, over the entrance of which is the inscription 'Dedicated by Martin II. to the poor, and to the improvement of mankind.' He also built the fine church of the Convent (after the model of the Pantheon at Rome), and founded and endowed an orphanage for the 5 surrounding districts. The peasants of the neighbourhood, of their own accord, erected his statue in the market-place of Bonndorf, a most unusual tribute of respect. His memory still lives in the district. Carl Ferdinand Schmalholz, the able musical director of the Cathedral at Constance, possesses an excellent half-length oil picture of Gerbert. [C.F.P.]

GERMAN SIXTH. The third of the three varieties of sixth called in the old books French, Italian, and German sixths. It is the chord of the Augmented or Extreme Sixth when accompanied by the major third and fifth of its bass. [C.H.H.P.]

GERO, Jhan, commonly known as Maistre Jan, Jhan, or Jehan, and styled 'Joannes Gallus' in the title of one of his publications, was probably a native of France or Belgium. His earliest known work is a motet, 'Benignissime Domine Jesu,' in the 'Motetti della Corona' (Petrucci, Fossombrone 1519), so we may assume that he was born towards the close of the 15th century. He was chapel-master of the cathedral at Orvieto, and afterwards held a similar position at the court of Hercules II, Duke of Ferrara, and his successor Alfonso. Gero was a most voluminous composer of motets and madrigals. For the former, like Josquin and Lassus, he made choice of most important subjects, setting to music the ten commandments, the conversion of St. Paul, and parables from the New Testament. As a madrigal composer he was very successful, and enjoyed a lasting popularity. In a collection of madrigals for 3 voices printed by Gardane in 1597 (of which the bass part is in the British Museum) 20 numbers, more than a third of the whole, are by Gero. Eitner's 'Bibliographie der Musik-Sammelwerke' (Berlin, 1877) gives a list of more than 100 of Gero's motets and madrigals. Of these 32 appear in the 'Trium vocum cantiones centum' (Nuremburg, Petreius, 1541), 14 in the Second Book of Madrigals (Venice, Gardane, 1543), and 9 in the 'Madrigals for 3 Voices' (Venice, Gardane, 1561). The rest appear in smaller numbers in various collections printed between 1519 and 1590. [J.R.S.B.]

GERNSHEIM, Friedrich, eminent player, composer, and conductor, born of Hebrew parents at Worms July 17, 1839. He received his first instruction in music from his mother, an able pianiste, and was then put successively into the hands of Liebe, Pauer, and Rozenheim. He also learned the violin, and under Hauff the theory of music. His ability might have tempted him to become a virtuoso, but he fortunately preferred a different path, and at the Conservatorium of Leipsic, under Moscheles, Hauptmann, Rietz, and Richter, during the years 1852–5 underwent a thorough musical education. He followed

this up by a residence in Paris, where he was much esteemed as a teacher and player. Since then he has been successively at Saarbruck (1861); Cologne, as Professor of Pianoforte, Counterpoint, and Fugue (1865); Rotterdam, as conductor of the 'Eruditio Musica,' and of the Theatre (1874). His works consist of a Symphony, an Overture, a P.F. Concerto, 3 String Quartets, 2 P.F. ditto, several small works for Chorus and Orchestra, Songs, etc. His name is now well known in England, his trio for P. F. and Strings in F (op. 28) having been repeatedly given at the Popular Concerts, and a Quartet for ditto (op. 6) once, and other works at Chas. Halle's and other concerts. [G.]

GESELLSCHAFT DER MUSIKFREUNDE at Vienna. This institution, now of world-wide celebrity, was suggested in 1812, and founded in 1813, mainly through Dr. Joseph von Sonnleithner, after two great performances of Handel's 'Alexander's Feast,' by all the first artists of Vienna, in the Imperial Riding-school, on Nov. 29 and Dec. 3, 1812. In 1814 the statutes received the Imperial sanction, a president (Count Apponyi) and board of directors were appointed, the formation of a musical library and museum decided upon, and four annual subscription-concerts announced. These took place in the Redoutensaal—the first (Dec. 3, 1815) in the Small Hall, the others in the large one. The 'Musikfeste' (oratorios only, with 1000 performers) were repeated in the Riding-school every year until 1847, when Mendelssohn would have conducted his 'Elijah,' but for his death a few days before the date fixed for the performance. Since 1859 two extra concerts have been given every year, besides the original four. For some years past the number of performers has been about 80 in the orchestra, and 300 to 350 in the chorus; the latter form the 'Singverein,' founded in 1858. The 'Orchesterverein,' established in 1860, gives a few soirées annually. Soirées, with miscellaneous programmes, were held regularly from 1818 to 1840. At the four general concerts all masters worthy of note have been and are still represented. Beethoven himself was invited to write an oratorio for the Society, but was unfortunately at the time too busy with other works (the Mass in D, etc.) to comply with the request. The Society has twice had a well-known patron of music at its head—the Archduke and Cardinal Archbishop Rudolf from 1814 to 1831, and the Archduke Anton from 1831 to 1835. Down to 1848 the concerts were conducted by the best musicians among the members in turn; but in 1851 Hellmesberger was appointed as professional conductor. His successors were—Herbeck in 1859, Rubinstein in 1871, Brahms in 1872, and Herbeck again in 1875. Herbeck died Oct. 28, 1877, and Hellmesberger is discharging the duties of the office in the interim (1878). The formation of the 'Singverein' under Herbeck added greatly to the interest of the concerts. Besides such works as Beethoven's Mass in D, and Bach's Passion-music (both St. Matthew and St. John) several of Schubert's works —'Der häusliche Krieg,' 'Lazarus,' the B-minor Symphony, etc.—have been produced.

The possessions of the Society in works of art have gradually increased, and are now of enormous extent. The library, the foundation of which was formed by Gerber's valuable collection, acquired in 1819, now contains nearly 4000 printed vols. and about 40,000 numbers of music, printed or manuscript. [GERBER.] Among the latter are many valuable autographs and literary curiosities, including Mozart's P. F. concerto in D minor, a quintet (1768), his last cantata (Nov. 1791); Schubert's 9th Symphony, Masses in A flat and G, the opera 'Alfons und Estrella,' the Singspiele 'die Zwillingsbrüder,' and 'der vierjährige Posten,' 4 stringed quatuors, and many songs; Haydn's 'Ten Commandments,' Mass in B flat, a great cantata (1768), six stringed quatuors (1771); Beethoven's first violin concerto (a fragment), many songs, the sonata op. 81 (first part), a quantity of sketches, the Eroica (a copy, revised by Beethoven); choruses by Gluck and Handel, and other treasures. The museum includes a large collection of pictures and engravings of celebrated musicians, and a collection of ancient musical instruments, medals, busts, etc. In 1830 the Society built a house of its own (Tuchlauben), but having far outgrown the accommodation there, removed in 1870 to the present large building 'an der Wien,' where the concerts are now held.

The 'Conservatorium,' founded by the Society in 1817, and still in connection with it, has grown to great importance from very small beginnings. It includes instruction in every branch which a pupil can possibly require. In 1870 an opera school was opened, which holds operatic performances. To this was added in 1874 a dramatic school, which gives theatrical representations. At present (1878) the Institution is attended by over 700 pupils, who receive instruction from 56 professors. Hellmesberger was appointed professional director in 1851, and has continued at the post ever since. Amongst the innumerable artists who have been educated there we may mention Ernst, Joachim, Goldmark, Staudigl, and Hans Richter, as representatives of a number too large for our space. [C.F.P.]

GEVAËRT, FRANÇOIS AUGUSTE, Director of the Brussels Conservatoire, born July 31, 1828, at Huysse, a village near Oudenarde. His father, a baker, wished to bring him up to his own trade, but his great musical ability becoming apparent, he was sent in 1841 to the Conservatoire at Ghent, where he studied under Sommère and Mengal. He was then appointed organist of the Jesuits' Church, and in 1846 a Christmas cantata of his composition was performed in Ghent. In June 1847 his Psalm 'Super flumina' was performed at the festival of the 'Zangverband'; and Spohr, who was present, congratulated the young composer. In the May previous he had won the first prize for composition at the national competition in Brussels, but was allowed to postpone his foreign tour for two years, during which he produced in Ghent his first opera,

'Hughes de Somerghem' (March 23, 1848), followed by 'La Comédie à la ville,' a decided step in advance. In 1849 he started on his tour, and after a short stay in Paris proceeded to Spain, where he composed an orchestral fantasia 'Sobre motivos españoles,' which is said to be still popular there. His reports on Spanish music, regularly forwarded to the 'Ministre de l'Intérieur,' were printed in the bulletin of the Académie of Brussels for 1851. From Spain he went to Italy, and returning through Germany reached Ghent in the spring of 1852. On Nov. 27 of that year he produced 'Georgette' (1 act) at the Théâtre Lyrique in Paris; and in Oct. 1854 'Le Billet de Marguerite,' in 3 acts, libretto by Leuven and Brunswick—both with extraordinary success. 'La Lavandière de Santarem' (Oct. 28, 1855), however, was a fiasco. Gevaërt received the order of Leopold for his cantata 'De nationale verjaerdag,' composed in honour of the 25th anniversary of King Leopold's reign. 'Quentin Durward' (March 25, 1858), 'Chateau Trompette' (1860), and 'Le Capitaine Henriot' (Dec. 29, 1864), were all successes at the Opéra Comique in Paris. So also was 'Les Deux Amours,' opéra comique at the Theatre of Baden-Baden, 1861. In 1867 he was appointed 'Chef de chant' at the Académie de Musique, Paris, a post resigned by Halévy in 1845. This post Gevaërt retained till the Opéra in the Rue Le Peletier was closed (Sept. 1870) on account of the war. From that time he devoted his attention to the history of music, and in 1875 brought out the first part of his 'Histoire et Théorie de la musique dans l'Antiquité' (Henzel, Paris, 1 vol. 8vo.), a work remarkable for much new matter, the result of careful and original research. This had been preceded by his 'Leerboek van den Gregoriaenschen zang' (Ghent 1856), his 'Traité d'instrumentation' (1863), and 'Les Gloires d'Italie' (Paris 1868), a collection of secular vocal music by Italian composers of the 17th and 18th centuries, with introduction and biographies, etc. In 1871 he succeeded Fétis as director of the Conservatoire at Brussels; a post which gave scope for his remarkable powers of organisation. One of his reforms consisted in placing the singing-classes under the annual inspection of some celebrated singer. Faure was the first engaged. In 1873 Gevaërt was elected a member of the Académie des Beaux Arts in place of Mercadante; an appointment hailed with satisfaction in France. Gevaërt is incontestably a musician of a very high order; and his fame rests on the solid foundation of a thoroughly good early education.

We embrace the opportunity of giving some notice of the Brussels Conservatoire which was omitted before.

The CONSERVATOIRE DE MUSIQUE ET DE DECLAMATION, established Feb. 13, 1832, by an order in council, is an offshoot of the Ecole royale de Musique founded in 1823. By another order in Council, April 15, 1833, the directorship of the new institution was conferred on Mons. F. J. Fétis, who continued in office till his death (March 25, 1871), and was succeeded by M. Gevaërt. Under his direction the institution steadily increased in importance. Its annual income, which amounted at first to only 8000 francs, has been augmented by endowments from the government, city, and province, to 108,040 francs (£4320) in 1870, and it has now three times outgrown its accommodation. In 1835 it removed to an hotel in the Rue de Bodenbroeck, in 1847 to the ancient Hotel de Croy in the Petit Sablon, and on Feb. 12, 1876, to the present Conservatoire, in the continuation of the Rue de la Régence, which was inaugurated by the King and Queen. The last enlargement is a proof of the popularity and influence of the present director. There are about 350 pupils in attendance, distributed as follows:—solfeggio proper, 3 superior classes and 4 preparatory; singing, 3 classes; organ and canto fermo, 1; pianoforte, 3 preparatory and 2 superior; violin, 3; viola; violoncello; double bass; flute; oboe; clarinet; bassoon; saxophone; horn; trumpet and cornet à pistons; trombone; bugle and cornet à pistons; orchestral ensemble; string quartet; chamber music; composition; counterpoint; harmony, theoretical and practical—1 class each; declamation, 2 classes; Italian declamation, and dancing and deportment, 1 class each. Among the professors we will mention by name—MM. Gevaërt (composition), J. Dupont (harmony), Kufferath (counterpoint), Mailly (organ), Auguste Dupont and Brassin (pianoforte), Colyns and Wieniawski (violin), Warnots (singing), Joseph Servais (cello), Dumon (flute), Poncelet (clarinet), Merck (horn), Duhem (trumpet), and Van Hoesen (bugle). Further details may be obtained from the 'Annuaire du Conservatoire royal de Musique de Bruxelles,' of which the first number was published in 1877. We need only add that, like the Paris Conservatoire, on which it was modelled, the institution has a library and museum, to which the upper storey of the building is devoted. According to the catalogue of 1870 the library then contained nearly 5000 volumes; M. Victor Mahillon is preparing a catalogue of the instruments in the museum. [G.C.]

GEWANDHAUS CONCERTS. So called from their being held in the Hall of the Gewandhaus, the ancient armoury of the city of Leipzig. They date from the time when Bach was Cantor of the Thomas-schule (1723–50), and the original title was 'das grosse Concert.' The first performances were held in a private house in 1743; the conductor was Doles, afterwards Cantor of the Thomas-schule (1756–89), and the orchestra consisted of 16 performers. They were interrupted by the Seven Years War, but resumed on its termination in 1763, under the direction of J. A. Hiller, who conducted them at his own risk, and gave them the title of 'Liebhaberconcerte.' The orchestra was increased to 30, and regular performances held down to Easter 1778. After a pause of three years the concerts were resumed, and located in the Gewandhaus, to which a hall for balls and concerts had lately been added.

The credit of this change is due to Bürgermeister Karl Wilhelm Müller, who has a right to be considered as the founder of the institution in its present form. He and eleven of his friends constituted themselves a board of directors, appointed J. A. Hiller as conductor, and opened a subscription list for 24 concerts. The first concert in the new rooms took place on Sept. 29, 1781; the first regular subscription concert on Nov. 25. At present there are 20 winter-concerts and 2 benefit-concerts, one for the orchestra pension-fund, the other for the poor. The programmes are miscellaneous—orchestral pieces, instrumental and vocal solos, and choruses. Since 1809 eight soirées devoted to chamber-music have also been given. The orchestra now numbers about 70 performers; Karl Reinecke is the conductor; and there are 12 directors. The most brilliant period of the Gewandhaus Concerts was during Mendelssohn's conductorship.

The names of the conductors are as follows:—Johann Friedrich Doles (1743-44); Johann Adam Hiller (1763–85); Johann Gottfried Schicht (1785–1810); Johann Philipp Christian Schulz (1810–27); Christian August Pohlenz (1827–35); Felix Mendelssohn Bartholdy (1835–43); Ferdinand Hiller (1843–44); Niels W. Gade (1844–48); Julius Rietz (1848-60); Karl Reinecke (1860). [C. F. P.]

GHAZEL. A short form of Persian poetry in which the rhyme of the two first lines is repeated in every alternate line throughout the piece. The name has been adopted by F. Hiller for a Pianoforte piece (Op. 54, 130) in which a phrase recurs occasionally as a *refrain*. [G.]

GHEYN, VAN DEN. A Flemish family of bell founders, who originally belonged to the town of Malines, and afterwards spread to Saint Trond, Tirlemont, Nivelles, and Louvain. Their names are found on bells in the chimes of Malines and Louvain with various dates ranging from 1516 to 1757, that of the second great bell of the church of St. Rombaud at Malines. The present representative of the house is André Louis van Aerschot, aîné, Rue de Namur, Louvain.

The ornament of the family, MATTHIAS VAN DEN GHEYN, son of André Francois, was born April 7, 1721, at Tirlemont, removed to Louvain, was appointed organist of the church of St. Peter 1741, and on July 1, 1745, became by public competition carilloneur to the town of Louvain, which two posts he retained till his death, June 22, 1785. As carilloneur his duties were to play on all market days, fête days, and other public occasions, to keep the chimes in tune and to set fresh tunes for hours and half-hours on the drum of the carillon, whenever so required by the authorities; for this the salary was 100 'pattacons' a year. For private festivities extra fees were paid. His habit was, in addition to his regular duties, to extemporise on the carillon for half an hour every Sunday. Matthias married Feb. 24, 1745, and had seventeen children, one of whom, Josse Thomas (born 1752), succeeded him as organist after his death.

Chev. van Elewyck, from whose pamphlet ('Matthias van den Gheyn,' Louvain, Peeters, 1862) the foregoing account has been condensed,[1] has collected 51 compositions by Matthias. Of these three were printed—'Fondements de la basse continue,' etc. (Louvain, Wyberechts); '12 petites sonates pour l'orgue ou le clavecin et violon' in continuation of the foregoing; 'Six Divertiments pour clavecin' (London, Welcker, Gerrard-street, Soho). The rest remained in MS. during his lifetime; they consist of a second treatise on harmony and composition, Preludes and Fugues for the organ, Sonatas for Clavecin, and Airs, Rondos, Marches, Menuets, Fugues for 3 and 4 parts, etc. for the carillons. Dr. Elewyck has published a volume selected from these (Schott, 1863), forming vol. i. of his 'Anciens Clavecinistes Flamandes.' [G.]

GIARDINI, FELICE DE, an eminent violinist, was born at Turin in 1716. He entered the choir of Milan Cathedral as a boy, and became a pupil of Paladini in singing, composition, and the harpsichord. He afterwards returned to Turin, and studied the violin under Somis. He was still very young when he entered the opera-band at Rome, and soon afterwards that of S. Carlo at Naples. In possession of a brilliant execution, he appears to have been fond of displaying it by interpolating in the accompaniments of the airs all sorts of runs, shakes, and cadenzas, and thereby eliciting the applause of the house. Of this habit, however, he was cured in an emphatic manner. During the performance of an opera of Jomelli's, the composer came into the orchestra and seated himself close to young Giardini. Giardini, ambitious to give the maestro a proof of his cleverness, introduced into the ritornell of a pathetic air a brilliant cadenza of great length, at the end of which Jomelli rewarded him with a sound box on the ear. Giardini in after years was fond of relating this incident, and used to add that he never had a better lesson in his life. He certainly proved himself not only an eminent virtuoso, but an equally good leader and conductor.

From Naples he started for a tour through Germany and thence to London. The date of his first public appearance here is variously given. According to Burney it took place in 1750, at a concert of Cuzzoni's. His success was immense, and Burney affirms that no artist, Garrick alone excepted, was ever so much applauded as Giardini. His powerful yet mellow tone, the brilliancy and boldness of his execution, the spirited and expressive style in which he played the grand works of Tartini, as well as his own lighter but pleasing compositions, created a perfect furore, and he became at once the declared favourite of the London public. We may form an idea of the peculiarity of his style from the fact that when De Bériot came to England, the old musicians, who still remembered Giardini, were greatly struck by the similarity of De Bériot's style to his. After Festing's death in 1752, Giardini took the place of leader at the

[1] See an interesting account in the chapter on Carillons, in 'Music and Morals' by Rev. H. R. Haweis (Strahan, 1871).

Italian Opera, and appears to have infused new life and spirit into the band, which had much deteriorated under Festing's languid leadership.

In 1756 he undertook the management of the Italian Opera, but thereby suffered great losses. Nevertheless we find him as impressario in 1763, 64, and 65. After this he devoted himself once more to playing and teaching the violin, and leading at concerts and musical festivals. At this period F. Cramer became his formidable rival, though the two remained on most friendly terms. From 1774 to 80 he was leader at the Pantheon Concerts, and in 1782 and 83 once more at the Italian Opera. In 84 he left England, apparently resolved to retire from public activity and spend the rest of his life in Italy. But his restless spirit brought him back to London in 1790, when he started a Comic Opera at the Haymarket. This proving a failure, he went with his troupe to Russia, and died at Moscow Dec. 17th, 1796.

Giardini's immense success on his first appearance in London was no doubt greatly due to the fact that he really was the first violin-virtuoso of eminence that had been heard there, and his star went down as soon as Salomon and Cramer became his rivals; but notwithstanding this, his influence on musical and operatic life in England was considerable. He brought out a number of operas, though with little success. His oratorio of 'Ruth' was several times performed in London. His numerous compositions for the chamber include, according to Fétis, Four sets of 6 Violin Solos (op. 1, 7, 8, 16); Twelve Solos (op. 19); Six Violin Duets (op. 2); Six Sonatas for Piano and Violin (op. 3); Twelve Violin Concertos (op. 4, 5, 15); Three sets of Trios for Stringed Instruments (op. 6, 14, 20); Six Quintets for Piano and Stringed Instruments (op. 11); Twelve Quartets for Stringed Instruments (op. 20 and 29). [P.D.]

GIBBONS. The name of a noted family of English musicians.

1. The Rev. Edward Gibbons, Mus. Bac., born about 1570, was probably son of William Gibbons, one of the Waits of the town of Cambridge. He graduated as Bachelor of Music at Cambridge, and on July 7, 1592, was incorporated at Oxford. About the same time he was appointed organist of Bristol Cathedral and also priest-vicar, subchanter, and master of the choristers there. He resigned these appointments in 1611 on receiving those of organist and custos of the college of priest-vicars in Exeter Cathedral, which he retained until the silencing of the organ and choir in 1644. Hawkins says he was sworn a gentleman of the Chapel Royal March 21, 1604; but that is a mistake, as his name is not to be found in the cheque book of the Chapel, and the date given is that of the admission of his younger brother, Orlando, as organist. Some compositions of his are preserved in the Music School at Oxford; and an anthem, 'How hath the city sate solitary!' with a prelude for the organ and accompaniments for viols is contained in the Tudway collection, British Museum (Harl. MS. 7340). He is said to have advanced £1000 to Charles I. during the civil war, for doing which his estate was confiscated, and himself and three grandchildren compelled to quit his house when he was upwards of 80 years of age. Matthew Locke was his pupil at Exeter.

2. Ellis, brother of the preceding, was organist of Salisbury Cathedral at the latter end of the 16th century. He contributed two madrigals—'Long live fair Oriana,' and 'Round about her chariot'—to 'The Triumphs of Oriana,' 1601. About the same time he ceased to be organist of Salisbury, but whether by death or resignation does not appear.

3. Orlando Gibbons, Mus. Doc., younger brother of the two preceding, born at Cambridge 1583, was one of the finest organists and composers of his time, and indeed one of the greatest musical geniuses of our country. It is probable that he received his early musical education in the choirs of some of the college chapels at Cambridge. On March 21, 1604, he was admitted to the place of organist of the Chapel Royal in the room of Arthur Cock, deceased. About 1610 he published 'Fantasies in three parts,' composed for viols, 'cut in copper, the like not heretofore extant,' being the first music printed in England from engraved plates. In the following year he joined with Byrd and Dr. Bull in the production of the collection of music for the virginals published under the title of 'Parthenia.' (Both these works were republished by the Musical Antiq. Society in 1843 and 4.) In 1612 he published 'The first set of madrigals and motets of 5 parts.' In 1614 he contributed two pieces to Leighton's 'Teares or Lamentacions of a Sorrowfull Soule.' He also composed some tunes in two parts for George Wither's 'Hymns and Songs of the Church.' In May, 1622, he accumulated the degrees of Bachelor and Doctor of Music at Oxford, a distinction conferred at the request of his friend Camden, the historian. His exercise on the occasion was the eight-part anthem, 'O clap your hands,' printed in Boyce's Cathedral Music. It has been asserted that this anthem was also allowed to serve as the exercise of William Heyther, who was admitted to the same degrees at the same time, but it is highly improbable that such an absurdity was perpetrated. The probability is that Heyther, being at the time the bearer to the University of the deed of endowment of the professorship of history founded by Camden, had his degrees conferred on him 'honoris causâ,' and was not called upon to produce an exercise. In 1623 Gibbons was appointed organist of Westminster Abbey in succession to John Parsons. In 1625 he was summoned to Canterbury to attend the marriage of Charles I, for which he had composed an ode and some instrumental music, and whilst there was attacked by the smallpox, which terminated his existence on Whitsunday, June 5, 1625. He was buried in the cathedral, where a monument to his memory is placed against the wall of the north aisle of the nave. Gibbons had by his wife, Elizabeth Patten, seven children, six of whom

(two sons and four daughters) survived him. Both his surviving sons, Christopher and Orlando, became musicians. Besides the before-named compositions Gibbons wrote some 'Fancies & Songs made at K. James y^e^ first's being in Scotland,' 'A Song for Prince Charles for 5 voices to be sung with wind instruments,' and some 'Toys in five parts,' and canons. A MS. Madrigal 'The Cry of London' in 3 parts for 5 voices, is in the Library of the Sacred Harmonic Society, No. 1881. But Gibbons's reputation as a composer will ever rest on his magnificent church music, which for fine harmony and simple solemn grandeur stands unexcelled, and has gained for its composer the title of 'The English Palestrina.' Much of it was printed in Barnard's Church Music (1641), and in Boyce's Cathedral Music. The remainder was published in 1873 in a volume edited by the Rev. Sir F. A. G. Ouseley. His Madrigals (republished by the Musical Antiquarian Society in 1841), are among the best of the English school.

A portrait of Orlando Gibbons is preserved in the Music School, Oxford. His printed works are as follows :—

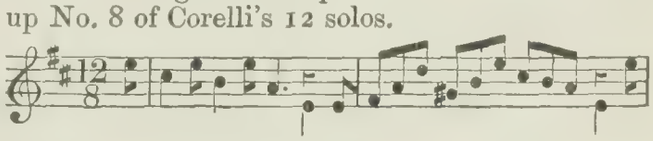
First Preces. 5 voices, in F.
Second Do. Do. G.
Morning and Evening Service, 4 v. F, including Venite (Ouseley).
Te Deum and Jubilate, Magnificat and Nunc Dimittis. 5 v., with verses and organ part. D minor.
Full Anthem, O clap your hands. 8 v.
Do. (2nd pt.) God is gone up.
Do. Hosanna. 6 v.
Do. Lift up your heads. 6 v.
Do. O Lord in Thee. 5 v.
Do. Almighty and everlasting. 4 v.
Do. Why art thou so heavy. 4 v.
Do. Blessed be the Lord God. 4 v.
Do. O Lord, increase my faith. 4 v.
Do. Deliver us, O Lord. 4 v.
Do. (2nd pt.) Blessed be the Lord God.
Verse Anth., Behold Thou hast made. 5 v.
Do. This is the record of John. 5 v.
Do. Behold I bring you glad tidings. 5 v.
Do. If ye be risen again. 5 v.
Do. We praise Thee, O Father. 5 v.
Do. Lord, grant grace. 5 v.
Do. Glorious and powerful God. 5 v.
Do. See, see, the Word is incarnate. 6 v.
Do. Sing unto the Lord. 5 v.
Do. Blessed are all they. 5 v.
Do. Great King of Gods. 5 v., with viols.
Do. O all true faithful hearts. 5 v. with viols.
Hymn, O Lord, how do. 4 v.
Hymn, O Lord, I lift. 5 v.
Psalm to 1st Preces, Thou openest. 4 Hymn tunes.

Madrigals and Motets. 5 v.
The Silver Swan.
O that the learned poets.
I weigh not fortune's frown.
(2nd pt.) I tremble not.
(3rd pt.) I see ambition.
(4th pt.) I feign not friendship.
How are those thrall'd.
(2nd pt.) Farewell all joys.
Dainty fine bird.
Fair ladies that to love.
(2nd pt.) 'Mongst thousands good.
Now each flow'ry bank.
Lais now old.
What is our life?
Ah! dear heart.
Fair is the rose.
Nay, let me weep.
(2nd pt.) Ne'er let the sun.
(3rd pt.) Yet if that age.
Trust not too much.

Fantasies in 3 parts, for strings, 9 in number.
6 Pieces (xvi-xxi) for the Virginals in 'Parthenia,' above mentioned:—
Galiardo.
Fantazia of 4 pts.
The Lord of Salisbury his Pavin.
Galiardo.
The Queene's Command.
Preludium.

CHRISTOPHER GIBBONS, Mus. Doc., second son of the celebrated Orlando Gibbons, was born in 1615. He was educated in the choir of Exeter Cathedral under his uncle, Edward. About 1640 he succeeded Randal Jewitt as organist of Winchester Cathedral, which appointment he was compelled to quit in 1644, when he joined the Royalist army. In 1660 he was appointed organist of the Chapel Royal, private organist to Charles II, and organist of Westminster Abbey. On July 7, 1664, the University of Oxford conferred on him the degree of Doctor of Music, 'per literas regias,' on which occasion the Dean and Chapter of Westminster made him a present of £5. He died Oct. 20, 1676, and was buried in the cloisters of Westminster Abbey. Some anthems of his composition are extant in MS., and some of his hymns are printed in the second set of Dering's 'Cantica Sacra,' 1674, but he excelled more as a performer than a composer. A portrait of him is preserved in the Music School at Oxford. [W. H. H.]

GIGUE or GIGA is an old Italian dance which derives its name (or vice versâ) from the *Giga*, *Gigue*, *Geige*, or early fiddle. It was written indiscriminately in 3–8, 6–8, 3–4, 6–4, and 12–8 time, and was in two strains or sections, each of which was repeated. The time was lively, and it was usually employed to finish up a Suite. A good example is that which winds up No. 8 of Corelli's 12 solos.



Bach also employs them to close his Suites, and has left an immense variety, not a few of which are in common time, as well as 9–16 and 12–16. The well-known one in the Partita in B♭ is in 4–4, and that in the last Partita of the same set in 8–4. Handel's 16 Suites contain 13 Gigues, one of which fills 6½ pages. Mozart has left a very fine little specimen (Köchel 574) which he wrote in an album at Leipsic after a surfeit of Bach.

English Jigs seem to have no special characteristics. The word came to be synonymous with any light irreverent rhythm, giving the point to Pope's line

'Make the soul dance upon a jig to heaven.'

[G.]

GILES, NATHANIEL, Mus. Doc., was born in or near Worcester about the middle of the 16th century. In 1559 he was admitted a chorister of Magdalen College, Oxford, which office he resigned in 1561. In 1577 he was appointed a clerk in the same chapel, but retained the place only until the next year. He graduated at Oxford as Bachelor of Music June 26, 1585. On Oct. 1, 1595, he received the appointments of clerk, organist, and master of the choristers of St. George's Chapel, Windsor. On the death of William Hunnis in June, 1597, he was appointed gentleman and master of the children of the Chapel Royal. Having supplicated for the degree of Doctor of Music in 1607, but from some unknown reason not having performed the exercise for it, he proceeded to it July 5, 1622. It has been asserted that on the accession of Charles I. he was appointed organist of the Chapel Royal, but there is no record of such an appointment in the Cheque Book. Giles contributed to Leighton's 'Teares or Lamentacions of a Sorrowfull Soule,' 1614; a service and an anthem by him were printed in Barnard's Church Music, 1641, and other anthems are extant in MS. A curious 'Lesson of Descant of thirtie eighte Proportions of sundrie kindes' by him is printed in the appendix to Hawkins's History of Music. Giles died Jan. 24, 1633, and was buried in one of the aisles of St. George's

Chapel, Windsor, where an inscription was placed over his grave which stated him to have been master of the children there 49 years, master of the children of the Chapel Royal 38 years, and to have been 75 years of age. A comparison with the dates given above, which are all derived from authentic records, will show that all three statements on the gravestone were erroneous. [W. H. H.]

GIORDANI. An Italian musical family of the 18th century, consisting of a father, three sisters, and two brothers, who played little comic operas in one of the Neapolitan theatres till 1762, when the whole troupe migrated to London, with the exception of the younger brother, GIUSEPPE, then but nine, who remained behind to learn composition in the Conservatorio di Loreto, where he had Cimarosa and Zingarelli for his fellow students. The Giordani family came out at the Haymarket Theatre, and made a great success. In 1772 they were joined by their brother, who had by that time obtained the sobriquet of Giordanello, and who became composer to the troupe. His best-known opera was 'Il Baccio,' which seems to have kept the boards from 1774 to 79. In addition to composing he was much in vogue as a teacher, and Fétis gives a list of 6 P. F. quintets, 3 ditto quartets, 12 ditto trios, 6 string quartets, 3 Concertos for Viol and Orchestra, besides preludes, sonatas, and lessons for the harpsichord, all which he published in London between 1776 and 1782. In the latter year he returned to Italy, and remained there for 10 years, producing in that time no less than 24 operas and oratorios, besides other compositions for the chamber, some published in London and some in Berlin. He died at Lisbon in May 94, having gone there to conduct the Italian Opera.

His elder brother TOMASSO, who is not clearly distinguishable from Giuseppe, remained in England, acted, taught, played, and composed. In 1779, however, he went to Dublin, and in partnership with Leoni the singer took the theatre in Chapel Street as an opera house. At the end of four years they were bankrupt. Giordani however had plenty of teaching, he married, and composed an opera 'Perseverance' and an oratorio 'Isaac,' both of which appear to have been successful, as well as pianoforte pieces and songs, Italian and English, which last had a great sale. An air by one of the brothers, 'Caro mio ben,' is still sung at concerts. [G.]

GIORGI. See BANTI.

GIOVANELLI, RUGGIERO, born 1560 at Velletri, near Rome. Nothing is known of his circumstances or early studies. In 1587 we find him maestro di capella to San Luigi de' Francesi on the Corso in Rome; from thence he passed to the Chiesa dell' Anima, belonging to the German College; and, March 12, 1594, was appointed Palestrina's successor at St. Peter's, entering on his duties three days later. On April 7, 1599, he was made a member of the Sistine choir. He was living in 1615, as in that year he published the second volume of his new edition of the 'Graduale,' undertaken at the request of Pope Paul V, and magnificently printed at the Medici press, but disfigured by many arbitrary alterations of the text. Proske has inserted a 'Dixit' of Giovanelli's, in his 'Musica Divina' (Tom. iii.) and speaks of his works as 'graceful, pure in style, and very pleasing in harmony, and able to bear comparison with those of the greatest masters.' Baini's 'Palestrina' also contains many allusions to Giovanelli. Amongst his works preserved in the Pontifical Chapel at Rome, Baini specially mentions a 'Miserere' for 4 and 8 voices, and a Mass, à 8, on Palestrina's madrigal 'Vestiva i colli'; but he does not seem to have known of a particularly fine Mass à 12, characterised by Proske as full of beauty and imagination. Giovanelli was a great composer of madrigals, even in that fertile age. He published 5 books of them, with 2 of Canzonette and Vilanelle, between the years 1586 and 92. Others are to be found in the collections of Scotto and Phalese (Eitner, 'Sammelwerke'). The date of his death is unknown. [F.G.]

GIPSY'S WARNING, THE. An opera in 3 acts; words by Linley and Peake; music by Jules Benedict. Produced at Drury Lane April 19, 1838. It was much acted in Germany. 'Rage, rage, thou angry storm,' and 'Blest be the home,' were long favourites in concert rooms. [G.]

GIRARDEAU, ISABELLA, DETTA LA ISABELLA, an Italian singer, married to a Frenchman, who performed in the early Italian Operas in London. She is, perhaps, the same as the Isabella Calliari mentioned in Quadrio's list among the female singers who flourished from 1700–20. She succeeded 'the Baroness' at the Haymarket, and appeared first in 'Almahide.' She sang in the first and succeeding performances of Handel's 'Rinaldo.' In this, one of her songs, 'Bel piacer,' was wholly unaccompanied even by a bass,—a severe trial for any voice. On Dec. 12 of the same year, Gasparini's 'Antiochus' was produced, in which La Isabella took a part, as she did also in the following January in his 'Ambleto.' In the latter she had 'a noisy song for trumpets and hautbois obligati' (Burney), from which it may be inferred that her voice was very strong. [J.M.]

GIRELLI AGUILAR, SIGNORA, an Italian prima donna, who took part in the 'grand dramatic serenata' composed by Mozart (1771) in honour of the nuptials of the Archduke Ferdinand, celebrated at Milan on Oct. 17 of that year. 'The archduke and his bride, not only frequently inclined their heads from their box and applauded the maestro, but encored two airs sung by Manzuoli and Girelli' (Holmes, p. 79). After this, Girelli married a Frenchman named Aguilar, and visited London, succeeding Grassi, and singing the principal rôle in Vento's 'Sophonisba' (1772–3); after which her name is not found again in London. [J.M.]

GISELLE, OU LES WILIS. A Ballet by Adolphe Adam on a plot adapted from Heine by Théophile Gautier; produced at the Grand Opera July 4, 1841, at Her Majesty's March 12, 1842. It contained one of Carlotta Grisi's greatest parts.

The subject was employed by Loder in his opera of 'The Wilis, or The Night Dancers.'

GISMONDI, CELESTE, a mezzo-soprano engaged at the opera in London from 1732–34. She made her first appearance (Dec. 1732) as Lisaura in Handel's 'Alessandro.' She played a small part in the 'Orlando' (1733), one of her songs in which ('Amor è qual vento') contains Handel's first venture at a 'diminished seventh.' Parts were assigned to her (1733) also in 'Deborah,' 'Tolomeo,' and 'Ottone,' but, after this, she is said by M. Schœlcher to have assisted in setting up the rival theatre in Lincoln's Inn Fields. The newspapers of the day (Nov. 3, 1735), however, give another account of her secession, by announcing the death of 'Signora Celeste Gismondi . . . Wife to Mr. Hempson an English Gentleman, on Tuesday [Oct. 28], after a lingering Illness. She perform'd in Mr. Handel's Operas for several Winters with great Applause, but did not sing this season on any stage, on Account of her Indisposition.' [J.M.]

GIUGLINI, ANTONIO, appeared here first in 1857 at Her Majesty's Theatre. He possessed a sweet and high tenor voice, which was 'a welcome variety after the stentorian exhibitions of recent singers before him; and an elegance of style of which some critics, nevertheless, complained as cold, languid, and over drawn-out' (Chorley). He was the best that had been heard since the arrival of Tamberlik, and remained singing here for some years. His career was not long, and terminated in a very melancholy manner; in 1862 he became insane, and he died at Pesaro, Oct. 12, 1865. [J.M.]

GIULIANI, CECILIA, née BIANCHI, a somewhat distinguished prima donna in the latter years of the 18th century. She appeared in London (April 5, 1788) in 'Giulio Sabino' with the great Marchesi. With a good figure, face, and style, she had a voice too thin and small for the theatre; and this caused her to force its tones so much that she sang out of tune. Burney says she had 'a bad shake, and affectation.' She continued to sing during another season, after which her place was taken by Mara. In 1790 she was at Milan; and in 91 at Vienna, where she remained till 96. Fétis speaks of her as a brilliant singer, a judgment differing widely from that of Burney and Lord Mount-Edgcumbe. [J.M.]

GIURAMENTO, IL. A *Dramma serio*; libretto by Rossi from V. Hugo's 'Angelo'; music by Mercadante. Produced at La Scala, Milan, in the spring of 1837; at Her Majesty's, London, 1840; and at the Théâtre-italien, Paris, Nov. 22, 58. [G.]

GIUSQUINO. The form which the name of JOSQUIN sometimes takes in Italian; see for example one of the chants from the 'Studij di Palestrina,' in Burney's Extracts, Brit. Mus. Add. MSS. 11,589. [G.]

GIUSTO, correct, suitable — 'Tempo giusto,' in suitable time; as the fugues in Israel in Egypt, 'Egypt was glad,' 'He led them through the deep'; and also 'Thy right hand, O Lord,' and 'The horse and his rider.' Also used in the sense of 'strict,' to restore the time after a tempo rubato. [G.]

GIZZIELLO, GIOACCHINO CONTI, DETTO, so-called after his master, D. Gizzi, was one of the greatest singers of the 18th century. Born Feb. 28, 1714, at Arpino (Naples), he early underwent the preparation for the career of a sopranist. He gained a round, full, sweet voice of great extent and penetrating quality, which was united to a strong natural taste and feeling in music. At the age of 15 he made his début at Rome, with immense success. In 1731 he excited the greatest enthusiasm there by his singing in Vinci's 'Didone' and 'Artaserse.' An anecdote is related of this occasion, showing how much other singers were already affected by his fame. [See FARINELLI.] He sang at Naples in 1732 and 33 with the same success. Three years later (April 13, 36), he is announced in the London Newspapers as 'expected here in a few days.' This was the critical moment at which the split occurred in Handel's company, and the great master was at a loss for artists to replace those who had seceded. On May 5, he began with 'Ariodante,' and Gizziello, who then made his first appearance in London, 'met with an uncommon reception; in justice to his voice and judgment, he may be truly esteemed one of the best performers in this kingdom' (Daily Post). In presence of Farinelli, no more could be said of the young singer, who was still 'so modest and diffident, that when he first heard Farinelli, at a private rehearsal, he burst into tears, and fainted away with despondency' (Burney). 'Atalanta' was brought out May 12, Gizziello again singing the principal man's part, as he did, a little later, in 'Poro.' In 1737 he appeared in 'Arminio,' 'Berenice,' 'Giustino,' and 'Partenope.' In 1743 he went to Lisbon, where the improvement in his style, due to the example of Farinelli, was at once perceived. Charles III, King of Naples, engaged both him and Caffarelli to sing in the 'Acchille in Sciro' of Pergolesi. Caffarelli came from Poland, and Gizziello from Portugal, and met for the first time. The former sang the first song with splendid effect, and Gizziello thought himself lost, as he listened to the continued applause; but he sang his own song, which followed, with such pathos and expression that he divided the honours of the performance. In 1749 he was invited by Farinelli to sing at Madrid with Mingotti; and stayed there three years. He then returned to Portugal. About the end of 1753 he quitted the stage, and settled at his native place. He died at Rome Oct. 25, 1761. An excellent mezzotint portrait of him was scraped by Alex. Van Haecken, after a picture by C. Lucy, in 1736, folio. A good impression of it is scarce. [J.M.]

GLAREANUS, HENRICUS, so called because he was born, 1488, in the Canton of Glarus, his real name being LORIS or, Latinised, LORITUS; a celebrated teacher of music. He is said to have been a shepherd-boy in his youth; but he studied music under Cochläus at Cologne, where he was crowned poet-laureate in 1512 for a poem in honour of the Emperor, which he composed and sang to his own accompaniment. In 1515 he was teaching mathematics at Basle, and in 1517 was appointed, at the recommendation of Erasmus, professor of philosophy and 'artes liberales' in Paris. He soon however returned to Basle, where he is said to have set up a school, and from whence he removed to Freiburg im Breisgau. Heinrich Schreiber, in an excellent monograph on Glareanus (Freiburg 1857), proves that it was not at the University of either Paris, Basle, or Freiburg, that he was professor. He died May 28, 1563, at Freiburg. His friends, Erasmus, Justus Lipsius, and Vossius, wrote panegyrics on him. His principal works on the theory of music are 'Isagoge in musicen Henrici Glareani,' etc. (the dedication 'ad Falconem Consulem urbis Aventinensis,' Avignon, is headed 'Basileae, anno Christi 1516, 4to. ad idus Martias'), now extremely scarce, containing chapters on solmisation, the intervals, modes, tones, and their treatment; and *Δωδεκαχορδον* (1547, fol.), a still more important work, the aim of which is to prove that there are 12 church modes, corresponding to the ancient Greek modes, and not 8, as many writers have maintained. The third part contains numerous examples from the works of Ockenheim, Obrecht, Josquin de Près, and other musicians of the 15th and 16th centuries, valuable also as specimens of early music-printing. Woneggar of Lithuania published an abstract of the 'Dodecachordon' (Freiburg 1557), the second edition of which (59) contains a poem by Glareanus in praise of the 13 Federal cities of Switzerland, set to music by Manfred Barbarin. The catalogue of Draudius mentions a third treatise, 'De musices divisione ac definitione' (Basle 1549); but as the headings of the chapters are identical with those in the 'Dodecachordon,' it can scarcely be a separate work. His theory of the 12 church modes, as parallel to the ancient Greek modes, will assure for Glareanus a lasting place among writers on the science of music. [F.G.]

GLEE. A piece of unaccompanied vocal music in at least three parts, and for solo voices, usually those of men. The glee, though possibly suggested by the madrigal, to which this description also applies, is separated from it, so far as its origin is concerned, by a long interval of time. The production of madrigals ceased altogether, both on the Continent and in England, in the course of the first quarter of the seventeenth century. The first glees are due to the beginning of the 18th century, and the finest specimens of them to the seventy-five years between the middle of the last century and the end of the first quarter of this. Vocal compositions by masters of the latter part of the seventeenth century are sometimes found, in collections printed after their decease, to which the word Glee is appended. These are not glees, in the now accepted sense of the word, but simply airs by those masters, harmonised subsequently for three or four voices; or choruses, mostly from operas, from which the original orchestral parts are simply omitted. Two eminent English composers, Arne and Boyce, wrote each a few pieces which they or their subsequent editors called glees; but their productions in other styles altogether surpassed these, both in excellence and number. The earliest, possibly the greatest, master of the glee proper is Samuel Webbe, during whose long life (1740—1816) the best specimens of this class of composition were produced. Webbe actually outlived many of the most eminent practitioners in the school of which he was the founder.

The word 'glee' in no way describes or characterises the kind of composition to which it gives a name. It is simply the Anglo-Saxon *gligg*—music. A glee is not therefore necessarily of a cheerful character, as the name might seem to imply. That music was in early times commonly associated with cheerfulness is possibly true. The 'Gliggman,' according to Warton, was identical with the 'Joculator.' But the words of a glee may be mournful or sprightly, and the music such as will express them becomingly. The 'serious glee' is no more a misnomer than the 'cheerful.' Both terms have been used by glee composers again and again.

The glee differs from the madrigal, as might be expected from the distance apart of their epochs, in its *tonality*, which is uniformly modern. Not only so. Whereas the 'subjects' of the madrigal are generally few, always contrapuntally treated, and this often at considerable length, those of the glee are generally many, and only rarely at all developed. Masses of harmony, rare in the madrigal, are common in the glee, and indeed give it some of its best effects. The characteristic figure of modern tonality, the 'perfect cadence,' rarely and timidly introduced in the former, is of frequent occurrence in the latter—sometimes indeed of such frequent occurrence as to give to many of these compositions a halting and disconnected character, as though they were continually about to come to an end. Indeed the short phrases, incessant cadences, frequent changes of rhythm and pace of the average glee, contrast unfavourably with the 'long resounding' phrases of the madrigal, never brought to an end in one part till they are begun in another, overlapping one another, bearing one another up, and never allowing the hearer to anticipate a close till everything that can be done with every subject has been done, and the movement comes to a natural end.

In so far as the glee composer exhibits this power of sustentation, this strength of wing—the highest and the rarest qualification for every kind of polyphonic composition—his productions will be lasting in their attraction. Every one of the best glee writers, such as Webbe, Stevens, Callcott, Horsley—has exhibited it frequently

and in very high perfection; and this together with a constructive power which we should seek in vain in the musical compositions of the madrigalian era. Stevens's glee, 'Ye spotted Snakes,' is a model of construction, and if not the earliest, is one of the earliest specimens of pure vocal music in the 'sonata form.'

The glee proper is wholly independent of instrumental accompaniment. The name, however, is occasionally given to compositions like 'The Chough and Crow,' by Sir Henry Bishop. These would be better entitled accompanied trios, quartets, or choruses. The principal glee composers, over and above those already named—without exception Englishmen—are Attwood, Battishill, Cooke, Danby, Hindle, Lord Mornington, Paxton, and Spofforth. [MADRIGAL; PART-SONG.] [J.H.]

GLEE CLUB, THE. This club originated in some meetings at the house of Mr. Robert Smith in St. Paul's Churchyard, commenced in 1783, at which motets, madrigals, glees, canons, and catches, were sung after dinner. The meetings were subsequently held at Dr. Beever's and other houses until, in 1787, it was resolved to establish a society to be called 'The Glee Club,' the first public meeting of which took place at the Newcastle Coffee House on Saturday, Dec. 22, 1787. The original members were, R. Smith, Dr. Arnold, Dr. Beever, Rev. J. Hinckes, T. S. (afterwards Dr.) Dupuis, J. Roberts, J. Heseltine, T. Aylward, C. Wright, T. Gregory, H. Desdier, L. Atterbury, and T. Linley. The professional members were, S. Webbe, J. Dyne, P. Hobler, J. W. (afterwards Dr.) Callcott, J. Hindle, J. Bartleman, S. Webbe, jun., and S. Harrison. In 1788 the Club removed to the Freemasons' Tavern, thence to the Crown and Anchor until Feb. 1790, when it returned to the Freemasons' Tavern, but removed once more, on July 6, 1791, to the Crown and Anchor, and again returned to the Freemasons' Tavern. In 1790 Mr. S. Webbe composed for the Club his 'Glorious Apollo,' which was ever after sung at the meetings as the opening glee, while Byrd's canon 'Non Nobis' was sung immediately after dinner, often followed by Dr. Cooke's canon 'Amen.' After 'Glorious Apollo' (first sung with three voices to a part and then full) the chairman, vice-chairman, conductor, sub-conductor, and secretary, each named a glee, and then the members according to seniority. Among the eminent visitors who have contributed to the music of the meetings were Samuel Wesley (who played Bach's fugues upon the pianoforte, or an extemporaneous effusion on some conspicuous passage in a glee recently sung), Moscheles, and Mendelssohn. The Club was dissolved in 1857 and the Library sold. The Club must be distinguished from another Glee Club formed in 1793, the original members of which were Shield, Johnstone, Charles Bannister, Incledon, Dignum, C. Ashley, and W. T. Parke, the last of whom ('Musical Memoirs,' ii. 175) states that 'it was held on Sunday evenings at the Garrick's Head Coffee House in Bow Street, Covent Garden, once a fortnight, when we amused ourselves by singing the works of the old and modern masters, after which we sat down to supper.' [C.M.]

GLEN. An eminent Scotch firm of musical instrument makers. Thomas Glen, the founder, was born at Inverkeithing, Fifeshire, in 1804; commenced business in the Cowgate, Edinburgh, in 1826; in 1836 removed to North Bank Street, and died July 12, 1873. Amongst the instruments invented by him was a wooden Ophicleide, of which a large number were made, and known as 'Serpentcleides.' The business is still carried on by his sons John and Robert. The Glens are now chiefly noted for their Bagpipes, of which they are the recognised best makers. [G.]

GLINKA, MICHAEL IVANOVITCH, born 1803 near Novospaskoi in Russia, died Feb. 15, 1857, at Berlin. Of late years several northern composers, not German by birth but German as far as their musical method goes—like Gade the Dane, Grieg and Svendsen the Norwegians, Glinka, Anton Rubinstein, and Peter Tschaïkoffsky the Russians—have made their mark more or less strongly. Glinka is the earliest of the Russians, as gifted as any, perhaps, but not so accomplished; there has always been a dash of dilettantism about his productions, spite of his obvious talents, his gift of spontaneous, and (to those who do not know much of Russian folk-songs and dances) original melody, and his undeniable cleverness in the manipulation of the voice and of orchestral instruments. Glinka's two Russian operas are held to be of national importance by his countrymen. They were among the first musical works in Russian, and for a long time the best of their kind, though their value has undoubtedly been exaggerated from patriotic motives.

In early youth Glinka enjoyed the advantage of lessons in pianoforte playing from John Field. In 1830 he visited Italy, and made a close study of Italian singing and of the Italian method of composition for the voice; but, feeling himself helpless as regards harmony and counterpoint, he went, in 1833, to Berlin for some months, and worked hard as the pupil of S. W. Dehn. Thence he returned to Russia, and became court conductor, and director of the opera and the choral performances at the imperial churches. From 1840 to 50 he again led an itinerant life, the centre of which was Paris, and the extent the confines of Spain. In the autumn of 1856 he came back to Berlin, had much intercourse with his old master Dehn upon the subject of ancient church tunes connected with the Eastern Church, and died there, unexpectedly, early in 1857.

Glinka's name is associated with the titles of two Russian operas, 'La Vie pour le Czar' and 'Russlan et Ludmilla,' neither of which, spite of repeated trials, have been able to gain a firm footing outside their native land. A number of orchestral arrangements or transcriptions, such as 'La Jota Aragonese,' etc., as well as many romances and songs, complete the list of his productions. Of these a catalogue is given by Gustav Bertrand in the Supplement to Fétis. He left his own memoir in Russian; and sketches

of his life, also in Russian, have been published by Stanoff and Solovieff. [E. D.]

GLORIA is the name which is generally applied in England to the short hymn Gloria Patri, and in the Roman Church to the longer hymn Gloria in Excelsis, which is also called the 'Great Doxology,' or 'Angelical Hymn,' because its first words are those of the angels who appeared to the shepherds. The former is of unknown origin, and was in use in the Anglo-Saxon offices. The custom of singing it after each psalm is peculiar to the Western Church.

The Gloria in Excelsis is probably of Eastern origin. In the Western Church it was formerly used at the beginning of the Liturgy when the Te Deum was used at the end. In the Mass it follows the Kyrie. It now comes at the conclusion of the Communion Service in the English Church, immediately before the blessing. It appears in the Common Prayer Noted of 1550 with an adaptation of the old church melodies by Marbeck, but it does not appear to have been sung in the early days after the Reformation in England, and received little attention from English composers. At the present day it is set equally with the other portions of the Communion Service. [C.H.H.P.]

GLOVER, Charles W., born February 1806, was a pupil of T. Cooke. He became a violin player in the orchestras of Drury Lane and Covent Garden Theatres. In 1832 he was appointed musical director at the Queen's Theatre, Tottenham Street, and continued so for some years. He was the composer of numerous songs and duets, some of which were very popular, as 'Jeannette and Jeannot,' 'Sing not that song to me, sweet bird,' 'Of love, pretty maidens, beware.' He died in London, March 22, 1863. [W. H. H.]

GLOVER, William, was born in London in 1822. In 1829 he became a chorister of Trinity College, Cambridge, where he remained until 1838. He then became a pupil of Professor Walmisley, and in 1841 obtained the organistship of the newly erected Christ Church, Cambridge. This post he vacated in the next year on being appointed organist of St. Matthew's, Manchester. In 1846 he was chosen organist of St. Luke's, Cheetham, which appointment he still holds in conjunction with that at St. Matthew's. Glover attained to much distinction in the higher style of organ playing, and in April 1847, when Mendelssohn went to Manchester for the purpose of conducting a performance of his 'Elijah' there, he received a visit from the great composer (with whom he had formerly corresponded), who performed before a select audience on the organ at St. Luke's—a fine instrument by Hill on the German CC scale—being, in all probability, the last time he touched an organ in England. In 1847 Glover composed an oratorio entitled 'Jerusalem,' which was produced at the Manchester Mechanics' Institution on Feb. 12, 1848. In 1850 he composed another called 'Emmanuel,' which was performed at the Free Trade Hall in 1851. He is also the composer of 'The Corsair,' a cantata, written in 1849 and published in 1856 but never performed, and of a third oratorio, quartets and quintets for stringed instruments, pianoforte trios, etc., all still in MS. In 1847 he published a collection of 'Psalm Tunes and Chants,' and 'The Complete Daily Service of the Church, as chanted at St. Matthew's, Manchester.' Glover established at St. Matthew's the first surpliced choir seen in Manchester except that of the cathedral. He has lately devoted much of his attention to mechanical inventions connected with weaving. [W.H.H.]

GLOVER, William Howard, born at Kilburn June 6, 1819, was a son of Mrs. Glover, the celebrated actress. He learned the violin under Wagstaff, leader of the Lyceum band, and began life by a long tour on the continent, after which he returned to England and led a desultory career for some years in London and the provinces — teaching, playing, conducting, composing, and even appearing on the stage in opera. He was for many years musical critic to the Morning Post. His chief works were 'Tam O'Shanter,' a cantata produced by the New Philharmonic Society, July 4, 1855, and performed at the Birmingham Festival of the same year, the operas of 'Ruy Blas,' produced at Covent Garden, Oct. 31, 1861, and 'Aminta,' at the Haymarket Theatre; 'Once too often,' operetta at Drury Lane; 'The Coquette'; Overture to 'Manfred'; numerous songs, romances, etc. In 1868 Glover quitted England for the United States, and died at New York, Oct. 28, 1875. [W.H.H.]

GLUCK, Christoph Willibald, Ritter[1] von, born July 2, 1714, baptised July 4, at Weidenwang, near Neumarkt, in the Upper Palatinate. His father, Alexander, and his mother, Walburga, belonged to the household of Prince Lobkowitz, and it was at his castle of Eisenberg that the future reformer of the lyric drama passed his early days. At 12 he was sent for six years to the Jesuit school at Komotow or Chamutow in Bohemia, where he studied classics, and had his first lessons in singing, the violin, clavecin, and organ. In 1732 he went to Prague, where he continued his musical education under Czernhorsky, and also learned the cello; maintaining himself in the meanwhile by singing in church, playing the violin at the peasants' dances in the neighbouring villages, and giving concerts in the larger towns near Prague. In 1736 he went to Vienna, and at the house of Prince Lobkowitz was fortunate enough to meet Prince Melzi, a distinguished amateur, who engaged him for his private band, took him to Milan, and placed him with G. B. Sammartini to complete his studies in harmony. Gluck soon began to write operas—'Artaserse' (Milan) 1741; 'Demofoonte' (Milan), 'Cleonice' or 'Demetrio,' and 'Ipermnestra' (Venice) in 1742; 'Artamene' (Cremona) and 'Siface' (Milan) in 1743; 'Fedra' (Milan) in 1744;

[1] The date of his knighthood is unknown, but it was before he went to Paris.

and in the spring of 1745 'Poro' or 'Alessandro nell' Indie' (Turin). All these were well received, and in consequence of their success he was invited in 1745 to London as composer for the opera at the Haymarket. Here he produced 'La Caduta de' Giganti' (Jan. 7, 1746), 'Artamene' (re-written), and a pasticcio, 'Piramo e Tisbe,' all without success, Handel declaring that the music was detestable, and that the composer knew 'no more counterpoint than his cook' —Waltz, who, however, was a fair bass singer. Counterpoint was never Gluck's strong point, but the works just named had not even originality to recommend them. He also appeared on April 23, 1746, at the Haymarket Theatre in the unexpected character of a performer on the musical glasses, accompanied by the orchestra (see the 'General Advertiser,' March 31, and H. Walpole's letter to Mann, March 28). [Harmonica.] But his journey to England, mortifying as it was to his vanity, exercised an important influence on Gluck's career, for it forced him to reflect on the nature of his gifts, and eventually led him to change his style. The pasticcio taught him that an air, though effective in the opera for which it was written, may fail to make any impression when transferred to a different situation and set to different words. A visit to Paris shortly after gave him the opportunity of hearing Rameau's operas; and in listening to the French composer's admirably appropriate recitatives, he came to the conclusion that the Italian opera of that time was but a concert, for which, as the Abbé Arnaud happily expressed it, the drama furnished the pretext. Returning to Vienna by way of Hamburg and Dresden towards the end of 1746, he applied himself to the study of æsthetics as connected with music, and of the language and literature of various countries, taking care at the same time to frequent the most intellectual society within his reach. 'Semiramide riconosciuta' (Vienna 1748) is a decided step in advance, and in it may be detected the germ of Gluck's distinctive qualities. His next work was 'Filide' (1749), a serenade, or more properly cantata, in 2 acts, written at Copenhagen for the birthday of Christian VII. It is now in the library at Berlin, but being a mere *pièce de circonstance* scarcely deserves a place in the list of his works. Far otherwise is it with 'Telemacco' (Rome 1750) and 'La Clemenza di Tito' (Naples 1751), which deserve special attention, as from them Gluck borrowed many a page for his French operas 'Armide' and 'Iphigénie en Tauride'; from which fact it is evident that when they were written his style had already changed. These operas were followed in 1754 by 'L'Eroe Cinese,' first performed at Schönbrunn, 'Il Trionfo di Camillo' (Rome), and 'Antigono' (ibid.). From 1755-61 Gluck was stationary in Vienna, and to all appearance failing; he wrote divertissements for the palaces of Laxenburg and Schönbrunn; composed airs for the comedies or comic operettas performed at the court theatre; and produced only one opera in 3 acts, 'Tetide' (1760), of which nothing has survived. These six years however, far from being wasted, were probably most useful to him, for by these apparently insignificant works he was acquiring flexibility of style, and securing powerful patrons, without losing sight of his ultimate aim. His opera 'Orfeo ed Euridice'[1] (Vienna Oct. 5, 1762)—the libretto not as heretofore by Metastasio, but by Calzabigi—showed to all capable of forming a judgment what the aims of the reformer of the lyric stage were. After the production of this fine work, however, he returned to Metastasio and to *pièces de circonstance* for the court theatre—'Ezio' (1763); 'La Rencontre imprévue,' afterwards produced in German as 'Die Pilgrime von Mekka' (1764); 'Il Parnasso confuso,' 'La Corona,' and 'Telemacco,' partly re-written (1765); in fact he was obliged to bend to circumstances, and before all things to please the princes who protected him and sang his music. 'Il Parnasso' was played by four archduchesses, the archduke Leopold accompanying them on the clavecin. It was probably between this date and the departure of Marie Antoinette for France (May, 1770) that Gluck acted as singing master to that princess.

At length, thinking the time had come for bringing his ideas before the public, and finding in Calzabigi a poet who shared his taste for strong dramatic situations, he produced in Vienna 'Alceste' (Dec. 16, 1767) and 'Paride ed Elena' (1769). The scores of these operas were published in Vienna (1769-70),[2] and dedicated respectively to the Archduchess Leopold and the Duke of Braganza. Each contains a dedicatory epistle, briefly explaining Gluck's views on dramatic music. As far as theory went, his system was not new, as it rested on the outlines already sketched by Benedetto Marcello in his 'Teatro alla Moda' (1720); but theory and practice are two different things, and Gluck has the rare merit of showing in his 'Alceste' and 'Paride' that he was both composer and critic, and could not only imagine but produce an opera in which all is consecutive, where the music faithfully interprets each situation, and the interest arises from the perfect adaptation of the *ensemble* of the music to the whole of the drama. The composition of these two great works did not prevent his writing the intermezzi of 'Le Feste d'Apollo,' 'Bauci e Filemone,' and 'Aristeo,' produced at the court theatre of Parma in 1769, but not published.

In spite of the favour he enjoyed at the court of Vienna, and of the incontestable beauties contained in 'Orfeo,' 'Alceste,' and 'Paride ed Elena,' Gluck's countrymen criticised his new style in a manner so galling, that, conscious of his own power, and by no means devoid of vanity, he resolved to carry out elsewhere the revolution he had determined to effect in dramatic music. In the Bailli du Rollet, an attaché of the French embassy in Vienna, he found an enthusiastic partisan and a valuable auxiliary; they consulted as to a drama in which music

[1] Printed in 1764 in Paris at the expense of Count Durazzo.
[2] Printed in folio by G. T. Trattnern with moveable types.

might be employed for enhancing the expression of the words and the pathos of the situations; and their choice fell upon Racine's 'Iphigénie.' This opera, 'Iphigénie en Aulide,' was written in French in 1772, partially rehearsed at the theatre in Vienna towards the end of the same year, and produced at the Opera in Paris, April 19, 1774. Gluck left no means untried to ensure success — statements of his views, public announcements ('Mercure de France,' Oct. 1772 and Feb. 73), public tributes of respect to J. J. Rousseau, letters to authors whose good will it was desirable to propitiate — in short everything that ability and experience in such matters could [1]suggest. And yet if it had not been for the all-powerful protection of his former pupil, Marie Antoinette, he would in all probability have failed in getting his work performed, so strong was the opposition which his arrival in France had roused, especially amongst those interested in keeping him out of the 'Académie de Musique.' The Dauphiness seems to have been really attached to her old singing master. In a letter to her sister Marie Christina (May 3, 1777) she calls him 'notre cher Gluck,' and after the success of 'Orphée' she granted him a pension of 6000 francs, and the same sum for every fresh work he should produce on the French stage.

The appearance of 'Iphigénie en Aulide' marks a new era in the history of French opera. This severe and deeply conceived work transports us bodily into Greece; it is pervaded throughout by an antique atmosphere, of the days of Sophocles rather than of Euripides. What a bold innovation is the overture, with the inexorable voice of the oracle making itself heard, and with the striking unison passage, which at once forces the ruling thought of the drama into notice, while it closely connects the symphony with the action on the stage! Then again, how grand, how just, how pathetic is the declamation of all the airs! These airs, it must be confessed, succeed each other too rapidly, and one cannot but regret that the librettist did not perceive how much the action is retarded by making three airs follow each other in one act, a mistake which might easily have been avoided. But how ingenious are the artifices to which Gluck resorts in order to give variety to the recitative and the declamatory passages! How skilfully he brings in his short incisive symphonies, and how much effect he produces by syncopation! How appropriately he introduces the orchestra to emphasise a word, or to point a dramatic antithesis! How graceful is the chorus 'Que d'attraits'! and how startling and attractive are the brilliancy, force, and boldness of the harmony in the hymn of triumph 'Chantons, célébrons notre reine'! While listening to the air of Agamemnon, 'Au faîte des grandeurs,' the enthusiastic Abbé Arnaud exclaimed, 'With that air one might found a religion.' What a depth of expression is contained in the air 'Par un père cruel à la mort condamnée'! and what heart-rending emotion in the recitative

> 'J'entends retentir dans mon sein
> Le cri plaintif de la nature'!

not to speak of the scene in which Clytemnestra faints, the duet between Achille and Iphigénie which gave rise to so many discussions, the quartet, or the dance music!

Owing to the support of the court and the pains taken by Gluck to obtain a thoroughly satisfactory [2]performance, 'Iphigénie' was most favourably received. Its success gave the finishing stroke to the antiquated works of Lully and Rameau, and introduced into grand opera the revolution already effected in opéra comique by Philidor, Monsigny, and Grétry.

'Iphigénie' was speedily followed by 'Orphée et Eurydice,' adapted from the 'Orfeo' already mentioned, and produced at the Académie, Aug. 2, 1774. This opera made a profound impression, although Gluck was compelled to transpose the music of Orpheus to suit Legros, as there was no contralto capable of taking the part. The second act is still accounted a masterpiece.

In accordance with a desire expressed by Marie Antoinette, and which Gluck was too good a courtier to refuse, 'Le Poirier,' a comedy by Vadé, which he had composed in 1762, and 'Cythère Assiégée,' a piece of Favart's which he had converted into an opera in 1759, were performed at the court theatre at Versailles in 1775. The latter work was also produced in Paris (Aug. 1, of the same year) with a divertissement by P. M. Berton, and with a want of success which compelled Arnaud to admit that 'Hercules was more at home with the club than the distaff.'

For this failure, however, Gluck was consoled by the brilliant success of his 'Alceste,' which he rearranged for the French stage (April 23, 1776), and which created quite as much enthusiasm as 'Orphée' had done, notwithstanding a want of variety in the libretto. It is in this fine work that the oracle of Apollo pronounces its stern decree on a reiterated note which strikingly pictures the immutability of the infernal deities. This touch of deliberate inspiration was not lost on Mozart in 'Don Giovanni,' nor on Ambroise Thomas in 'Hamlet.'

In order to prove that it was not in tragedy alone he excelled, but that he also possessed the descriptive faculty, and could depict scenes of luxury, and express tender and graceful sentiments, Gluck composed 'Armide' (Sept. 23, 1777). He had been reproached with having no melody, and with making his singers [3]shriek; this work, which contains many charming passages, and a duet magnificent for passion and tenderness, was his answer. The excitement it aroused is almost incredible. Piccinni had recently arrived in Paris, and, under Marmontel's superintendence, was composing his 'Roland,' to be produced

[1] In this, as in other more important points, how like is Gluck to Wagner!

[2] Here again is a close parallel with Wagner's judicious methods of proceeding.

[3] The same accusation, rightly or wrongly, is made against Wagner.

four months after 'Armide.' His admirers, and the partisans of the old Italian music, were furious at Gluck's success, and every one knows the lengths to which the war of the Gluckists and Piccinnists was carried. It was even more violent than the old quarrel of the Bouffons, since the combatants were encouraged by the bodily presence of the rival masters. Marmontel, La Harpe, Ginguené, d'Alembert, the Chevalier de Chastellux, Framery, and Coquéau, were among the attacking party, while the chief defenders were Suard and the Abbé Arnaud. Not content with disparaging Gluck's genius in his 'Essai sur les révolutions de la Musique,' Marmontel went the length of writing an entire poem, 'Polymnie,' in praise of the Italian school and his favourite Piccinni. Space will not permit us to enumerate the pamphlets, epigrams, and satires, which emanated from both sides in this contest; nearly all that are of any importance may be found in the collection of the Abbé Leblond — 'Mémoires pour servir à l'histoire de la révolution opérée dans la musique par M. le Chevalier Gluck' (Naples and Paris 1781, with a portrait of Gluck engraved by Saint Aubin). The champions of the Italian school accused him of composing operas in which there was 'little melody, little nature, and little elegance or refinement.' They declared that the noise of his orchestra[1] was necessary to drown his clumsy modulations; that his accompanied recitative was nothing but an overloaded imitation of the Italian 'recitativo obbligato'; that his choruses were less dramatic than those of Rameau; and that his duets were borrowed, and badly borrowed, from the 'duetti à dialogo' which he had heard in Italy. They could not forgive what Marmontel calls his 'harsh and rugged harmony, the incoherent modulations, mutilations, and incongruities contained in his airs,' but they were most offended by his 'want of care in choosing his subjects, in carrying out his designs, and giving completeness and finish to his melodies.' In short they denied him the possession of any creative genius whatever. They might as well have denied the existence of the sun—but passion invariably blinds its votaries.

The Abbé Arnaud, on the other hand, met the systematic disparagement of Marmontel and La Harpe with his 'Profession de foi en musique'; an excellent treatise on musical æsthetics, though little more than a paraphrase of the celebrated dedication which Gluck himself had prefixed to the score of 'Alceste.' This statement of the great reformer's principles is well worth transcribing.

'When I undertook to set the opera of Alceste to music,' he begins, 'I resolved to avoid all those abuses which had crept into Italian opera through the mistaken vanity of singers and the unwise compliance of composers, and which had rendered it wearisome and ridiculous, instead of being, as it once was, the grandest and most imposing stage of modern times. I endeavoured to reduce music to its proper function, that of seconding poetry by enforcing the expression of the sentiment, and the interest of the situations, without interrupting the action, or weakening it by superfluous ornament. My idea was that the relation of music to poetry was much the same as that of harmonious colouring and well-disposed light and shade to an accurate drawing, which animates the figures without altering their outlines. I have therefore been very careful never to interrupt a singer in the heat of a dialogue in order to introduce a tedious ritornelle, nor to stop him in the middle of a piece either for the purpose of displaying the flexibility of his voice on some favourable vowel, or that the orchestra might give him time to take breath before a long-sustained note.

'Furthermore, I have not thought it right to hurry through the second part of a song if the words happened to be the most important of the whole, in order to repeat the first part regularly four times over; or to finish the air where the sense does not end in order to allow the singer to exhibit his power of varying the passage at pleasure. In fact, my object was to put an end to abuses against which good taste and good sense have long protested in vain.

'My idea was that the overture ought to indicate the subject and prepare the spectators for the character of the piece they are about to see; that the instruments ought to be introduced in proportion to the degree of interest and passion in the words; and that it was necessary above all to avoid making too great a disparity between the recitative and the air of a dialogue, so as not to break the sense of a period or awkwardly interrupt the movement and animation of a scene. I also thought that my chief endeavour should be to attain a grand simplicity, and consequently I have avoided making a parade of difficulties at the cost of clearness; I have set no value on novelty as such, unless it was naturally suggested by the situation and suited to the expression; in short there was no rule which I did not consider myself bound to sacrifice for the sake of effect.'

It can never be out of place to recall such precepts as these—precepts which will be worth following to the end of time. Gluck himself bore them carefully in mind in composing his 'Iphigénie en Tauride,' produced in Paris (in 4 acts) with immense success May 18, 1779. It is the highest and most complete expression of his genius. Amongst its many beauties must be specified the air of Thoas; the airs 'Je t'implore et je tremble' (borrowed from 'Telemacco'), 'O malheureuse Iphigénie' (originally written for 'La Clemenza di Tito'), 'Unis dès la plus tendre enfance,' sung by Pylades; and, beyond all, the sleep of Orestes — the heart-breaking remorse of the deceitful parricide, the spirited choruses, and the barbarous Scythian dances. These passages all glow with colour, though the means by which the effect is produced are of the simplest kind. By this chef-d'œuvre Gluck amply vindicated his superiority over Piccinni, whose 'Iphigénie en Tauride' (Jan. 23, 1781) could not make way against that of his rival.

The last work which Gluck composed for the Opéra in Paris was 'Echo et Narcisse' (Sept. 21, 1779). Though not very successful it was revived in August 1780, and one of the airs, and the 'hymne à l'Amour,' have since been introduced into 'Orphée.' It was however with 'Les Danaïdes' that Gluck intended to close his laborious career; but an apoplectic seizure compelled him to relinquish the task, and he transferred the libretto to his pupil Salieri. He then retired to Vienna, where he passed his last years in the enjoyment of the position secured by his fame and his large fortune, until a second stroke of apoplexy carried him off, Nov. 15, 1787 (not the 25th, as Fétis states).

The authorities for this sketch of Gluck's career, and for the notices of the most remarkable passages in his operas, are various historical

[1] Gluck was the first to introduce cymbals and the 'Grosse caisse' or big drum into the orchestra. Wagner too is accused of multiplying noise and instruments.

documents, and the biographies and critiques of Leblond, F. J. Riedel ('Ueber die Musik des Ritters Christoph von Gluck, verschiedene Schriften,' Vienna 1775), Siegmeyer ('Ueber den Ritter Gluck und seine Werke,' Berlin 1825), Miel, Solié, Anton Schmid ('Chr. W. Ritter von Gluck,' Leipzig 1854), Fétis, Hector Berlioz ('A travers chants'), Ad. Adam ('Derniers Souvenirs'), Desnoiresterres ('Gluck et Piccinni,' Paris, 1872), etc. For more minute details the reader is referred to Schmid's work, which is most complete as regards the catalogue of Gluck's compositions. To his list must be added the magnificent edition of Mlle. Pelletan, evidently the work of an ardent admirer; of which the full scores of the two 'Iphigénies,' with a portrait, and preface in three languages, are all that have appeared at present. For those who wish to study the physiognomy of this diplomatic composer, impetuous artist, and amusingly vain man, there are the engravings of Miger[1] and Sichling from the portrait painted by Duplessis in 1775, Saint Aubin's engraving from Houdon's celebrated bust, and Philippeaux's from the picture painted by Houdeville. There is a full-length statue of Gluck by Cavelier at the new Opera House in Paris. Under Miger's portrait are the words of Pythagoras, 'He preferred the Muses to the Sirens,' words applied to him by Wieland, and, as such, in striking contrast to the many bitter remarks of earlier German critics.

Before summing up our opinion of Gluck's works as a whole, we have only to remark that, according to Fétis, he failed in symphony proper, and was by no means distinguished as a composer of sacred music. He wrote indeed but little for the church; the psalm 'Domine, Dominus noster' for choir and orchestra, a 'De profundis' for the same (engraved), and a part of the cantata 'Le Jugement dernier,' completed by Salieri, being all his known works in this style.

Gluck's fame therefore rests entirely on his dramatic compositions. Padre Martini said that he combined in the musical drama 'all the finest qualities of Italian, and many of those of French music, with the great beauties of the German orchestra' — in other words, he created cosmopolitan music. He was not satisfied with introducing a correct style of declamation, and banishing false and useless ornaments from the stage; and yet if he had merely carried to perfection the work begun by Lully and Rameau; if his efforts had been limited to removing the harpsichord from the orchestra, introducing the harp and trombones, employing the clarinets, scoring with skill and effect, giving more importance and interest to the overture, and employing with such magic effect the artifice of momentary pauses to vary or emphasise speech in music,—if he had done no more than this he would have earned our gratitude, but he would not in that case have been one of the monarchs of art. What then did he accomplish that was so extraordinary? He grasped the idea that the mission of music was not merely to afford gratification to the senses, and he proved that the expression of moral qualities is within her reach. He disdained all such tricks of the trade as do not appeal to the heart,—in fact he 'preferred the Muses to the Sirens.' He aimed at depicting historic or legendary characters and antique social life, and in this work of genius he put into the mouth of each of his heroes accents suited to their sentiments, and to the spirit of the times in which they lived. He made use of the orchestra to add to the force of a dramatic situation, or (in one noble instance) to contrast external repose with the internal agitation of a remorseful conscience. In a word, all his French operas show him to have been a noble musician, a true poet, and a deep thinker.

Like Corneille he has endowed France with a series of sublime tragedies; and if the author of 'Le Cid,' 'Les Horaces,' 'Cinna,' 'Polyeucte,' and 'Pompée' may be justly reproached with too great a preference for Lucan and Seneca, there is perhaps also cause for regret that Gluck was too much influenced by the declamatory school then prevalent in France. But, like the father of French tragedy, how nobly has he redeemed an occasional inflation or monotony, a few awkward phrases, or trifling inaccuracies of style! There is another point of resemblance between these two men, whose manly genius was reflective rather than spontaneous; all their works have in common the element of grandeur, but they differ from one another in physiognomy, form, and character. The influence of such Art as theirs is anything but enervating; on the contrary it elevates and strengthens the mind, and is thus placed beyond the reach of the caprices of fashion or the attacks of time. [G.C.]

GLYN & PARKER were organ builders at Salford, near Manchester. Their instruments date from 1730 to 1749. Amongst them is the organ at Poynton, Lancashire, which so pleased Handel that he ordered Parker to build one for the Foundling Hospital (1749). [V. de P.]

GODDARD, Arabella, the most distinguished of English pianoforte-players, of an old Salisbury family, was born at S. Servans, St. Malo, Jan. 12, 1838, at the age of six was placed under Kalkbrenner in Paris, and afterwards had a few lessons from Mrs. Anderson and from Thalberg in England. She made her first appearance in public at the Grand National Concerts at Her Majesty's Theatre, of which Balfe was conductor, on Oct. 23, 1850, where her style and mechanism at once made a great impression. On Thalberg's recommendation, she was placed in the hands of Mr. J. W. Davison, who led her to the study of those great compositions, many of which she played in England for the first time. On April 14, 1853, she made her *début*, and at once fixed her position as a classical player, at the concert of the Quartet Association, in Beethoven's immense solo sonata in B♭, op. 106, a work which till that moment had probably not been performed in

[1] An etching of this by Le Rat forms the frontispiece to Part IV of Lajarte's admirable 'Bibliothèque musicale du Théatre de l'Opéra,' 1876.

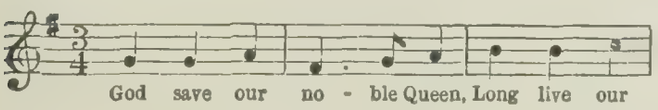
public in England, but which she played without book. The winter of 1854 and the whole of 55 were passed by Miss Goddard in Germany and Italy. She carried her classical répertoire with her; played *inter alia* at the Gewandhaus Concert Oct. 1855; and was received with enthusiasm by some of the best critics of Germany. Returning to this country, she made her first appearance at the Philharmonic on June 9, 1856, in Sterndale Bennett's Concerto in C minor (then in MS.); at the Crystal Palace (in Moscheles' Concerto in E) on March 13, 58, and at the Monday Popular Concerts on March 9, 59.

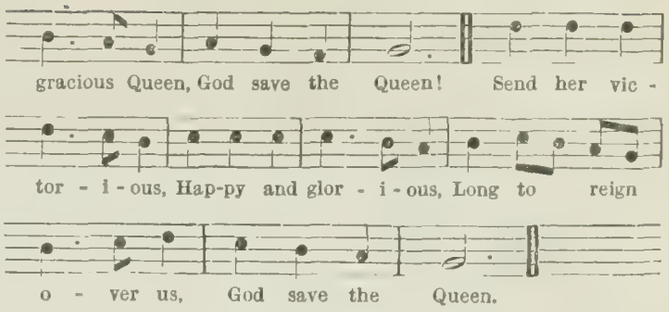
In 1857 and 58 Miss Goddard played in London all the last sonatas of Beethoven (from op. 101 to 111)—at that time almost absolute novelties to most of her hearers—as well as many other masterpieces by Clementi, Dussek, Mozart, Mendelssohn, and other masters, either solo or with accompaniment of stringed instruments, in addition to the usual classical Concertos, Trios, Sonatas, etc. In 1860 she married Mr. Davison, who, as already stated, was her real master and the former of her taste. In 1873 Madame Goddard left this country for a lengthened tour through America, Australia, and India, returning in the autumn of 76, and making her first reappearance in two recitals at St. James's Hall on Oct. 12 and 19. [G.]

GODFREY. A family of English military band-masters. Charles Godfrey, the founder, was born in 1790 at Kingston, Surrey; in 1813 joined the Coldstreams as a bassoon-player, and soon became band-master, a post which he filled with honour till his death, Dec. 12, 1863, at his house in Vincent Square, Westminster, after 50 years' service. He was appointed Musician in Ordinary to the King in 1831, and was one of the Court of Assistants of the Royal Society of Musicians. The first journal of military music published in this country, under the name of 'Jullien's Journal,' was arranged by Mr. Godfrey. His three sons were educated at the Royal Academy of Music. Daniel, the eldest, was born in 1831, and has been band-master of the Grenadier Guards since 1856. In 1872 he took his band to the United States—the first visit of an English military band since the Independence. He is well known here and abroad by his waltzes for military band—'Guards,' 'Mabel,' 'Hilda,' etc.

The second, Adolphus Frederick, born in 1837, succeeded his father in the Coldstreams, and is still band-master of that regiment. Charles, the third, born in 1839, joined the Scots Fusiliers as band-master in 1859 and left that regiment in 1868 for a similar position in the Royal Horse Guards, which he now fills (1878). [G.]

GOD SAVE THE KING. The so-called 'National Anthem' of England, a tune in two sections, the first of 6 bars, the second of 8.





O Lord our God, arise,
Scatter our enemies,
And make them fall.
Confound their politics.
Frustrate their knavish tricks,
On Thee our hopes we fix,
God save us all.

Thy choicest gifts in store
On her be pleased to pour,
Long may she reign.
May she defend our laws,
And ever give us cause
To sing with heart and voice,
God save the Queen.

Its first public performance is stated to have been at a dinner in 1740 to celebrate the taking of Portobello by Admiral Vernon (Nov. 20, 1739), when it is said to have been sung by Henry Carey as his own composition, both words and music. The nearest known copy to that date is that in the 'Harmonia Anglicana' of 1742 or 42, as follows[1]. It is marked 'for two voices,' but we give the melody only.

O Lord our God, arise,
Scatter his enemies,
And make them fall.
Confound their politicks,
Frustrate their knavish tricks,
On him our hopes are fix'd,
O save us all.

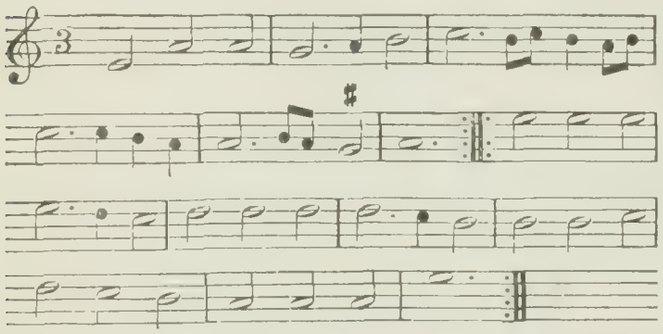
This is the nearest we can arrive at to the original form of the air and words, and both will be found somewhat different from those with which we are familiar. The fact that Henry Carey was the author of both is testified to by J. Christopher Smith, Handel's amanuensis, and by Dr. Harington; but for the evidence the reader must be referred to Mr. Chappell's full statement in his 'Popular Music,' pp. 694, 5, and to Chrysander's 'Jahrbücher' (i. 287–407). In 1745 it became publicly known by being sung at the theatres as 'a loyal song or anthem' during the Scottish Rebellion. The Pretender was proclaimed at Edinburgh Sept. 16, and the first appearance of 'God save the King' was at Drury Lane, Sept. 28. For a month or so it was much sung at both Covent Garden and

[1] See Chappell's 'Popular Music,' ii. 704.

Drury Lane; Burney harmonised it for the former, and Arne for the latter. Both words and music were printed, the latter in their present form, in the Gentleman's Magazine, Oct. 1745.

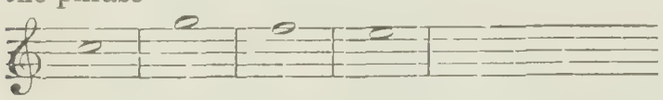
How far God save the King was compiled from older airs will probably never be known. Several exist with a certain resemblance to the modern tune.

1. An 'Ayre,' without further title, at p. 98 of a MS. book attributed to 'Dr. Jan Bull,' and dated 1619. The MS., formerly in possession of Pepusch and of Kitchener, is now in the hands of Mrs. Clark, who refuses to allow it to be seen, but the following is copied from a transcript of Sir G. Smart's[1]:—



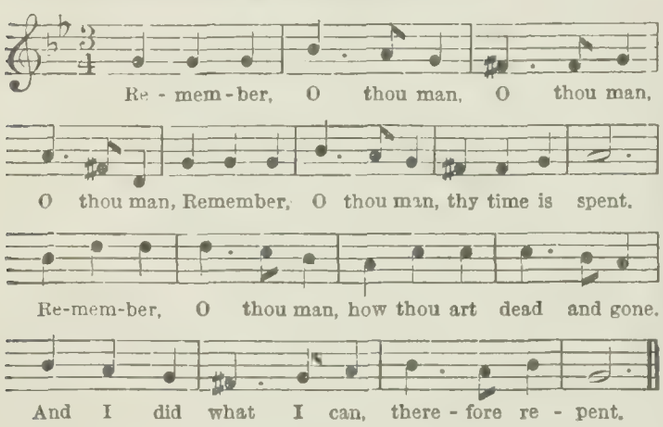
This is in 2 strains of 6 and 8 bars, and besides its general likeness it has both the rhythm and the melody of the modern air in the first four bars of the second strain; but the minor mode makes an essential difference in the effect.

A piece entitled 'God save the King' occurs in the same MS., p. 66, but this is founded on the phrase



and has no resemblance whatever to the national melody.

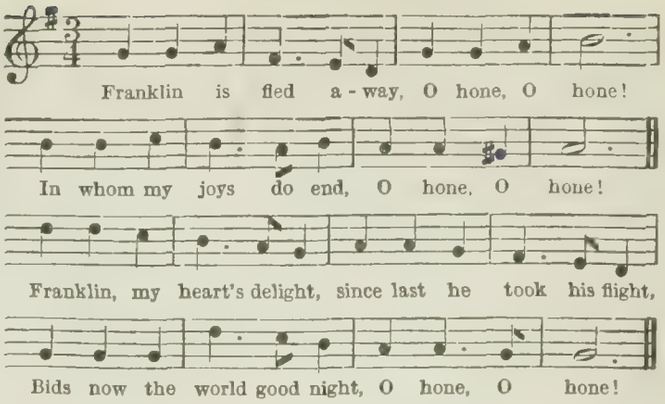
2. A Scotch carol, 'Remember, O thou man,' in Ravenscroft's 'Melismata,' 1611.



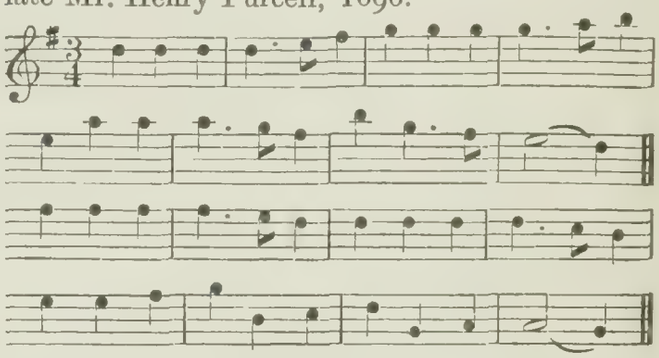
This is the air on the ground of which 'God save the King' is sometimes claimed for Scotland. It is in 2 strains of 8 bars each, and has the rhythm and melody of the modern tune in the first and third bars of the second strain. But it is in minor.

3. A ballad, 'Franklin is fled away' (first printed in 1669).

[1] Printed by Mr. Cummings (Mus. Times, May 1878). The sharps there given are omitted from the signature; as Mr. Cummings surmises, with great probability, that they were added after Bull's time.



4. A piece in 'A choice Collection of Lessons for the Harpsichord or Spinnet, composed by the late Mr. Henry Purcell,' 1696.



Here the similarity is confined to the recurring rhythm in the first and third bars of each section.

Thus the rhythm and phrases of God save the King, and even the unequal length of the two strains (its most essential peculiarity), had all existed before. So also did some of the phrases of the words. 'God save the king' is found in the English Bible (Coverdale, 1535), and as the phrase is in no sense a rendering of the Hebrew words, which literally are 'Let the king live,' it seems to follow that the phrase must have been employed in the translation as one familiar to English readers. Mr. Froude has also quoted a watchword of the navy as early as 1545—'God save the king,' with the countersign 'Long to reign over us' (Hist. chap. 22). 'God save King James' is the refrain of a ballad of 1606; and God save Charles the king, Our royal Roy, Grant him long to reign, In peace and joy,' is the opening of another ballad dating probably from 1645.

Both words and tune have been considerably antedated. They have been called 'The very words and music of an old anthem that was sung at St. James's Chapel for King James the Second' (Victor's letter, Oct. 1745). Dr. Arne is reported to have said that it was a received opinion that it was written for the Catholic Chapel of James II. This is the date given it by Burney in Rees's Cyclopædia (Chappell, 694), and Dr. Benjamin Cooke had heard it sung to the words 'Great James our King.' But Dr. Cooke was not born till 1734, and his 'James' must have been (James III.) the Pretender. And as to the Catholic Chapel of James II, to have been sung there it must surely have been in Latin, of which certainly no traces are found.

Lully's (1633–87) claim to the 'God save,' sometimes put forward, rests on the 'Souvenirs de la Marquise de Créqui,' which is now known to be

a mere modern fiction. The tune however quickly crossed the Channel. It is found in 'La Lire Maçonne ... de Vignolles et du Bois ... a la Haye' as early as 1766, and it is worth noting that [1]the first bar has there taken its present form, and that the close is as follows :—

It was employed as the Danish National Air, to words which afterwards became 'Heil dir im Siegerkranz!' (Flensburger Wochenblatt, Jan. 27, 1790.) As a Berlin 'Volkslied' the words first appeared in the 'Spenersche Zeitung,' Dec. 17, 1793, and both words and music have since become the Prussian and German National Air.

Mr. Chappell has quoted more than one additional occasional stanza as well as parody of 'God save the King.' But perhaps none are so curious as the extra stanza which is said to have been sung at Calais at the banquet given in honour of the Duke of Clarence, when, as Lord High Admiral of England, he took Louis XVIII. across the Channel :—

God save noble Clarence,
Who brings her king to France,
God save Clarence!
He maintains the glory
Of the British navy,
O God make him happy!
God save Clarence!

The tune was a great favourite with Weber. He has introduced it into his Cantata 'Kampf und Sieg' (No. 9) and his 'Jubel Overture,' and has twice harmonised it for 4 voices—in D and B♭ (both MS.—Jähns, Nos. 247, 271). With Beethoven it was at least equally a favourite. He wrote 7 variations on it for Piano (in C; 1804), and has introduced it into his Battle Symphony; and à propos to the latter the following words are found in his journal: 'I must shew the English a little what a blessing they have in God save the King' (Nohl, 'Beethoven-Feier,' p. 55). Our own Attwood harmonised it in his anthem 'I was glad' for the coronation of George IV, as he did 'Rule Britannia' for the coronation of William IV.

Since these pages were in print Mr. Cummings has published an investigation of the subject in the Musical Times (March to August, 1878) more complete than any preceding it. I have only been able to avail myself of his copy of Bull's Ayre, and must refer my readers to the Musical Times for the rest. [G.]

GOETZ, Hermann, born at Königsberg, Dec. 17, 1840, died at Hottingen, Zürich, Dec. 3, 1876, a composer of some performance and greater promise. Though evidencing great musical ability at an early age, he did not receive any regular instruction till he was 17. After passing some time at the University of Königsberg, he at length decided on a musical career, and placed himself at the school of Stein at Berlin, where he was the pupil of Bülow in playing and Ulrich in composition. In 63 he succeeded Kirchner as organist at Winterthur, supporting himself also by teaching, and embracing any musical work that fell in his way. Meantime he was engaged in the composition of an opera adapted by J. V. Widmann from The Taming of the Shrew, and entitled 'Der Widerspänstigen Zähmung.' It was, after much delay and many disappointments (not unnatural with the first work of an unknown composer), produced at Mannheim Oct. 11, 1874. Its success, however, was great and rapid; it was played at Vienna (Feb. 75), Leipzig, Berlin, and a dozen other towns in Germany, and has recently (1878) been published in English (Augener. For a full analysis of the work see the M. Mus. Record for 1878). It was followed by a Symphony in F, also successful, and by a second opera, 'Francesca di Rimini' (Mannheim, Sept. 30, 1877). This, however, was not finished when its author, long a prey to ill health, died, as already stated. The first two acts were finished, and the third fully sketched; it has been completed, in compliance with Goetz's last request, by his friend Franck, and produced at Mannheim, Sept. 30, 1877. Besides the above works Goetz has published a P. F. trio, a quartet, and various Pianoforte pieces. [G.]

GOLDBERG, Johann Gottlieb[2], the dates and places of whose birth and death are unknown, was a pupil of Sebastian Bach, and one of the most remarkable players on clavier and organ of the middle of the 18th century. He was brought to Bach from Königsberg by Count Kaiserling, the Russian ambassador, of whose establishment he appears to have been a member. Bach held him up as his cleverest and most industrious pupil, and with reason, for to immense executive power he joined an extraordinary facility of improvisation, and of playing the most difficult music at sight. His works (as named by Gerber) are not important, and remain in MS. :—a Motet and a Psalm for voices and orchestra; Preludes and Fugues; 24 Polonaises with Variations; 2 Concertos; a Sonata, and a few Trios for Flute, Violin, and Bass—all exhibiting a certain melancholy, and strong individuality. During the Seven Years War (1756–63) he was 'Kammer-musikus' to Count Brühl. Bach's Thirty Variations were written for Goldberg at the request of Count Kaiserling (in exchange for a golden goblet and 100 louis d'or), and he was accustomed to play them nightly to the Count to lull him to sleep. They are sometimes known as the Goldberg Variations. [G.]

GOLDMARK, Karl, born May 18, 1832, at Keszthely on the Platten See, Hungary, of Hebrew parents. Was a pupil of Jansa, the violinist, at Vienna, and in 47 entered the Violin and Harmony classes of the Conservatorium there. His studies however were interrupted by the revolution of 48, and he probably owes more to his own perseverance than to the schools. Since that time he has been chiefly in Vienna, excepting a short residence at Pesth. Hellmesberger acted as a good friend, and gave

[1] If the tune is alike in the 1st and 2nd (1775) editions. See Tappert in Mus. Wochenblatt, Aug. 31, 1877.

[2] There seems to be some uncertainty whether these names are correct.

him opportunities of hearing his chamber music performed, and he produced orchestral and choral works at various concerts on his own account. His overture Sacuntala, his grand opera Die Königin von Saba, produced at Vienna March 10, 1875, and more recently his so-called symphony 'Die ländliche Hochzeit' (the country wedding), have been much played, and have given Goldmark a more or less European reputation.

He has published several overtures and a Scherzo for Orchestra, a quintet and a quartet for Strings, Pianoforte pieces, and various Songs. The 'Country Wedding' was played by Charles Halle at Liverpool Nov. 27, 1877, and at the Crystal Palace March 2, 1878. [G.]

GOLDSCHMIDT, Otto, pianist, composer, and conductor, born Aug. 21, 1829, at Hamburg, where his father and grandfather resided as merchants; studied the piano and harmony under Jacob Schmitt and F. W. Grund. At the age of 14 he entered the Leipzig Conservatorium, where amongst his fellow students were Joachim and von Bülow. From 1843 to 46 he studied the piano and composition as a pupil in Mendelssohn's class. In 1848 he was sent to Paris, with the view of continuing his studies under Chopin, whose acquaintance he made, and was present at the last concert given by him in the Salle Pleyel. He came to England in 1848, and in the following year played at the Musical Union, and at a concert of Mlle. Lind's at H. M. Theatre. In 1851 he went to America, succeeding Mr. Benedict as conductor of a series of concerts given by Mlle. Lind. He married that lady at Boston, U.S.A., on Feb. 5, 1852. From 52 to November 55 he and his wife resided at Dresden, and since 58 have lived in or near London. He conducted the Festivals held at Düsseldorf and Hamburg in 1863 and 66, and in 63 was appointed Vice-Principal of the Royal Academy of Music, then presided over by Sir Sterndale Bennett, with whom he edited 'The Chorale Book for England,' a collection of Chorales set to translations of German hymns by Miss C. Winkworth (Longmans, 1863). He composed the Oratorio 'Ruth' for the Hereford Festival of 1867, and it was subsequently performed in London, Düsseldorf, and Hamburg. He wrote additional accompaniments for Handel's 'Allegro' and 'Penseroso,' as well as for the 'Ode to St. Cecilia's Day,' and introduced these works for the first time in their entirety to English and German audiences since Handel's death. In 1875 the Bach Choir, an association of amateurs, was formed under his direction. At its first concert on April 26, 76, Bach's Mass in B minor, with additional accompaniments by Mr. Goldschmidt, was performed for the first time in England. The marked success of that performance, and the subsequent prosperity of the Choir, are due in a large measure to the earnestness and devotion of the conductor. Besides his Oratorio Mr. Goldschmidt has published a Pianoforte Concerto; a ditto Trio; Pianoforte Studies; Songs, and Part-songs. In 1861 he was elected Honorary Member of the Philharmonic Society, in 64 a Member of the Swedish Royal Academy of Music, and in 76 the King of Sweden conferred on him the Royal Order of Wasa. [A.D.C.]

GOLDWIN, John, was a pupil of Dr. William Child. On April 12, 1697, he was appointed successor to his master as organist of St. George's Chapel, Windsor. In 1703 he became also master of the choristers. He died Nov. 7, 1719. His Service in F is printed in Arnold's Cathedral Music, and Boyce and Page also printed some of his anthems; others remain in MS. in Tudway and at Ely Cathedral, where he is entered as Golding. 'I have set God—Goldwin' is a very favourite little anthem at cathedrals, melodious and agreeable. [W. H. H.]

GOLTERMANN, Georg Eduard, a player and composer on the cello of some eminence, whose name is occasionally seen in concert programmes, born in Hanover 1825, and educated there and in Munich. He has held posts in Würzburg and in Frankfort, where he is now residing, and where on May 1, 1878, he celebrated his 25th anniversary as conductor. His concerto and other contributions to the repertoire of the cello are of value, since though not of great originality they are thoroughly well written for the instrument, pleasing, and effective. Another Goltermann—Louis, born also in 1825, but in Hamburg, and apparently no relation to the former—was for some time Professor of the Cello at Prague and afterwards a member of the court band at Stuttgart. [G.]

GOMBERT, Nicolas, one of the most important and prolific composers of the 16th century, was born at Bruges, as we learn from the title-page of his motets, and was attached to the service of Charles V, though in what exact capacity is not known. That Josquin was his master is testified by Hermann Finck in his 'Practica Musica,' and M. Fétis has given us the quotation from the copy of this rare work in his possession. 'Nostro vere tempore' (the book was published in 1556) 'novi sunt inventores, in quibus est Nicolaus Gombert, Jusquini piæ memoriæ discipulus, qui omnibus musicis ostendit viam, imo semitam ad quærendas fugas ac subtilitatem, ac est author musices plane diversæ a superiori. Is enim vitat pausas,[1] et illius compositio est plena cum concordantiarum tum fugarum.' Gombert set to music a poem by Avidius on the death of Josquin, which was also set by Benedictus. Burney gives us the music of this, but 'after performing the tedious task of scoring the setting by Gombert, found its chief merit to consist in imitations of his master.' A great merit nevertheless, for Gombert, a mere lad when Josquin died, persevered in his imitations so successfully that he not only came to be looked upon as his master's greatest pupil, but was able in due time, and when his own genius became mature, to engrave his name on a separate link in the chain of musical history. In the hands of his predecessors, in Josquin's especially,

[1] The introduction of frequent pauses had become very common in music. Philip Basiron is censured for giving way to this 'fashionable folly' (Burney, vol. ii. p. 533).

contrapuntal skill had already become subservient to the beauty of the music. A further improvement was making itself visible in the art. Composers began more and more to vary the character of their music according to the subject of the words. No one worked with this end more in view than Gombert, and nothing helped him so much as the increasing love for secular chamber music. Musicians of his time, far from looking down upon secular music, were beginning to make it one of their great specialities. It gave them full scope for their fancy, they were hampered by no prescribed forms, they had no prejudices to overcome. It gave them free access and welcome into half the educated homes in Europe. Gombert seems to delight in it. He chooses the prettiest pastoral subjects, and sets them to descriptive music, and while the birds are discoursing the pleasures of Spring in notes imitating their natural language, while shepherd and shepherdess sing of love and the wolf meantime attacks their flock, or while all the stirring incidents of the 'chasse à courre' are vividly depicted to us, there is no extravagance, only the simple happy treatment which our own Haydn or Mozart would have employed when in such a mood. Gombert's love for nature is apparent in the very titles of his songs—'En ce mois delicieux'; 'Joyeux verger'; 'Le chant des oiseaux'; 'L'été chaud bouilloit'; 'Je m'en vois au vert bois,' etc. His power of description he carries into all the higher forms of his art, and his motets and psalms were not, in their time, surpassed for the wonderful manner in which the noble music blends itself with the ideas the words convey. Gombert has had one piece of good fortune in the last three centuries, of which few of his contemporaries can boast. One of his motets, the 'Pater Noster,' has been performed. M. Fétis tells us of the profound impression it created on the Paris audience at one of his historical concerts.—Eitner's Bibliographie der Musik-Sammelwerke (Berlin, 1877) mentions nearly 250 of Gombert's compositions, printed in upwards of 90 different collections between 1529 and 1573. A single motet, 'In nomine Jesu,' printed 26 years before any of these under the name *Gompert* in the Motetti B (Venice, Petrucci, 1503) must surely be the work of another composer. [J.R.S.B.]

GOMEZ, A. Carlos, a Portuguese by parentage and a Brazilian by birth, was born at Compinos July 11, 1839, was sent to Europe by the Emperor, and received his musical education at the Conservatorio of Milan. His début as a composer was made at the Teatro Fossati in Jan. 67 in a little piece called 'Se sa minga,' which had a remarkable success. His next was 'Il Guarany,' produced at La Scala March 19, 1870, and shortly after brought out at Genoa, Florence, and Rome. In this country it was first performed on July 13, 1872, at Covent Garden. This was followed by 'Fosca' at the Scala, which was unsuccessful; and that by 'Salvator Rosa' (Genoa, Feb. 21, 74), again unsuccessful. Besides these operas Señor Gomez composed an ode entitled 'Il Saluto del Brasile,' which was performed in the Exhibition Building at Philadelphia in 1876. Gomez's music is full of spirit and picturesque effect, and is therefore popular, but it is wanting in originality, and too obviously indebted to Verdi and Meyerbeer. The best parts of Il Guarany—a Brazilian story—are said to have been those which are concerned with native subjects. [G.]

GONG. (Fr. *Tam-tam*, from the Indian name.) This is a Chinese instrument, made of bronze (80 copper to 20 tin); in form, a thin round plate with the edges turned up, like a shallow sieve or tambourine. It is struck with a stick, ending in a large padded leather knob. The effect produced is an awful crash or clang, which adds considerably to the horrors of a melodramatic scene. Meyerbeer has even used it pianissimo with the orchestra, in 'Robert le Diable' (scene of the resurrection of the nuns); and Cherubini has one stroke of it in his Requiem in C minor, absolutely solo (Dies iræ, bar 7). If a long-continued and loud noise is desired, it should first be struck very gently, and the force of the stroke gradually increased until the effect becomes almost terrific.

It is a remarkable property of the alloys of copper and tin, that they become malleable by being heated and then plunged into cold water. Gongs are thus treated after being cast, and are then hammered. This was a secret in Europe until found out some years ago by M. d'Arcet, an eminent French chemist. [V. de P.]

GOODBAN, Thomas, was born at Canterbury about 1780. His mother was a vocalist, and his father combined the three qualifications of violinist, lay vicar of the cathedral, and host of the Prince of Orange tavern, where in 1779 he founded the Canterbury Catch Club. At seven years old Goodban became a chorister of the cathedral under Samuel Porter. After leaving the choir he was placed in a solicitor's office, but on his father's death, about 1798, changed the legal profession for that of music. In 1809 he was appointed a lay clerk in the cathedral, and in 1810, on the retirement of his cousin, Osmond Saffrey, was made leader and director of the Catch Club. In 1819 the members of the club presented him with a silver bowl and salver as a token of esteem.

Goodban was author of some instruction books for the violin and pianoforte, and of 'The Rudiments of Music,' published about 1825, a work once highly popular. He was also the inventor of a 'Musical Game' for imparting elementary instruction, and of 'Musical Cards' for teaching the theory of music. He died in his 79th year, May 4, 1863, leaving three sons, all members of the musical profession, viz. Charles, Mus. Bac. Oxon. (now retired from practice), Henry William, violoncellist, and Thomas, viola-player. His nephew, James Frederic, is a violinist, and organist of St. John's, Paddington. [W. H. H.]

GOODGROOME, John, born about 1630, was a chorister in St. George's Chapel, Windsor. On the accession of Charles II in 1660 he was appointed a Gentleman of the Chapel Royal, and on

Nov. 28, 1664, on the death of Purcell's father, was made Musician in Ordinary to the King. He composed several songs, some of which appeared in 'The Treasury of Musick,' 1669, and died June 27, 1704. A John Goodgroome, probably his son, was organist of St. Peter's, Cornhill, about 1725. Theodore Goodgroome, the singing-master of Samuel Pepys and his wife, was probably his brother. [W. H. H.]

GOODSON, Richard, Mus. Bac., on July 19, 1682, succeeded Edward Lowe as organist of Christ Church, Oxford, and Professor of Music in the University. Some Odes composed by him for performance at the Acts at Oxford are still extant. He died Jan. 13, 1718. His son, Richard, Mus. Bac., was the first organist of Newbury, to which post he was appointed August 24, 1709. He graduated Mus. Bac. March 1, 1716. On the death of his father he succeeded him in both posts, and was also organist of New College. He died Jan. 9, 1741. [W. H. H.]

GORDIGIANI, Luigi, the son of one musician (Antonio) and the younger brother of another (Giovanni Battista), has been called the Italian Schubert. He was born at Modena June 21, 1806. His musical education was most desultory, but his talent was great, and while still in his teens he had written three Cantatas. In 1820 his father died, and he was forced to make a living by writing pianoforte pieces under such German *noms de plume* as Zeuner and Von Fürstenberger. His start in life was due to two Russian princes, Nicholas Demidoff and Joseph Poniatowski, the latter of whom not only furnished him with the libretto of an opera, 'Filippo,' but himself acted in it with his wife and brother at the Standish Theatre, Florence, in 1840. Between the years 1835 and 1849 Gordigiani composed or produced nine other operas, all at different theatres in Florence. But it is by his 'Canzonette' and 'Canti populari' for voice and piano that he will be remembered—delicious melodies, of a sentimental, usually mournful, cast, in the taste or on the actual melodies of old Italian national tunes, and often set to words of his own. They are more than 300 in number, and were published in parts, usually of 8 or 10 each, with characteristic titles—'In cima al monte'; 'Le Farfalle di Firenze'; 'In rival al Arno'; 'Mosaico Etrusco,' etc. They have been republished everywhere and in all languages. He also published a collection of Tuscan airs with accompaniments in 3 books. Gordigiani was odd and fantastic in manners and disposition. He died at Florence in 1860. [G.]

GORDON, John, the son of an eminent watchmaker of the same names, was born in the parish of St. Martin, Ludgate, March 26, 1702. He was admitted a foundation scholar at Westminster, and elected thence to Cambridge, where he became pensioner of Trinity College June 18, 1720. In 1721 he obtained a scholarship in the same college. He left Cambridge June 1, 22, and returned to London to study law, in view of which he had on Nov. 9, 18, entered as a student at Gray's Inn. On Jan. 16, 23, he was elected Professor of Music in Gresham College, which place had become vacant by the death of Dr. Edward Shippen. On Feb. 10, 25, he was called to the bar at Gray's Inn, but continued to hold his professorship till his death, Dec. 12, 1739. [W.H.H.]

GORDON, W., a Swiss of English descent, born about the end of the 18th century. In his youth he studied music as an amateur, and was a pupil of Drouet, the celebrated flutist. After the fall of the first French Empire he obtained a captain's commission in one of the regiments of Swiss Guards in Paris. In 1826 he began his improvements in the construction of the flute. The Swiss Guards being disbanded after the revolution of 1830, Gordon devoted his whole attention to his favourite object. In 1833 he went to Munich, where he had some flutes made on a novel plan. He circulated prospectuses of his invention in Germany, Paris, and London. He came to London in the hope of finding a large demand for his instruments, but was doomed to disappointment, and returned to Lausanne. In 1836 he became deranged, and (with the exception of a short interval in 1839) remained so until his death. His modifications were carried out by Boehm, and resulted in the flute which bears that name. [Boehm; Flute, 5366.] [W.H.H.]

GORGHEGGI. [See Solfeggi.]

GOSS, John Jeremiah, born at Salisbury in 1770, received his musical education as a chorister of the cathedral there, of which he subsequently became a lay vicar. On Nov. 30, 1808, he was appointed a gentleman of the Chapel Royal, and about the same period obtained the places of vicar choral of St. Paul's Cathedral and lay vicar of Westminster Abbey. His voice was a pure alto of beautiful quality, and his skill and taste in part-singing remarkable. He was for many years the principal alto at the Meetings of the Three Choirs. He died in May 1817. [W.H.H.]

GOSS, Sir John, Knight, Mus. Doc., son of Joseph Goss, organist of Fareham, Hants, where he was born in 1800. In 1811 he became one of the children of the Chapel Royal under John Stafford Smith, and on leaving the choir became a pupil of Attwood, under whom he completed his musical education. About 1824 he was appointed organist of the new church of St. Luke, Chelsea, and in 38 succeeded Attwood as organist of St. Paul's Cathedral. On the death of William Knyvett in 56 Goss was appointed one of the composers to the Chapel Royal. He was knighted in 1872, and shortly afterwards resigned his appointment at St. Paul's. He graduated as Doctor of Music at Cambridge in 1876. Goss's compositions consist of services and anthems, chants, psalm-tunes, glees, songs, orchestral pieces, etc. Of his anthems the best known are 'If we believe,' written for the funeral of the Duke of Wellington; 'Praise the Lord, O my soul,' composed for the bicentenary festival of the Sons of the Clergy; 'The wilderness'; and 'The Lord is my strength,' composed, together with a 'Te Deum,' for the Thanksgiving for the

recovery of the Prince of Wales (Feb. 27, 1872). Of his glees, 'There is beauty on the mountain' is a charming specimen of truly graceful composition. In 1833 he published 'An Introduction to Harmony and Thorough-bass,' a second edition of which appeared in 1847, and which has now reached a 13th edition. In 1841 he edited a collection of 'Chants, Ancient and Modern'; and in 18 the 'Church Psalter and Hymnbook,' in conjunction with the Rev. W. Mercer. He also published 'The Organist's Companion,' a series of voluntaries and interludes, besides other works. His music is always melodious and beautifully written for the voices, and is remarkable for a union of solidity and grace, with a certain unaffected native charm which ought to ensure it a long life. [W. H. H.]

GOSSEC (so pronounced), François Joseph, born Jan. 17, 1733, at Vergnies, a village in Belgian Hainault, 5 miles from Beaumont. He was the son of a small farmer whose name is spelt Gossé, Gossez, and Gosset, in the registers of his native place. From early childhood he showed a decided taste for music, and there is a story that while herding the cows he made himself a fiddle out of a sabot with strings of horse-hair. He was always particularly fond of the violin, and studied it specifically after leaving the cathedral of Antwerp, of which he was a chorister till the age of 15. In 1751 he came to Paris, and was fortunate enough to make the acquaintance of Rameau, and to become conductor of the private band which was maintained by the Fermier-général La Popelinière for the express purpose of trying the new works of his protégé and friend the author of 'Castor et Pollux.' It was while conducting these performances, and observing the poverty of French instrumental music, that Gossec conceived the idea of writing real symphonies, a species of composition then unknown: his first was performed in 1754, five years before the date of Haydn's first.[1] It was some time before the public appreciated this new style, but his quartets, published in 1759, became rapidly popular. By this time he was attached to the household of the Prince de Condé, who gave him the opportunity of making himself known both as composer and conductor. Under this encouragement he entered upon the departments of sacred and dramatic music, and quickly gained a reputation in both. In his 'Messe des Morts,' which made a great sensation when first performed at St. Roch, 1760, he has produced an effect which must have been not only quite new but also very mysterious and religious, by writing the 'Tuba mirum' for two orchestras, the one of wind instruments concealed outside, while the strings of the other, in the church, are playing an accompaniment *pianissimo* and *tremolo* in the upper registers. In his oratorio of 'La Nativité'[2] he does the same with a chorus of angels, which is sung by an invisible choir at a distance.

[1] The date of Haydn's first Orchestral Symphony, for 2 Violins, Viola, Bass, 2 Oboes and 2 Horns, is 1759; it was published in 1766. (See Pohl's Haydn, i. 193, 283.)

[2] Words by Chabanon de Maugris, who died in 1780.

In writing for the stage he was less of an innovator. He produced successively 'Le Faux Lord' (1765), a three-act opera, left unfinished owing to the badness of the libretto; 'Les Pêcheurs' (1766), long and successfully performed; 'Toinon et Toinette' (1767); 'Le double déguisement' (1767), withdrawn after the first representation; 'Sabinus' (1774); 'Alexis et Daphné' produced the same night with 'Philémon et Baucis' (1775); 'La Fête de village,' intermezzo (1778); 'Thesée' (1782), reduced to three acts, with one of Lully's airs retained and re-scored; 'Rosine' (1786); 'L'Offrande à la liberté' (Oct. 2, 1792); and 'Le Triomphe de la République, ou le Camp de Grandpré' (Jan. 27, 1793). In the two last works he introduced the 'Marseillaise,' with slight alterations in the air and harmony, and very telling instrumentation.

The ease with which Gossec obtained the representation of his operas at the Comédie Italienne and the Académie de Musique, proves how great and legitimate an influence he had acquired. He had in fact founded the 'Concert des Amateurs' in 1770, regenerated the 'Concert Spirituel' in 1773, organised the 'École de Chant,' the predecessor of the 'Conservatoire de Musique,' in 1784, and at the time of the Revolution was conductor of the band of the National Guard. He composed many pieces for the patriotic fêtes of that agitated period, among which the 'Hymne à l'Etre suprême' and 'Peuple, réveille-toi,' and the music for the funeral of Mirabeau, in which he introduced the lugubrious sounds of the gong, deserve special mention. On the foundation of the Conservatoire in 1795 Gossec was appointed joint inspector with Cherubini and Méhul, and professor of composition, a post he retained till 1814, Catel being one of his best pupils. He wrote numerous 'solféges,' and an 'Exposition des principes de la Musique' for the classical publications of the Conservatoire. He was a member of the Institut from its foundation (1795), and a Chevalier of the Legion of Honour (1802). He retired from his professorship in 1815, but until 1823 continued to attend the meetings of the Académie des Beaux Arts, in which he took great interest. He died at Passy, where he had long resided, Feb. 16, 1829.

Gossec's works are both numerous and important, and include, besides the compositions already named, 26 symphonies for full orchestra, one of which, 'La Chasse,' suggested to Méhul his 'Ouverture du jeune Henri'; 3 symphonies for wind; a symphonie-concertante for 11 instruments; overtures; quartets, trios, and other chamber music; masses with full orchestra; a 'Te Deum,' then considered very effective; motets for the 'Concert Spirituel,' including a 'Dixit Dominus' and an 'Exaudiat'; several oratorios, among them 'Saul,' in which he inserted an 'O salutaris' for 3 voices, composed for Rousseau, Lais, and Chéron, during a country walk on Sunday; a set of fine choruses for Racine's 'Athalie'; and finally a 'Dernière Messe des Vivants' (1813), and the ballet héroïque of 'Calisto,' neither of which have ever been en-

graved, but form part of the large collection of his autographs in the library of the Conservatoire.

Gossec's life may be held up as a model to young artists; without money or friends, we may even say without genius, and without the aid of masters, he educated himself, and by toil and study attained the rank of a classical composer. His career presents one unfortunate peculiarity. No sooner had he worked out an original idea than some man of genius stepped forward and appropriated the ground he had won. As a writer of symphonies he saw his 'Chasse' and his 21st Symphony in D eclipsed by those of Haydn; as a composer of sacred music he was surpassed by Mozart, in spite of the long-continued popularity of his 'Messe des Morts'; and at the theatre he was entirely thrown into the shade by Grétry and Gluck. In spite of all this, however, the French school has good reason to be proud of him; he was completely exempt from envy, and, with a disinterestedness truly praiseworthy, did all in his power to promote the works of his great rivals. Nature and his many struggles had made him usually very reserved, but he could be kind on occasion, as he was to Mozart in 1778, who hits him off in a line—'Mein sehr guter Freund und sehr trockener Mann' (April 5).

An oil-painting of him ornaments one of the rooms in the library of the Conservatoire. There is another small portrait engraved by Frémy after Brun, and a marble bust by Caillouete, a pupil of Cartellier. The Belgians, always ready to show honour to the illustrious men of their own country, have lately erected at Vergnies a monument to the memory of Gossec, in the form of a quadrangular fountain surmounted by his bust. It was inaugurated Sept. 9, 1877.

In England Gossec is almost entirely unknown. Probably the only piece published here is the 'O Salutaris' named above, and the fine library of the Sacred Harmonic Society contains but one of his compositions. [G.C.]

GÖTTERDÄMMERUNG. The fourth and last piece in Wagner's 'Ring des Nibelungen,' first performed at Bayreuth, Aug. 17, 1876. [G.]

GOUDIMEL, Claude, a celebrated teacher and composer, born at Vaison, in the neighbourhood of Avignon, in the early part of the 16th century. He betook himself to Rome, and opened a music school there, numbering amongst his pupils such distinguished musicians as Animuccia, Bettini (called 'il Fornarino'), 'Alessandro della Viola,' Nanini, and, above all, Palestrina. Masses and motets, written at this period, are preserved in the Vatican and Vallicellan libraries at Rome. Eitner's Bibliographie der Musik-Sammelwerke (Berlin, 1877) gives a list of more than 60 compositions printed between the years 1549 and 1597. The 4th book 'Ecclesiasticarum cantionum,' etc. (Antwerp, Tylman Susato 1554), has a motet, 'Domine quid multiplicati sunt,' which Burney has printed in score in his History. In 1555 Goudimel appears to have settled in Paris; and the work, entitled 'Q. Horatii odæ omnes ad rythmos musicos redactæ,' is issued in the joint names of Duchemin and Goudimel. This partnership lasted for a short time, probably only for the purpose of bringing out this particular work, for we find in the next year Duchemin's name alone on the title-page of his publications. Goudimel commenced writing music to the whole psalms of David in the form of motets, but did not live to complete the work. He also put music to the French metrical version of the Psalms of Marot and Beza, the music being in 4 parts, the counterpoint note against note, and the melody in the tenor (Lyons, Jaqui, 1565). The melodies are those used by Claude Le Jeune in a similar work, and were probably of German origin. The translation had not been originally intended for any particular religous sect, or for any form of public worship. The Sorbonne saw nothing in it contrary to the faith, and the Catholics at first used it freely. It is thus doubtful whether Goudimel's work, which he expressly states in his preface is for private use only, is enough to prove that he became a Protestant. It is certainly not enough to justify Hawkins (Hist. ch. 88) in denying the possibility of his having lived at Rome or having taught Palestrina. But Calvin's introduction of psalm singing into the public worship of his followers stamped it as heretical, and Goudimel fell a victim to his connection with it. He was killed at Lyons in the massacre on St. Bartholomew's day, Aug. 24, 1572, by 'les ennemis de la gloire de Dieu et quelques mechants envieux de l'honneur qu'il avait acquis.' [J.R.S.B.]

GOULDING & DALMAINE, a noted English firm of music publishers. Thomas Dalmaine, late of 20 Soho Square, commenced his career by joining Messrs. Goulding and Phipps, 'Music Sellers to their Royal Highnesses The Prince and Princess of Wales,' at 45 Pall Mall and 76 St. James's Street, about 1800. Mr. Goulding, however, was in that line of business in the year 1794 in James Street, Covent Garden (Musical Directory of that date). They published songs and ballads composed by Mazzinghi, Reeve, Shield, etc. In 1806, 7, 8 we find the firm at 124 New Bond Street. In 1809, on the secession of Phipps, they removed to 20 Soho Square, where they secured the publication of the works of Bishop. The house eventually became the most prominent publishing firm in London for the production of works of English composers, up to about the period when Auber produced his opera 'La Muette' (Feb. 1828), the publication of which induced Mr. Dalmaine to purchase the exclusive publication for England of Auber's future works, though by the decision of the House of Lords (1854) he was unable to maintain that right. The firm did not concern itself with classical music, and although its catalogue contains no less than 300 pages, we look in vain for the great works of Bach, Beethoven, Haydn, Mozart, or Mendelssohn. Under the management of his nephew Mackinlay, Dalmaine retired on an annuity of £600, after which the house dwindled down to a fourth-rate establishment, and in 1858 removed to 104 Bond Street, where Dalmaine died at the age of 83,

and in 1866 was followed by Mackinlay. In 67 the plates and copyrights were brought to the hammer. The printed stock sold for little more than waste paper. The plates of all Bishop's operas were melted, and his popular songs and glees are published by anybody who chooses. [C. H. P.]

GOUNOD, Charles François, born in Paris June 17, 1818. He received his early musical education from his mother, a distinguished pianist, and having finished his classical studies at the Lycée St. Louis, and taken his degree as Bachelier-ès-lettres, in 1836 entered the Conservatoire, where he was in Halévy's class for counterpoint, and learned composition from Paër and Lesueur. In 1837 his cantata 'Marie Stuart et Rizzio' obtained the second 'prix de Rome,' which he shared with the pianist Louis Chollet; and in 1839 he won the 'Grand prix' for his cantata 'Fernand.' No artist or literary man can tread the soil of Italy with indifference, and Gounod's residence in Rome exercised an influence on his ardent imagination, of which his whole career bears traces. The years he spent at the Villa Medici as a pensioner of the Académie de France, were chiefly occupied with the study of the music of the old masters, especially Palestrina; and his first important compositions were a mass for 3 equal voices and full orchestra, performed May 1, 1841, at the Church of San Luigi dei Francesi (the unpublished MS. is in the Library of the Paris Conservatoire), and a mass for 3 voices without accompaniment, produced in Vienna in 1843. It was while visiting Austria and Germany on his way back to Paris, that he first heard the compositions of Robert Schumann, of which he knew nothing previously; the effect they must have had on the impressionable mind of the young composer may be imagined. The ideas imbibed in Rome however prevailed, he remained faithful to Palestrina, and on reaching Paris became organist and maître de chapelle of the 'Missions étrangères.' It was at this period that he attended for two years a course of theology; in 1846 he even became an out-pupil at the 'Séminaire,' and it was generally expected that he would take orders. Fortunately he perceived the mistake in time, and renounced the idea of the priesthood; but these years of theological study had given him a love of reading, and literary attainments of a kind rarely possessed by modern musicians. M. Gounod still delights to quote not only St. Augustine and other Fathers, but passages from the Latin sermons of St. Léon and St. Bernard—indeed he would almost seem to have appropriated the words of the latter, 'ardere et lucere,' as the motto of his life.

How he passed the years 1845–50, he will himself perhaps inform us, if he writes the history of his life, as he is said to intend doing. We may believe that he employed these five years of silence in studying the works of Schumann and Berlioz—the former then almost unknown in France; the latter encountering nothing but opposition and unmerited abuse. With his keen intellect, refined taste, and aptitude for subtle analysis, M. Gounod would have no difficulty in appreciating both the leading characteristics and the defects of these two original composers; he would doubtless next endeavour to discover the best method of creating an individual style for himself, profiting by the study of models so dangerous if followed too closely. It was probably during this time that he wrote his 'Messe solennelle' in G, for solos, chorus, orchestra, and organ, and which gave him his first appearance before the world—strangely enough in London! Four numbers from that work, included by Mr. Hullah in a Concert at S. Martin's Hall, Jan. 15, 1851, formed the text of various articles in the English papers, and especially of one in the 'Athenæum' (Jan. 18) which was reprinted in Paris and elsewhere, and caused much discussion. 'Whatever the ultimate result, here at any rate was a poet and musician of a very high order.'

But the theatre was destined mainly to occupy M. Gounod for many years. His first opera, 'Sapho,' in 3 acts, was given at the Académie April 16, 1851, with Mme. Viardot in the principal part. It contains many passages rich in colour, though scarcely dramatic; the grand scena of Sapho, 'Hero sur la tour,' and the herdsman's air, have alone survived. In writing the numerous choruses for Ponsard's tragedy of 'Ulysse' (1852), M. Gounod again attempted to produce an antique colouring by means of rhythmical effects and modulations of an obsolete character; but the music—though betraying a master hand, was stigmatised as monotonous, and the charming chorus of the 'Servantes infidèles' was the only piece received with real enthusiasm. In 1852 he became conductor of the Orphéon in Paris; and the eight years he was there engaged in teaching choral singing gave him much valuable experience both of the human voice in itself, and of the various effects to be obtained from large bodies of voices. For the Orphéonistes he composed several choruses, and 2 Masses for 4 men's voices; but such works as these were not calculated to satisfy the ambition of so exceptionally gifted an artist. Anxious to try his strength in all branches of music, he wrote several symphonies (one in D, a second in E♭ [1]), which were performed with success at the concerts of the 'Association des jeunes Artistes,' but are of no importance. In France however the stage is the sole avenue to fame and fortune, and accordingly his main efforts were made in that direction. The 'Nonne Sanglante' (Oct. 18, 1854) a 5-act opera founded on a weird legend in Lewis's 'Monk,' was only given 11 times; although it contains a 2nd act of a high order of merit as music, and a very striking duet—that of the legend. After this second failure at the Académie Gounod was compelled to seek success elsewhere, and accordingly produced 'Le Médecin malgré lui,' an opéra comique arranged by Carré and Barbier from Molière's comedy, at the Théâtre Lyrique (Jan. 15, 1858). The music is refined, but not in the least comic. The most

[1] The second of these was played by the Philharmonic, 1866, and both have been repeatedly heard at Sydenham.

successful number was the septet of the consultation; as for the charming *couplets* sung by Sganarelle when in liquor, they are delightful from a musical point of view, and essentially lyric, but contain not a particle of the *vis comica*. Under the title of the 'Mock Doctor' the piece has had fair success in London. 'Faust' however, also produced at the Theatre Lyrique, March 19, 1859, with Mme. Miolan-Carvalho as Marguerite, placed Gounod at once in the first rank of living composers. The fantastic part of Faust may not be quite satisfactory, and the stronger dramatic situations are perhaps handled with less skill than those which are more elegiac, picturesque, or purely lyric, but in spite of such objections the work must be classed among those which reflect high honour on the French school. The Kermesse and the garden-scene would alone be sufficient to immortalise their author. 'Philémon et Baucis,' a one-act opera composed for the theatre at Baden, was re-written in three acts for the Théâtre Lyrique, and performed Feb. 18, 1860. The score contains some charming passages, and much ingenuity and elegance of detail; but unfortunately the libretto has neither interest, movement, nor point, and belongs to no well-defined species of drama. After the immense success of 'Faust,' the doors of the Académie were naturally again opened to Gounod, but the 'Reine de Saba' (Feb. 28, 1862) did not rise to the general expectation. The libretto, written by Gérard de Nerval, embodies ideas more suitable for a political or a psychological exposition, than for a lyric tragedy. Of this great work nothing has survived but the dialogue and chorus between the Jewesses and Sabeans, in the 2nd act, the air of the Queen in the 4th act (afterwards inserted in Faust), the choral march, the choral dance, and above all the elegant and picturesque airs de ballet. Under the name of 'Irene' an English version of the opera was occasionally performed in London. The success of 'Mireille' (Théâtre Lyrique, March 19, 1864), a 5-act opera founded on the Provençal poem of F. Mistral, was secured by the cast, especially by the splendid performance of Mme. Miolan-Carvalho, whose part contains one of the most remarkable airs of modern times ('Mon cœur'). Mme. Faure-Lefebvre—as Andreloun—and the other artists combined to make an excellent ensemble. Still 'Mireille' is descriptive and lyric rather than dramatic; accordingly by Dec. 15, 1864, it was reduced to 3 acts, in which abridged form it was revived in 1876. Its overture is admirable, and a great favourite in English concert rooms. This charming pastoral was succeeded by 'La Colombe' (June 7, 1866) originally written for the theatre at Baden, and known in England as the 'Pet Dove,' and by 'Roméo et Juliette' (April 27, 1867), a 5-act opera, of which the principal part was again taken by Mme. Miolan. The song of Queen Mab, the duet in the garden, a short chorus in the 2nd act, the page's song, and the duel scene in the 3rd act, are the favourite pieces in this opera. Since these Gounod has written incidental music for Legouvé's tragedy 'Les deux Reines,' and for Jules Barbier's 'Jeanne d'Arc' (Nov. 8, 1873).

He has also published much church music, besides the 'Messe Solennelle' already mentioned, and the 2nde Messe des Orphéonistes; a 'Stabat Mater' with orchestra; the oratorio 'Tobie'; 'Gallia,' a lamentation, produced at the Albert Hall, London (May 1, 1871), a De Profundis; an Ave Verum; Sicut cervus; and various other hymns and motets, two collections of songs, and many single songs and pieces, such as 'Nazareth,' and 'There is a green hill.' For orchestra a Saltarello in A, and the Funeral march of a marionette. A *jeu de plume*, on the propriety of which we will not decide, but which is unquestionably extremely popular, is his 'Meditation' for soprano solo and orchestra on the 1st Prelude of Bach's 48.

After a stay of some years in England, during which he appeared in public at the Philharmonic, the Crystal Palace, and Mrs. Weldon's concerts, Gounod recollected that he had been elected a member of the 'Institut de France' on the death of Clapisson (1866); and returning to Paris, resumed the position to which his genius entitled him. On the 5th of April, 1877, he produced 'Cinq Mars' at the Théâtre de l'Opéra Comique, a work which bears traces of the haste in which it was designed and executed. His last opera, Polyeucte, produced at the Grand Opera, Oct. 7, 1878, though containing some fine music will hardly add to the fame of the author of Faust.

To sum up, Gounod is a great musician and a thorough master of the orchestra. Of too refined a nature to write really comic music, his dramatic compositions seem the work of one hovering between mysticism and voluptuousness. This contrast between two opposing principles may be traced in all his works, sacred or dramatic; and gives them an immense interest both from a musical and psychological point of view. In the chords of his orchestra, majestic as those of a cathedral organ, we recognise the mystic—in his soft and original melodies, the man of pleasure. In a word, the lyric element predominates in his work, too often at the expense of variety and dramatic truth. [G. C.]

GOUVY, Theodore, prolific composer, born of French parents, July 2, 1819, at Goffontaine, Saarbruck, where his father was a large iron-founder. He took his degree at the college at Metz, and then proceeded to Paris to study the law. Hitherto, though possessing an unmistakeable talent for music, he had had no instruction in it, and had probably not heard a single classical piece. But being at the Conservatoire he happened to hear Beethoven's 7th Symphony. This at once fired his mind, and he wrote home to announce his determination to be a musician. His parents' consent obtained, he placed himself under Elwart for 3 years, then resided at Berlin, where he published his 'Opus 1,' and thence went for more than a year to Italy. In 1846 he returned to Paris, which since then has been his

home, with visits to Cologne and Leipsic, where his music has been frequently played with success.

His published and unpublished works (of which a list is given by Fétis and Pougin) extend to op. 56, containing more than 170 numbers, many of them of large dimensions. They comprise 6 Symphonies for full orchestra; 2 Concert overtures; String quartets and a quintet; 5 P. F. trios and one ditto Quintet; 18 Serenades for P. F. solo; Sonatas for ditto; choruses, songs, and other pieces in large numbers. His music appears to be much relished in Paris, and to be esteemed even in Germany. In England, however, it is not at all known. [G.]

GOW, NEIL, was born at Strathband, Perthshire, in 1727, of humble parents. At a very early age he showed a taste for music, and at nine began to play the violin. He was self-instructed until the age of thirteen, when he received some lessons from John Cameron, a retainer of Sir George Stewart, of Grandtully. He became distinguished by his performance of Scotch tunes, particularly strathspeys and reels, in which he has probably never been excelled or equalled. His fame soon reached London, and his assistance was long sought at fashionable balls and assemblies. He had an uncommonly powerful bow hand, particularly in the up stroke. He was ably supported by his brother, Donald, on the violoncello. Gow died at Inver, near Dunkeld, in 1807. He published several collections of Scotch tunes, including many of his own composition. He had four sons, all excellent violinists in the same style as their father. The eldest, Nathaniel, published 'The Beauties of Neil Gow,' in six books, and several other collections of Scotch melodies. [W.H.H.]

GRACE NOTES, or GRACES, the English name for the ornaments in vocal and instrumental music—appoggiaturas, acciaccaturas, mordents, turns, shakes, and many more—which are treated of in this work under the general head of AGRÉMENS, as well as under their own separate names. [G.]

GRADUAL (Lat. *Graduale*; from *gradus*, a step). A short anthem sung at High Mass, between the Epistle and Gospel for the day.

In the early ages of the Church, the Gradual was chaunted, by the Deacon, from the steps of a primitive species of reading-desk, called the Ambo, or Ἄμβων; from which steps this portion of the Service derives its peculiarly characteristic name. It is now sung by the Choir: the first clause, by two Cantors only; the remainder, in full chorus. On Sundays, and Festivals, it is usually supplemented by the Alleluia and Versus. During the Seasons of Septuagesima, and Lent, and on some few other occasions, these are omitted, and the Gradual, properly so called, is sung alone. On the Sundays after Easter, the Gradual itself is omitted, and the Alleluia, and Versus, are sung alone. Special forms of both are appointed, for daily use throughout the ecclesiastical year. The words are taken, with very few exceptions, from the Book of Psalms: and the Plain Chaunt melodies to which they are invariably sung form part of the volume called the *Graduale Romanum*, to which the reader must be referred for their general style. Before the 9th century, the Gradual proper was repeated, in full, after the Alleluia, and Versus.

The so-called 'Graduals' of Haydn, Mozart, and some other modern composers, are Graduals in name only; and will be more properly discussed in the article MOTET. [W.S.R.]

GRADUAL, THE ROMAN (Lat. *Graduale Romanum*; Old Eng. *Grayle*). A well-known volume of Ritual Music, containing a complete collection of the Plain Chaunt melodies appointed to be sung at High Mass throughout the year. The first idea of the *Graduale Romanum*, as well as that of its sister volume, the *Vesperale*, was undoubtedly suggested by the treasury of antient music, arranged, for the first time, in a systematic form, during the latter half of the 4th century, by Saint Ambrose, Bishop of Milan, whose method of chaunting exercised a lasting influence upon mediæval art, notwithstanding the neglect to which it was consigned, when, some two hundred and thirty years later, that set forth in the famous *Antiphonarium* of Saint Gregory the Great was brought into almost universal use. Throughout the entire Western Church, this celebrated Antiphonary was all but unanimously accepted as the norm to which all other Office Books, of like scope and intention, must, of necessity, conform. It was, indeed, well worthy of the admiration it excited; but, unhappily, the uncertain and rudimentary character of its notation led to so much misunderstanding, and consequent corruption of the musical text, that, in process of time, every Diocese of importance claimed to have its own peculiar 'Use.' Hence, we find the Paris, Sarum, York, Hereford, and innumerable other Graduals, all differing widely in their details, though always exhibiting sufficient resemblance, in their general plan, to point to a common original. Attempts were made, from time to time, to restore a purer and more uniform practice: but, until after the revision of the Liturgy, by the Council of Trent, no real progress was made in the right direction. The first decisive step was taken by Pope Gregory XIII; who, in the year 1576, commissioned Palestrina, assisted by his friend and pupil, Guidetti, to revise, and restore to its original purity, the entire system of Plain Chaunt then in common use. This gigantic task, though never fully carried out, resulted in the publication of other invaluable works. A splendid folio Gradual was also printed at Venice in 1579–1580, by Pet. Liechtenstein. Another very fine copy—the Editio Plantiniana—was brought out, at Antwerp, in 1599: while, in 1614–1615, the celebrated Medicæan edition, which (though not free from error) has always been regarded as the most correct hitherto given to the world, was printed, at Rome, at the express command of Pope Paul V. It is needless to say that copies of these magnificent editions have long since become exceedingly rare, and costly. One of the best

modern reprints—or, rather, re-compilations—is a Gradual, based upon the editions of 1599 and 1614, and printed, at Mechlin, in 1848, under the patronage of Cardinal Sterckx. A similar volume, intended for the use of the Dioceses of Rheims, and Cambrai, appeared in 1851: and a third, prepared for the press by Père Lambillotte, was published, by his executors, in 1857. Far more important, however, than any of these, is the latest edition, carefully revised by the Sacred Congregation of Rites, and first printed, at Ratisbon, by Friedrich Pustet, in 1871, under special privileges granted by His Holiness, Pope Pius IX.[1]

The contents of the Gradual—always printed in Gregorian notation—are classed in five principal divisions: viz. the '*Proprium de Tempore*,' '*Proprium de Sanctis*,' '*Commune Sanctorum*,' '*Ordinarium Missæ*,' and '*Modus Respondendi*.' Of these, the first three contain the words and music of the Introit, Gradual, Alleluia, Versus, Tract, Sequence, Offertory, and Communion, for every day throughout the ecclesiastical year. The *Ordinarium Missæ* contains the *Asperges me, Kyrie, Gloria in Excelsis, Credo, Sanctus, Benedictus*, and *Agnus Dei*, for festivals of every degree of solemnity. The *Modus respondendi* contains the *Sursum Corda, Sed libera nos a malo*, and other Responses usually sung at High Mass. The notation of the *Prefationes*, and *Pater noster*, being given, in full, in the Missal, is not repeated in the Gradual; which, indeed, is intended rather for the use of the Choir, than that of the Celebrant. [W.S.R.]

GRADUS AD PARNASSUM. The title of two eminent progressive works on music. 1. Fux's treatise on composition and counterpoint—'Gradus ad Parnassum, sive manuductio ad compositionem musicæ regularem, methoda nova ac certa, nondum ante tam exacto ordine in lucem edita: elaborata a Joanne Josepho Fux' (Vienna 1725; 1 vol. folio). It was translated into German by Mizler (Leipsic 1742), into Italian by Manfredi (Carpi 1761), and into English, 'Practical rules for learning Composition translated from a work entitled Gradus ad Parnassum, written originally in Latin by John Joseph Feux, late chief composer to the Roman Emperor Charles VI.—Welcker, 10 Hay Market' (a thin folio with no date). This contains, in addition to the exercises in the text, a Kyrie and Amen from the Missa Vicissitudinis.

2. Clementi's well-known work 'Gradus ad Parnassum, ou l'art de jouer le Pianoforte demontré par des Exercises dans le style sévère et dans le style élégant. Composé et dedié à Madame la Princesse Wolkonsky, née Wolkonsky, par Muzio Clementi, membre de l'Academie Royale de Stockholm.' (Milan, Ricordi.)

It is in two parts or volumes, containing in all 100 exercises. Some of these are marked as having been published before, and extended and revised by the author. Thus Ex. 14 is headed 'extrait par l'auteur de ses Duos à 4 mains, œuvre xiv, publié a Londres en 1784. Tulit alter honores. Virg. apud Donat.' Ex. 39, Adagio in B♭, is entitled 'Scena patetica,' and so on. The work has at the beginning an English motto from Dr. Johnson—'Every art is best taught by example.' Clementi published an Appendix to the Gradus, containing 134 Exercises, Gavottes, Gigues, Airs with Variations, etc., partly his own, but chiefly by other composers. They are arranged, each key with its relative minor—usually a prelude or preludes by Clementi, followed by pieces. [G.]

GRAHAM, George Farquhar, son of Lieut.-Col. Humphrey Graham, was born in Edinburgh in 1790 and educated in the High School and University there. He studied music as an amateur, and was to a great degree self-taught. In 1815 he and George Hogarth acted as joint secretaries of the first Edinburgh Musical Festival, and in the next year Graham published 'An Account of the First Edinburgh Musical Festival, to which is added Some General Observations on Music.' He passed some years in Italy in pursuit of musical knowledge. He composed and published some ballads, and contributed the article 'Music' to the 7th edition of the 'Encyclopædia Britannica.' The article was reprinted separately in 1838, with the addition of an Introduction and Appendix under the title of 'An Essay on the Theory and Practice of Musical Composition.' About the same time he assisted in bringing out the 'Skene MS.,' and contributed an interesting paper to the appendix. [See Dauney.] He wrote the article 'Organ' for the 8th edition of the 'Encyclopædia Britannica.' In 1848–9 he furnished historical, biographical, and critical notices to 'The Songs of Scotland, adapted to their appropriate melodies.' He died in Edinburgh, March 12, 1867. [W.H.H.]

GRAN CASSA or GRAN TAMBURO, the Italian term for the bass-drum. [Drum, 3.] [V. de P.]

GRANCINO, Paolo, a violin-maker of the second rank. Born at Milan, he learnt his art under Nicolo Amati at Cremona. His violins are dated from 1665–1690. His son Giovanni (1696–1715), who dates 'from the sign of the Crown' in the Contrada Larga of Milan, was a maker of higher merit. His violins, tenors, and violoncellos, are usually of a large flat pattern, and present a development of the Amati model analogous to that of Stradivari. His sons Giam-Battista and Francesco carried on his business (1715–1746) under the title of 'Fratelli Grancini.' [P.D.]

GRAND. A word much in use in England till within a few years to denote a classical composition of full dimensions or for full orchestra. Thus the 12 Symphonies written by Haydn for Salamon were known as 'Grand.' A grand sonata or a grand concerto meant one in complete classical form. It probably originated in the French *grand* or German *grosse*. (See Beethoven's Sonatas, Op. 13, 26, 28, 106, 115, and most of his symphonies, etc.) [G.]

GRAND OPERA. A reference to the articles Comic Opera and Académie de Musique will show that Grand Opera, like Comic, owes its

[1] The Mechlin and Ratisbon Graduals are sold, in London, by Messrs. Burns & Oates, 17 Portman Street.

origin and its present form to the French. That in the Florentine Academy were produced, very early in the 17th century, lyric dramas in which music was employed for the illustration of noble subjects, and that these were presented with considerable effect, is no doubt true. The condition at that epoch of the musical *ars nova*, and the means of giving effect to any specimens of it, were however both too imperfect to justify the application of the epithet 'grand' to any music or any performances that could then possibly have been forthcoming. Grand opera begins nearly half a century later, with the school of Lully; a school which, the birthplace of its founder notwithstanding, was in all respects essentially French. To Lully, without however altogether displacing him in public favour, succeeded Rameau, and to Rameau, Gluck and Piccinni, the one a German, the other an Italian; but both of whom, from the times of their arrival in Paris, worked on French libretti, with the cooperation of French singers, dancers, instrumentalists, machinists, scene painters, and the like, and, more than all, of French audiences. The model too on which these great masters worked was in its essentials still that of Lully.

The term—fast becoming obsolete—is French and purely conventional, and denotes a lyric drama in which spoken dialogue is excluded, and the business is carried on in melody or recitative throughout. It may contain any number of acts, any ballets or divertissements, but if spoken dialogue is introduced it becomes a 'comic' opera.

Grand opera, though till lately all but exclusively written for the French stage, has from its origin to the present time been contributed to by the musicians of every musical country but our own; among Italians by Piccinni, Guglielmi, Sacchini, Salieri, Zingarelli, Cherubini, Spontini, Rossini, and Donizetti; among Germans by Gluck and Meyerbeer. To native genius, which has shone with such splendour in 'Opera Comique,' Grand Opera owes little. One attempt only of Auber in this class of composition still keeps the stage, 'La Muette de Portici.' The popularity of the grand operas of Halevy seems to have expired with their author; the reception of Berlioz's single dramatic essay, 'Benvenuto Cellini,' never inspired him to make another; and the most successful lyric productions of Gounod have not been among those bearing the name of 'grand' operas.

The Italian theatre has not been prolific in successful grand operas. The best works of this kind of some of the best Italian composers have, as we have seen, been written for the French stage. Zingarelli, Rossini, Donizetti, and Mercadante, are the most important of those Italians who have contributed to their own repertory. Their grand operas, however, with the exceptions of those of Rossini and Donizetti, scarcely fulfil the French conditions, and few, even of the most successful among them, are now, or are likely again to be, heard in or out of the country. Exception may be made, perhaps, in favour of some of the productions of our contemporary Verdi, which at least approximate in their subjects and their scale to the French model; but the two *grandest* operas of this admirable master, 'Les Vêpres Siciliennes' and 'La Favorite,' were written for the French stage.

The romantic and mixed lyric drama of modern Germany—richer beyond all comparison in musical invention and science than the lyric drama, of whatever kind, of whatever country—does not here fairly come under consideration. Neither 'Don Giovanni,' 'Euryanthe,' nor even 'Fidelio,' whatever their places in the world of art, are what is understood by 'grand operas.' Wagner alone has attempted this kind of art—on conditions, self-imposed, which are discussed elsewhere. [J.H.]

GRAND PIANO (Fr. *Piano à queue*; Ital. *Piano a coda*; Germ. *Flügel*). The long horizontal pianoforte, the shape of which, tapering along the bent side towards the end, has suggested the French, Italian, and German appellations of 'tail' and 'wing,' the latter of which was borne also by the predecessor of the grand piano, the harpsichord.

The inventor of the pianoforte, Cristofori, had as early as the year 1711 made four 'gravicembali col piano e forte,' three of which we learn by the account of Scipione Maffei were of the usual, that is long harpsichord shape: they were therefore grand pianos, although the prefix 'grand' does not occur as applied to a piano until Stodart's patent of 1777. The Cavaliere Leto Puliti, to whose researches we owe the vindication of Cristofori's claim to be the first inventor, saw and examined in 1874 a grand piano in Florence made by Cristofori in 1720. Farinelli's 'Rafael d'Urbino,' described by Dr. Burney as the favourite piano of that famous singer, was a Florentine piano of 1730, and appears to have been also a grand. Cristofori had followers, but we hear no more of pianoforte making in Italy after his death, in 1731.

We are not told whether the Silbermann pianos bought up in 1747 by Frederick the Great, were grand or square in shape, and those instruments, which were described by Forkel as existing in 1802, recent researches have not been successful in finding. There is an anonymous grand in the New Palace at Potsdam, said to have been one on which J. S. Bach played when he visited the King. If so this would be a very early German grand, and one of Silbermann's, but absence of name or date leaves us in doubt.

It is certain the pianos made in London between 1760–70 by Zumpe and other Germans were of the 'table' or square shape. James Shudi Broadwood (MS. Notes 1838, printed 1862) states that the grand piano with the so-called English action was invented by Americus Backers, a Dutchman, and a note appended claims for John Broadwood and his apprentice Robert Stodart, the merit of assisting him. The writer has seen a nameboard for a grand piano—referred to by Dr. Pole in 'Musical Instruments of the Exhibition of 1851'—inscribed 'Americus

Backers, Factor et Inventor, Jermyn St. London, 1776.' His action, since known as the 'English Action,' is shown in the drawing to Stodart's patent of 1777, already referred to, for coupling a piano with a harpsichord. It is the same in the principle of the escapement as that of Cristofori. 1711.

There is no reference in Mozart's letters to the shape of the pianos he played upon, those of Spaett or Stein for example. The one preserved in the Mozarteum at Salzburg, made by Walter of Vienna, is a grand, and the date attributed to it is 1780. It was Stein's grand action that became subsequently known as the 'Viennese,' and we should derive it from Silbermann's could we trust implicitly the drawings in Welcker von Gontershausen s 'Der Clavierbau' (Frankfort 1870). The probability is that Stein submitted this action to Mozart, and that it was the one so much approved of by him (Letter, Oct. 17, 1777).

According to Fétis the first grand piano made in France was by Sebastian Erard in 1796, and it was on the English model. But Erard's London patent for one was earlier, being dated 1794, and the drawing was allied rather to Silbermann's idea. Perhaps the instrument was not made. The difference introduced into Pianoforte playing by the continued use of the very different grand actions of London and Vienna, has been explained by Hummel in his Pianoforte School. Sebastian Erard set himself the problem of his famous Repetition Action apparently to combine the advantages of both. The Viennese action is still adhered to in Austria for the cheaper grands, but the English (Broadwood) and French (Erard) actions are used for the better classes, and their various modifications occupy the rest of the field of grand piano making in other countries. The enormous advance due to the introduction of iron into the structure of the instrument began with James Shudi Broadwood's tension bars in 1808: the latest development we enjoy in the magnificent concert grands of contemporary makers. [See CRISTOFORI and PIANOFORTE.] [A. J. H.]

GRAND PRIX DE ROME. The Académie des Beaux Arts, a branch of the Institut de France, holds annual competitive examinations in painting, sculpture, engraving, architecture, and music. The successful candidates become pensioners of the government for a period of four years, and as such are sent to Rome, where they reside at the Villa Medici, in the 'Académie de France' founded by Louis XIV in 1666. Hence the term 'Grand prix de Rome' is applied to those musicians who have obtained the first prize for composition at the Institut de France. The Prize was established on the reorganisation of the Institut in 1803. The judges consist of six musician-members of the Institut who belong to the Académie, and three of the most eminent composers of the day. The competition takes place in May or June. The prize composition was originally a cantata for one voice and orchestra; subsequently for one male and one female voice; but for the last forty years three characters have been required, and it has now attained to the importance of a one-act opera. The libretto is also furnished by competition, in which distinguished writers often take part; while the most popular singers take pleasure in performing these first compositions of the young aspirants. In the event of no composition proving worthy of the Prize, it stands over till the next year, when two may be adjudged (see 1805, 1819, etc.).

We append a complete list of the musicians who have gained this gratifying and eagerly coveted distinction; adding the titles of their cantatas, and, where obtainable, the dates of birth and death.

1803. Androt (1781—1804). 'Alcyone.'
1804. No first prize.
1805. Dourlen, and Gasse (1788-) 'Cupidon pleurant Psyché.'
1806. Bouteiller (1788—18). 'Héro et Léandre.'
1807. No first prize.
1808. Blondeau. 'Marie Stuart.'
1809. Daussoigne (1790 — 1875). 'Agar dans le désert.'
1810. Beaulieu (1791—1863). 'Héro.'
1811. Chelard. 'Ariane.'
1812. Hérold. 'La Duchesse de la Valliere.'
1813. Panseron. 'Herminie.'
1814. Roll (1788-). 'Atala.'
1815. Benoist (1795). 'Œnone.'
1816. No first prize.
1817. Batton (1797—1855). 'La mort d'Adonis.'
1818. No first prize.
1819. Halévy, and Massin-Turina (1793-). 'Herminie.'
1820. Leborne (1797—1866). 'Sophonisbe.'
1821. Rifaut (1798—1838). 'Diane.'
1822. Lebourgeois (1799—1824). 'Geneviève de Brabant.'
1823. Roilly (1799-), and Ermel (1798-1871). 'Pyrame et Thisbe.'
1824. Barbereau. 'Agnès Sorel.'
1825. Guillion (1801—1854). 'Ariane dans l'île de Naxos'.
1826. Paris (1801-66). 'Herminie.'
1827. J. B. Guiraud (1804-). 'Orphée.'
1828. Ross-Despréaux (1803-). 'Herminie.'
1829. No first prize.
1830. Berlioz, and Montfort. 'Sardanapale.'
1831. Prévost. 'Bianca Capello.'
1832. A. Thomas. 'Hermann et Ketty.'
1833. Thys. 'Le Contrebandier espagnol.'
1834. Elwart (1808-77). 'L'entrée en loge.'
1835. Boulanger (1815). 'Achille.'
1836. Boisselot (1811). 'Velléda.'
1837. L. D. Besozzi. 'Marie Stuart et Rizzio.'
1838. Bousquet (1818-54). 'La Vendetta.'
1839. Gounod. 'Fernand.'
1840. Bazin (1816). 'Loyse de Montfort.'
1841. Maillart. 'Lionel Foscari.'
1842. Roger (1814-). 'La reine Flore.'
1843. No first prize.
1844. Massé, and Renaud de Vilback. 'Le Renégat.'
1845. No first prize.
1846. Gastinel. 'Vélasquez.'
1847. Deffés (1819). 'L'Ange et Tobie.'
1848. Duprato (1827). 'Damoclès.'
1849. No first prize.
1850. Charlot (1827-71). 'Emma et Eginhard.'
1851. Delehelle (1826). 'Le Prisonnier.'
1852. Léonce Cohen (1830). 'Le Retour de Virginie.'
1853. Galibert (1826-58). 'Le rocher d'Appenzell.'
1854. Barthe (1828). 'Francesca di Rimini.'
1855. Conte (1830). 'Acis et Galatée.'
1856. No first prize.
1857. Bizet (1838-75), and Charles Colin. 'Clovis et Clotilde.'
1858. David (1836). 'Jephté.'
1859. Eugène Guiraud. 'Bajazet et le joueur de flûte.'
1860. Paladilhe. 'Le Czar Ivan IV.'
1861. Dubois (1837-). 'Atala.'
1862. Bourgault-Ducoudray (1840-). 'Louise de Mézières.'
1863. Massenet. 'David Rizzio.'
1864. Sieg. 'Ivanhoe.'
1865. Lenepveu. 'Renaud dans les jardins d'Armide.'
1866. Emile Pessard. 'Dalila.'
1867. No first prize.
1868. Wintzweiller (1844-70), and Rabuteau. 'Daniel.'
1869. Taudou. 'Françoise de Rimini.'
1870. Maréchal, and Ch. Lefebvre 'Le Jugement de Dieu.'
1871. Serpette. 'Jeanne d'Arc.'
1872. Salvayre. 'Calypso.'
1873. Paul Puget. 'Mazeppa.'
1874. Ehrhart (1854-75). 'Acis et Galatée.'
1875. Wormser. 'Clytemnestre.'
1876. Hillemacher, and P. V. de la Nux. 'Judith.'
1877. No first prize.

The successful cantata is performed at the annual *séance* of the Académie des Beaux Arts at the Institut, usually in October; it has sometimes been sung in costume at the Opera. A few of the cantatas have been engraved, but the greater part are unpublished. At the instance of the writer of this article, and by his endeavours, the whole of the autographs of these interesting compositions have been deposited in the Library of the Conservatoire in Paris, under the title of 'Fonds des Prix de Rome.' [G. C.]

GRANDSIRE. The name given to one of the methods by which changes in ringing are

produced. It is supposed to be the original method. [See CHANGE RINGING.] [C.A.W.T.]

GRANJON, ROBERT. Born about the beginning of the 16th century at Paris, a type-founder who was one of the first to introduce round notes instead of square and lozenge-shaped ones, and at the same time to suppress the ligatures and signs of proportion, which made the notation of the old music so difficult to read—and thus to simplify the art. His efforts, however, appear to have met with little or no success. His first publications are said to be dated 1523, and the first work printed on his new system, 1559, at which time he had left Paris for Lyons; he was at Rome in 1582, where he printed the first edition of Guidetti's Directorium, having been called to Rome by the Pope in order to cut the capital letters of a Greek alphabet.

Whether he or Briard of Bar-le-duc was the first to make the improvements mentioned above is uncertain. Briard's Carpentras (printed in the new style) was published at Avignon in 1532, but Granjon appears to have made his invention and obtained letters patent for it many years before he had an opportunity of exercising it. See Fétis for more details. [G.]

GRANOM, LEWIS C. A., a composer who flourished about the middle of the 18th century, and produced many songs and pieces which were popular in their day. His first work was 'Twelve Sonatas for the Flute,' published in 1751. He afterwards published 'Six Trios for the Flute,' 1755, and a collection entitled 'The Monthly Miscellany,' consisting of duets for flutes, songs, etc. His 'Second Collection of 40 favourite English Songs, with string accompaniments, in score; dedicated to Dr. Boyce,' bears the opus number xiii. Nothing is known of his biography. [W.H.H.]

GRAS, MADAME JULIE AIMÉE DORUS, whose family name was Steenkiste, was born at Valenciennes in 1807. DORUS was the name of her mother. She was the daughter of the leader of the band, and educated by her father. At the age of 14 she made a début in a concert with such success as to obtain a subsidy from the authorities to enable her to study at the Conservatoire of Paris. There she was admitted Dec. 21, 1821; and received instruction from Henri and Blangini. With a good voice and much facility of execution, she obtained the first prize in 1822. Paër and Bordogni then helped to finish her education. To the former she owed her appointment as chamber-singer to the king. In 1825 she began her travels, going to Brussels first, where she sang with such success as to receive proposals for the opera. She now gave six months to study for the stage, and made a brilliant début. After the revolution of 1830 she went to the opera at Paris, and made her first appearance in the 'Comte Ory' with great applause. On the retirement of Mme. Damoreau-Cinti (1835) Mlle. Dorus succeeded to the principal parts in 'La Muette,' 'Guillaume Tell,' 'Fernand Cortez,' etc. She had already created the rôles of Thérésina in 'Le Philtre,' of Alice in 'Robert le Diable,' and the page in 'Gustave.' In 1839 she visited London, where she had a very warm reception. Having married M. Gras, one of the principal violins at the Opéra, April 9, 1833, Mlle. Dorus for some years kept her maiden-name on the stage. The management of the theatre having passed into the hands of M. Stolz, she had the mortification to see her chief parts given to Mme. Stolz, and consequently retired in 1845. She continued however, to sing occasionally in Paris and in the provinces. In 1847 she reappeared in London, and renewed her former triumphs; as she did again in 1848 and 9, singing in the latter year Auber's Italianised 'Masaniello.' In 1850–1 Mme. Dorus-Gras remained in Paris, singing in a few concerts; but since then her artistic career has ended. [J.M.]

GRASSET, JEAN-JACQUES, a distinguished violin-player, born at Paris about 1769. He was a pupil of Berthaume, and is reported to have excelled by a clear, though not powerful tone, correct intonation and technique. After having been obliged to serve in the army for several years—which he appears to have spent not without profit for his art in Germany and Italy—he returned to Paris and soon gained a prominent position there. On the death of Gaviniés in 1800 he was appointed professor of the violin at the Conservatoire, after a highly successful competition with a number of eminent performers. Soon afterwards he succeeded Bruni as 'chef d'orchestre' at the Italian Opera, which post he filled with eminent success till 1829, when he retired from public life. He published three Concertos for the Violin, five books of Violin-Duos, and a Sonata for Piano and Violin, which are not without merit. He died at Paris in 1839. [P.D.]

GRASSHOPPER or HOPPER, in a square or upright pianoforte of ordinary London make, is that part of the action known technically as the escapement lever or jack, so constructed with base mortised into the key and backpiece, that it may be taken out or replaced with the key, without disturbing the rest of the mechanism. There is a regulating screw perforating the jack, tongue, or fly, as it is variously called, of the grasshopper, drilled into the backpiece and bearing a leather button, the position of which and the pressure of a spring determine the rake of the jack, and consequently the rise and rebound of the hammer; the rebound being further regulated by a contrivance attached to the jack, when not an independent member, and used for checking or arresting it after the blow. In grand pianofortes, and in upright ones with crank lever actions, the escapement apparatus is less easily detached from the action.

It is not recorded by whom the Grasshopper was introduced, although the escapement part of it existed in Cristofori's 'linguetta mobile'; but the tradition which attributes it to Longman and Broderip, pianoforte makers in London, and predecessors of the firm of Clementi and Collard, may be relied upon. John Geib patented in

London in 1786 a square action with the jack, and the setting off button acting upon the key, also, in another form, the screw holding the button perforating the jack—but with the button in front of it. The improved form with which we are acquainted, with the button behind the jack, was adopted by Messrs. Longman and Broderip, and soon became general. [A.J.H.]

GRASSI, Cecilia, who afterwards became the wife of John Christian Bach ('English Bach'), was born in 1746. She came to London with Guarducci in 1766, as 'first woman,' and remained in that capacity at the opera for several years. Burney thought her 'inanimate on the stage, and far from beautiful in her person; but there was a truth of intonation, with a plaintive sweetness of voice, and innocence of expression, that gave great pleasure to all hearers who did not expect or want to be surprised.' She was succeeded in 1772 by Girelli, but remained in England until the death of her husband in 1782, when she returned to Italy, and retired from public singing. [J.M.]

GRASSINEAU, James, born of French parents in London, about 1715; was first employed by Godfrey, the chemist, of Southampton Street, Strand, then became Secretary to Dr. Pepusch, at whose instance he translated the 'Dictionnaire de musique' of Brossard (Paris, 1703), with alterations and additions, some of which are said to be by Pepusch himself:—'A musical dictionary . . . of terms and characters,' etc., London, 1740, an 8vo. of 343 pages, with a recommendation prefixed, signed by Pepusch, Greene, and Galliard. A 2nd edition is said to have been published in 1769 by Robson with an appendix taken from Rousseau. [G.]

GRASSINI, Josephina (as she signed herself), was born at Varese (Lombardy) in 1773, of very humble parents. The beauty of her voice and person induced General Belgiojoso to give her the best instruction that could be procured at Milan. She made rapid progress in the grand school of singing thus opened to her, and soon developed a powerful and extensive contralto, with a power of light and finished execution rarely found with that kind of voice. She had the great advantage of singing in her first operas with such models as Marchesi and Crescentini. Grassini made her *débuts* at Milan, in the carnival of 1794, in Zingarelli's 'Artaserse,' and the 'Demofoonte' of Portogallo. She soon became the first singer in Italy, and appeared in triumph on all the chief Italian stages. In 1796 she returned to Milan, and played in Traetta's 'Apelle e Campaspe,' and with Crescentini and Bianchi in the 'Giulietta e Romeo' of Zingarelli. The year after she excited the greatest enthusiasm at Venice as 'Orazio.' In 1797 she was engaged to sing at Naples during the *fêtes* held on the marriage of the Prince. In 1800, after Marengo, she sang at Milan in a concert before Buonaparte, and was taken by him to Paris, where she sang (July 22) at the national *fête* in the Champ de Mars, and in concerts at the opera. In 1803 she was engaged to sing in London from March to July for £3000, taking the place of Banti. Here she had to contend with Mrs. Billington in popular favour, though their voices were very different. Lord Mount-Edgcumbe speaks in disparaging terms of that of Grassini, though he gives her credit for great beauty, 'a grace peculiarly her own,' and the excellence of her acting. Her style was then 'exclusively the *cantabile*, and bordered a little on the monotonous. She had entirely lost all her upper tones, and possessed little more than one octave of good, natural notes; if she attempted to go higher, she produced only shriek, quite unnatural, and almost painful to the ear.' Her first appearance was in 'La Vergine del Sole,' by Mayer, well suited to her; but 'so equivocal was her reception, that when her benefit was to take place she did not dare encounter it alone, but called in Mrs. Billington to her aid.' The tide then turned, and Grassini became the reigning favourite. 'Not only was she rapturously applauded in public, but she was taken up by the first society, *fêtée*, caressed, and introduced as a regular guest in most of the fashionable assemblies.' Very different from this was the effect produced by Grassini on other hearers, more intellectual, though less cultivated in music, than Lord Mount-Edgcumbe. De Quincey found her voice 'delightful beyond all that he had ever heard.' Sir Charles Bell (1805) thought it was 'only Grassini who conveyed the idea of the united power of music and action. She *died* not only without being ridiculous, but with an effect equal to Mrs. Siddons. The 'O Dio' of Mrs. Billington was a bar of music, but in the strange, almost unnatural voice of Grassini it went to the soul.' Elsewhere he speaks of her 'dignity, truth, and affecting simplicity.' Such was her influence on people of refined taste, not musicians. In 1804 she sang again in Paris; and, after 1806, when she quitted London, continued to sing at the French Court for several years, at a very high salary (altogether, about £2,600). Here the *rôle* of 'Didone' was written for her by Paër. After the change of dynasty, Mme. Grassini, whose voice was now seriously impaired, lost her appointment at Paris, and returned to Milan, where she sang in two concerts in April 1817. In 1822 she was at Ferrara, but died at Milan in January 1850.

In 1806 a fine portrait of her was scraped in mezzotint (folio) by S. W. Reynolds, after a picture by Mme. Le Brun. It represents her in Turkish dress, as 'Zaira' in Winter's opera. [J.M.]

GRAUN. The name of three brothers, one of whom made his mark on German music, sons of an Excise collector at Wahrenbrück near Dresden.

The eldest, August Friedrich, born at the end of the 17th century, was at the time of his death cantor of Merseburg, where he had passed the greater part of his life, 1727–1771.

Johann Gottlieb, born 1698, was an eminent violinist, and composer of instrumental music much valued in his day. He was a pupil of Pisendel. After a journey to Italy, where he

had instruction from Tartini, he became Concertmeister at Merseburg, and had Friedemann Bach for some time as his pupil. In 1727 he entered the service of Prince von Waldeck, and in 28 that of Frederick the Great, then Crown Prince at Reinsberg. On the King's accession he went to Berlin, and remained there till his death in 1771 as conductor of the royal band. Of his many compositions only one, '6 Klavier-trios mit Violine,' has been printed. Burney in his 'Present State' (ii. 229) testifies to the great esteem in which he was held. The excellence of the then Berlin orchestra is always attributed to him. [P.D.]

The most celebrated of the three is the youngest, KARL HEINRICH, born May 7. 1701. He was educated with Johann Gottlieb at the Kreuzschule in Dresden, and having a beautiful soprano voice, was appointed, in 1713, 'Raths-discantist,' or treble-singer to the town-council. Grundig the cantor of the school, the court-organist Petzold, and the capellmeister Joh. Christoph Schmidt, were his early musical instructors, and he profited by the friendship of Ulrich König the court-poet, and of Superintendent Löscher, who defended him from the pedantic notions of an inartistic Burgomaster. His career both as a singer and composer was largely influenced by his study of the vocal compositions of Keiser, the then celebrated composer of Hamburg, and of the operas of the Italian composer Lotti, who conducted in person a series of performances in Dresden, with a picked company of Italian singers. Even during this time of study, Graun was busily engaged in composing. There still exist a quantity of motets and other sacred vocal pieces, which he wrote for the choir of the Kreuzschule. In particular may be cited a 'Grosse Passions-Cantata,' with the opening chorus 'Lasset uns aufsehen auf Jesum,' which, as the work of a boy of barely 15, is very remarkable. Upon König's recommendation he was appointed tenor to the opera at Brunswick when Hasse was recalled to Dresden in 1725. The opera chosen for his first appearance was by Schurmann the local capellmeister, but Graun being dissatisfied with the music of his part replaced the airs by others of his own composition, which were so successful that he was commissioned to write an opera, and appointed vice-capellmeister. This first opera 'Pollidoro' (1726) was followed by five others, some in Italian, and some in German; and besides these he composed several cantatas, sacred and secular, two 'Passions-Musiken,' and instrumental pieces. His fame was now firmly established. In 1735 he was invited to Reinsberg, the residence of the Crown-Prince of Prussia, afterwards Frederic the Great. This powerful amateur continued Graun's friend and patron till his death. Here he composed about 50 Italian cantatas, usually consisting each of two airs with recitatives. They were highly valued at the time, and contain ample materials for an estimate of Graun's style of writing for the voice. When Frederic came to the throne in 1740, he gave Graun the post of capellmeister, with a salary of 2000 thalers, and despatched him to Italy to form a company of Italian singers for the opera at Berlin. In Italy he remained more than a year, and his singing was much appreciated. After his return to Berlin with the singers he had engaged, he spent some years of remarkable activity in composing operas. Those of this period amount to 27 in all (a complete list will be found in Fétis); 'Rodelinda, Regina di Longobardia' appeared in 1741, and 'Merope,' his last, in 1756. In his operas he gave his chief consideration to the singer, as indeed was the case with all Italian operas at that time. His forte, both in singing and in composition, resided in the power he possessed of executing adagios, and of expressing tenderness and emotion. Although his operas, as such, are now forgotten, they contain airs which merit the attention of both singers and public, a good instance being 'Mi paventi' from 'Britannicus' (1752), with which Mme. Viardot-Garcia used to make a great effect. A collection of airs, duets, terzettos, etc., from Graun's operas was edited by the celebrated theorist Kirnberger, in 4 vols. (Berlin 1773).

Towards the close of his life Graun again devoted himself to church-music, and two of the works belonging to this period have carried his name down to posterity; and are indeed those by which he is now almost exclusively known. These are the 'Te Deum' which he composed for Frederic's victory at Prague (1756)—first performed at Charlottenburg at the close of the Seven Years War, July 15, 1763—and still more, 'Der Tod Jesu,' or Death of Jesus, a 'Passions-Cantata,' to words by Ramler, a work which enjoyed an unprecedented fame, and placed its author in the rank of classical composers. In Germany the Tod Jesu holds in some degree the position which is held by the Messiah in England. It was first executed in the Cathedral of Berlin on March 26, 1755, and has since then been annually performed in Passion-week. A centenary performance took place in 1855 in presence of Frederic William IV. Of late years some opposition has been raised to this continual repetition of an antiquated work, but it may to a great extent be justified by the complete and masterly form in which it embodies the spirit of a bygone age. Looked at from a purely musical point of view, and apart from considerations of age or taste, the 'Tod Jesu' contains so many excellences, and so much that is significant, that no oratorio of the second half of the last century, excepting perhaps Mozart's 'Requiem' and Haydn's 'Creation' can be compared to it. Graun was a master of counterpoint; his harmony—as his biographer, J. A. Hiller, says—was always 'clear and significant, and his modulation well regulated.' His melodies may be wanting in force, but they are always full of expression and emotion. That he possessed real dramatic ability may be seen from his recitatives, and these are the most important parts of the 'Tod Jesu.' An English edition of the work has recently been published by Messrs. Novello, so that it has now a fair chance of attaining that popularity in England

to which its merits entitle it. Hitherto we are not aware of its having ever been performed here in public.

Graun's instrumental compositions, trios, pianoforte concertos, etc., have never been published and are of little value. He wrote 31 solfeggi, which form an excellent singing method, and he invented the so-called 'Da me ne satio'—a putting together of the syllables, da, me, ni, po, tu, la, be, for the practice of solfeggio, which however has been little used. Graun died at Berlin Aug. 8. 1759, in full enjoyment of the king's favour, illustrious among his contemporaries, and, after Hasse, undoubtedly the chief composer of Italian opera of his time. [A.M.]

GRAUPNER, Christoph, composer, born 1683 or 84 at Kirchberg in Saxony, near the Erzgebirge; came early to Leipzig, where he studied nine years at the Thomas-schule under Cantors Schelle and Kuhnau. He began to study law, but was driven by the Swedish invasion to take refuge in Hamburg, where he passed three years as harpsichord player at the opera under Keiser. The Landgrave Ernst Ludwig of Hesse Darmstadt, then staying in Hamburg, having appointed him his vice-Capellmeister, he removed in 1710 to Darmstadt, and in the same year was promoted to the Capellmeistership on the death of Briegel. Here he did much to elevate both sacred and dramatic music, and greatly improved the court performances, the excellence of which is mentioned by Telemann. In 1723 he was proposed, together with Bach and Telemann, for the post of Cantor at the Thomas-schule (when Bach was elected), but he preferred remaining in Darmstadt. In 1750 he lost his sight, a great trial to so active a man, and died May 10, 1760, in his 78th year.

Graupner worked almost day and night; he even engraved his own pieces for the clavier, many of which are very pleasing. Of his operas the following were produced in Hamburg:—'Dido' (1707), 'Hercules und Theseus,' 'Antiochus in Stratonica,' 'Bellerophon' (1708), and 'Simson' (i.e. Samson—1709). After this he wrote only church and chamber music. Between the years 1719 and 45 he composed more than 1300 pieces for the service in the Schloss-kirche at Darmstadt—figured chorales, pieces for one and more voices, and chorales with accompaniment for organ and orchestra. The court library at Darmstadt contains the autograph scores and the separate parts of these, which were printed at the Landgrave's expense; Superintendent Lichtenberg furnished the words. The same library also contains in MS. 50 concertos for different instruments in score; 80 overtures; 116 symphonies; several sonatas and trios for different instruments in various combinations, mostly in score: 6 Sonatas for the harpsichord, with gigues, preludes, and fugues. Of his printed works there also exist 8 'Partien' for the Clavier (1718); 'Monatliche Clavier-Früchte,' consisting of preludes, allemandes, courantes, sarabandes, minuets, and gigues (Darmstadt 1722); 'Die vier Jahreszeiten,' 4 suites for clavier (Frankfurt 1733); and 'VIII Partien auf das Clavier,' dedicated to the Landgrave Ernst Ludwig (Darmstadt 1726). We must also mention his 'Neu vermehrtes Choralbuch' (Frankfurt, Gerhardt, 1728). Graupner's autobiography is printed in Mattheson's Ehrenpforte, p. 410. [C.F.P.]

GRAVE. One of the slow Tempos, indicating perhaps rather character than pace. As familiar instances may be given the opening movement of the Overture to the Messiah, the short Choruses in plain counterpoint in Israel in Egypt—'And Israel saw,' 'He is my God,' etc.; the two recitatives, 'As God the Lord,' in Elijah; 'The nations are now the Lord's' in St. Paul; 'What ailed thee' in the 114th Psalm; the 'Rex tremendæ' in Mozart's Requiem; the Introduction to the Sonata Pathetique, and that to the Prison scene in Fidelio. In Elijah Mendelssohn marks it 𝅗𝅥 = 60, but in St. Paul 𝅗𝅥 = 66. [G.]

GRAVICEMBALO. An Italian corruption of the term *Clavicembalo*, a harpsichord. [A.J.H.]

GRAY & DAVISON. Robert Gray established an organ factory in London in 1774, was succeeded by William Gray, who died in 1820, and then by John Gray. In 1837–38 the firm was John Gray & Son, after which John Gray took Frederic Davison into partnership. Gray died in 1849, but the firm continues to bear the same title. Amongst the many organs erected by these favourite makers all over the country, we may mention those in the Crystal Palace (Handel orchestra), St. Paul's, Wilton Place, and St. Pancras, London; Magdalen College, Oxford; and the Town Halls of Leeds, Bolton, and Glasgow.

In 1876 they took up the business of Robson, and have also a factory in Liverpool, having succeeded Bewshur in that town. [V. de P.]

GRAZIANI, Signor, a singer who appeared in London first at the Royal Italian Opera in 1855. He made his *début* in the 'Trovatore,' then also produced here for the first time. In this 'the song Il balen exhibited to its best advantage one of the most perfect baritone voices ever bestowed on mortal. Such an organ as his is a golden inheritance; one, however, which has tempted many another beside himself to rely too exclusively on Nature' (Chorley). Graziani has continued to sing in London and Paris, with almost undiminished powers, since that time. His voice, though not extensive downwards, has still beautiful and luscious tones, reaching as high as G, and even A. He appeared with great effect as Nelusco in the 'Africaine' when that opera was first produced in London. [J.M.]

GREATOREX, Thomas, son of a professor of music, was born at North Wingfield, near Chesterfield, Derbyshire, on Oct. 5, 1758. In 1772 he became a pupil of Dr. Benjamin Cooke. In 1774, at a performance of sacred music in St. Martin's church, Leicester (of which his sister was then organist), on occasion of the opening of the Leicestershire Infirmary, he had the good fortune to make the acquaintance of the Earl of Sandwich and Joah Bates. The earl invited him to become an inmate of his house, and

in 1774, 5, and 6, he assisted at the oratorios which were given at Christmas, under Bates's direction, at his lordship's seat, Hinchinbrook House, near Huntingdon. On the establishment of the Concert of Ancient Music in 1776 Greatorex sang in the chorus. In 1780 he was appointed organist of Carlisle cathedral, a post which he held until about 1784, when he resigned it and went to reside at Newcastle. In 1786 he went to Italy, returning home through the Netherlands and Holland at the latter end of 1788. At Rome he was introduced to the Pretender, Charles Edward Stuart, with whom he so ingratiated himself as to induce the Prince to bequeath him a large quantity of valuable manuscript music. On his return to England Greatorex established himself in London as a teacher of music, and soon acquired a very extensive practice. On the retirement of Bates in 1793 he was, without solicitation, appointed his successor as conductor of the Concert of Ancient Music. In 1801 he joined W. Knyvett, Harrison, and Bartleman in reviving the Vocal Concerts. In 1819 he was chosen to succeed George Ebenezer Williams as organist of Westminster Abbey. For many years he conducted the triennial musical festivals at Birmingham, and also those at York, Derby, and elsewhere. Greatorex published a collection of Psalm Tunes, harmonised by himself for four voices, and a few harmonised airs. Besides these he arranged and composed orchestral accompaniments to many pieces for the Ancient and Vocal Concerts, which were never published. His knowledge was by no means limited to music; he was well-skilled in mathematics, astronomy, and natural history, and was a fellow of the Royal and Linnæan Societies. He died July 18, 1831, and was buried in the West cloister of Westminster Abbey. [W.H.H.]

GREAT ORGAN. This name is given, in modern instruments, to the department that generally has the greater number of stops, and those of the greater power, although occasional exceptions are met with as to one or other of these particulars; as when a Swell of more than proportionate completeness, or a Solo organ, composed of stops of more than the average strength of tone, forms part of the instrument.

The use of the term 'Great Organ' in England can be traced back for upwards of 400 years. In the 'Fabrick Rolls of York Minster,' under date 1469, the following entry occurs:—'To brother John for constructing two pair of bellows for the great organ, and repairing the same, 15*s.* 2*d.*' English Organs at that period, and for nearly a century and a half afterwards, were invariably single manual instruments. This is clearly intimated in numerous old documents still in existence. Thus the churchwardens' accounts of St. Mary's, Sandwich, contain the following four memoranda:—'1496. Payd for mending of the *lytell* organys, iij*s.* iv*d.*' 'Item, for shepskyn to mend the *grete* organyse, iij*d.*' More clearly still:—'1502. Paid for mending of the *gret* organ bellowis and the *small* organ bellowis, v*d.*' 'Item, for a shepis skyn for *both* organys, ij*d.*'

It was no uncommon circumstance before the Reformation for a large or rich church to possess one or even two organs besides the chief one. Thus at Worcester Cathedral there were, besides the 'great organ' in the choir, a 'pair of organs' in the Chapel of St. George, and another 'pair' in that of St. Edmund. At Durham there were two 'great organs,' as well as a smaller one, all in the choir; and an interesting description has been preserved in Davies's 'Ancient Rites and Monuments of the Monastical and Cathedral Church of Durham, 1672,' of the position of two, and the separate use to which these several organs were appropriated:—'One of the fairest pair of the three stood over the quire door, and was only opened and play'd upon on principal feasts.' 'The second pair,—a pair of fair large organs, called the Cryers,—stood on the north side of the choir, being never play'd upon but when the four doctors of the church were read.' 'The third pair were daily used at ordinary service.' Reverting to the York records of the 15th century we find express mention of 'the *large* organ in the choir,' and 'the organ at the altar.'

The 'great' organ was doubtless in all cases a fixture, while the 'small' one was movable; and it is pleasant to notice the authorities of more opulent or fortunate churches helping the custodians of smaller establishments by lending them a 'pair of organs' for use on special anniversaries. An early instance of this good custom is mentioned in the York records of 1485:—'To John Hewe for repairing the organ at the altar of B.V.M. in the Cathedral Church, and for carrying the same to the House of the Minorite Brethren, and for bringing back the same to the Cathedral Church. 13*s.* 9*d.*' A 16th-century entry in the old accounts of St. Mary at Hill, London, states the occasion for which the loan of the organ was received:—'1519. For bringing the organs from St. Andrew's Church, against St. Barnabas' eve, and bringing them back again, v*d.*'

We have seen that some of the large churches had two or even three organs in the choir, located in various convenient positions, and employed separately on special occasions. But the idea of placing the small organ close to the large one,—in front of and a little below it,—with mechanism so adjusted that the two organs could be rendered available for use by the same player and on the same occasion,—in fact, of combining them into a two-manual organ,—does not seem to have been conceived in England until about the beginning of the 17th century; and among the earliest artists who effected this important improvement appears to stand Thomas Dallam. This builder made an organ for King's College Chapel, Cambridge, the accounts of which,—entitled, 'The charges about the organs, etc., from the 22nd of June, 1605, to the 7th of August, 1606,'—are still extant. From the manner in which 'the greate Organ' and 'the greate and litel Organs' are mentioned in these entries, it seems clear that the union of the two was a recent device. Seven years later Dallam built

an instrument for Worcester Cathedral, the two departments of which were referred to collectively in the following extract:—'A.D. 1613. All the materials and workmanship of the new double-organ in the Cathedral Church of Worcester by Thomas Dalham, organ-maker, came to £211.' The name 'Chayre organ' is also given to the smaller one. At length, in the contract for the York Cathedral Organ, dated 1632, we find the word 'great' applied to an organ as a whole—'touchinge the makeinge of a great organ for the said church,'—although farther on in the agreement a 'great organ' and 'chaire organ' (in front) are specified. [E.J.H.]

GREAVES, Thomas, a lutenist, published in 1604 a work intitled 'Songs of Sundrie Kindes; first Aires to be sung to the Lute and Base Violl. Next, Songs of Sadnesse, for the Viols and Voyces. Lastly, Madrigalles for five Voyces.' It consists of 21 pieces; 15 songs and 6 madrigals. On the title-page the composer describes himself as 'Lutenist to Sir Henrie Pierrepoint, Knight,' to whom he dedicates his work. Nothing is known of his biography. [W.H.H.]

GRECCO, Gaetano, born at Naples about 1680, pupil of A. Scarlatti, whom he succeeded as teacher of composition in the Conservatorio dei Poveri, where he had Pergolesi and Vinci for his pupils. From thence he passed to the Conservatorio di San Onofrio. The date of his death is unknown. None of his music appears to have been printed, and only a very few pieces are known in MS. [G.]

GREEN, James, an organist at Hull, published in 1734 'A Book of Psalmody, containing Chanting Tunes for the Canticles and the reading Psalms, with eighteen Anthems and a variety of Psalm tunes in four parts,' which was very favourably received, and ran through many editions. The eleventh appeared in 1751. [W.H.H.]

GREEN, Samuel, a celebrated organ builder, born in 1740, studied the art of organ building under the elder Byfield, Bridge, and Jordan. After commencing business on his own account he erected many instruments in conjunction with the younger Byfield, with whom he was for some years in partnership. Green became the most esteemed organ builder of his day, his instruments being distinguished by peculiar sweetness and delicacy of tone. There exist more cathedral organs by him than any other builder; though most of them have been since altered and added to. He erected those in the cathedrals of Bangor, 1779; Canterbury, 1784; Wells, 1786; Cashel, 1786; Lichfield, 1789; Rochester, 1791; and Salisbury, 1792: in Winchester College chapel, 1780; St. George's chapel, Windsor, 1790; and Trinity College chapel, Dublin: in the following churches, chapels, etc. in London, viz. St. Botolph, Aldersgate; Broad Street, Islington; St. Catherine-by-the-Tower; Freemasons' Hall; The Magdalen Hospital; St. Mary-at-Hill; St. Michael, Cornhill; St. Olave, Hart Street; and St. Peter-le-Poor: in the following provincial cities and towns, Aberdeen; Ardwick, near Manchester; Bath; Bolton-le-Moors; Chatham; Cirencester; Cranbourne; Greenwich Hospital; Helston; Leigh; Loughborough; Macclesfield; Nayland; Sleaford; Stockport (St. Peter's); Tamworth; Tunbridge; Walsall; Walton; Wisbech; Wrexham; and Wycombe: at St. Petersburg, and Kingston, Jamaica. He also repaired the organ erected by Dallans in 1632 in York Minster (destroyed by fire in 1829) and that in New College, Oxford. Green died at Isleworth, Sept. 14, 1796. Although always fully employed he died in straitened circumstances, and left little, if any, provision for his family, having invariably expended his gains in the prosecution of experiments with a view to the improvement of the mechanism of the organ. After his death his widow continued to carry on the business for some years. [W.H.H.]

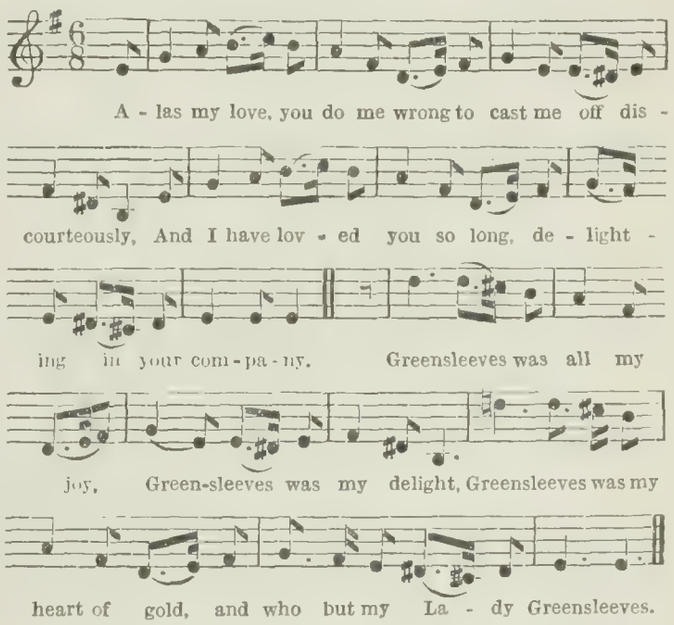
GREENE, Maurice, Mus. Doc., one of the two younger sons of the Rev. Thomas Greene, D.D., vicar of the united parishes of St. Olave, Old Jewry, and St. Martin, Ironmonger Lane (or Pomary), and grandson of John Greene, Recorder of London, was born in London about 1696. He received his early musical education as a chorister of St. Paul's Cathedral, under Charles King. On the breaking of his voice he was articled to Richard Brind, then organist of the cathedral. He soon distinguished himself both at the organ and in composition. In 1716 he obtained (it was said chiefly through the interest of his uncle, Serjeant Greene) the appointment of organist of St. Dunstan's in the West, Fleet Street, and, on the death of Daniel Purcell, in 1717, was chosen organist of St. Andrew's, Holborn. He held both those places until the following year, when, on the death of Brind, he became organist of St. Paul's, and in 1727, on the death of Dr. Croft, organist and composer to the Chapel Royal. Greene had a strong admiration for the genius of Handel, and assiduously courted his friendship; and, by admitting him to perform on the organ at St. Paul's, for which instrument Handel had an especial liking, had become very intimate with him. Handel, however, discovering that Greene was paying the like court to his rival, Buononcini, cooled in his regard for him, and soon ceased to have any association with him. In 1728, by the artifice of Buononcini, Greene was made the instrument of introducing to the Academy of Ancient Music a madrigal ('In una siepe ombrosa') as a composition of Buononcini's. This madrigal was three or four years later proved to have been composed by Lotti. The discovery of the fraud led to the [1] expulsion of Buononcini from the Academy, and Greene, believing, or affecting to believe, that his friend had been unjustly treated, withdrew from it, carrying off with him the St. Paul's boys, and, in conjunction with another friend, Festing, established a rival concert in the great room called 'The Apollo' at the

[1] A hard fate; for it is difficult to see that Buononcini was more dishonest than Handel was when he included a fugue of Kerl's in Israel in Egypt as 'Egypt was glad,' without a word to show that it was not his own.

Devil Tavern near Temple Bar; a proceeding which gave rise to the joke, attributed to Handel, that 'Toctor Greene had gone to the devil.' In 1730, on the death of Dr. Tudway, Greene was elected Professor of Music in the University of Cambridge, with the degree of Doctor of Music. As his exercise on the occasion he set Pope's Ode on St. Cecilia's Day, altered and abbreviated, and with a new stanza introduced, expressly for the occasion, by the poet himself. This composition was performed at Cambridge at the Commencement on Monday, July 6, 1730. (A duet from it is given by Hawkins in his History, chap. 191.) In 1735, on the death of John Eccles, Dr. Greene was appointed his successor as Master of the King's band of music, in which capacity he produced many odes for the king's birthday and New Year's Day. In 1743 he published his 'Forty Select Anthems,' the work on which his reputation mainly rests. These compositions, it has been remarked, 'place him at the head of the list of English ecclesiastical composers, for they combine the science and vigour of our earlier writers with the melody of the best German and Italian masters who flourished in the first half of the 18th century' (Harmonicon for 1829, p. 72). In 1750 Greene received a considerable accession of fortune by the death of a cousin, a natural son of his uncle, Serjeant Greene, who bequeathed him an estate in Essex worth £700 a year. Being thus raised to affluence he commenced the execution of a long meditated project, the formation and publication in score of a collection of the best English cathedral music. By the year 1755 he had amassed a considerable number of services and anthems, which he had reduced into score and collated, when his failing health led him to bequeath by will his materials to his friend Dr. Boyce, with a request that he would complete the work. [See Boyce.] Dr. Greene died Sept. 1, 1755, leaving an only daughter, who was married to the Rev. Michael Festing, Rector of Wyke Regis, Dorset, the son of her father's friend the violinist.

In addition to the before-named compositions, Greene produced a Te Deum in D major, with orchestral accompaniments, composed, it is conjectured, for the thanksgiving for the suppression of the Scottish rebellion in 1745; a service in C, composed 1737 (printed in Arnold's 'Cathedral Music'); numerous anthems—some printed and others still in MS.; 'Jephthah,' oratorio, 1737; 'The Force of Truth,' oratorio, 1744; a paraphrase of part of the Song of Deborah and Barak, 1732; Addison's ode, 'The spacious firmament,' 'Florimel; or, Love's Revenge,' dramatic pastoral, 1737; 'The Judgment of Hercules,' masque, 1740; 'Phœbe,' pastoral opera, 1748; 'The Chaplet,' a collection of twelve English songs; 'Spenser's Amoretti,' a collection of twenty-five sonnets; two books each containing 'A Cantata and four English songs'; 'Catches and Canons for 3 and 4 voices, with a collection of Songs for 2 and 3 voices'; organ voluntaries, and several sets of harpsichord lessons. It must not be forgotten that Greene was one of the founders of that most valuable institution 'The Society of Musicians.' [Festing, p. 515 *b*.] [W. H. H.]

GREENSLEEVES. An old English ballad and tune mentioned by Shakspeare (Merry Wives, ii. 1; v. 5). The ballad—'A new Northerne dittye of the Ladye Greene Sleeves'—was entered in the Stationers' Register Sept. 1580 (22nd of Elizabeth); but the tune is probably as old as the reign of Henry VIII. It was also known as 'The Blacksmith' and 'The Brewer' (Cromwell), and was a great favourite with the Cavaliers. Mr. Chappell (from whom the above is taken, Popular Music, etc., Plate 3, and p. 227–233) gives the tune in its oldest form as follows:—



A modified version is found in the Beggar's Opera, to the words 'Since laws were made for ev'ry degree,' and the tune is still sung to 'Christmas comes but once a year,' and to songs with the burden 'Which nobody can deny.' [G.]

GREETING, Thomas, was a teacher of the flageolet in London in the latter half of the 17th century, when the instrument appears to have been played on by ladies as well as gentlemen, as we gather from Pepys's 'Diary,' which informs us that in 1667 Mrs. Pepys was a pupil of Greeting. He also taught Pepys himself. In 1675 Greeting issued a thin oblong small 8vo. volume entitled 'The Pleasant Companion; or, New Lessons and Instructions for the Flagelet,' consisting of 8 pages of letter-press containing 'Instructions for Playing on the Flagelet,' signed by Greeting, followed by 64 pages of music printed from engraved plates. The music is in a peculiar kind of tableture, dots being placed in the spaces of a stave of 6 lines to indicate which holes of the instrument were to be stopped to produce each note. The duration of each note is shown above the stave in the same manner as in tableture for the lute. The music consists of the popular song and dance-tunes of the day. The work was reprinted in 1680. [W. H. H.]

GREGORIAN MODES are the musical scales as set in order by St. Gregory the Great (A.D. 590).

1. Four scales, traditionally ascribed to St. Ambrose (A.D. 384), existed before the time of St. Gregory. These, known as the 'Authentic' modes, and since the 13th century named after the ancient Greek scales (from which they were supposed to be derived) are as follows: 1. Dorian, 2. Phrygian, 3. Lydian, 4. Mixo-lydian.

Each mode thus consists of 8 natural notes of the Diatonic scale—a perfect fifth, or *diapente*, below, joined to a perfect fourth, or *diatessaron*, above. The lowest note of the scale is called the 'Final' (corresponding to the Tonic of the modern scale) because though the melody may range through the entire octave it ends regularly on that note; and the fifth note above the final, that which forms the junction of the *diapente* and *diatessaron*, is called the 'Dominant,' except in the Phrygian mode, where C was substituted for B♮.[1]

The term Dominant in the ancient scales has not the same meaning that it has in modern tonality, but means the predominating sound in each mode, the note on which the recitation is made in each Psalm or Canticle tone.

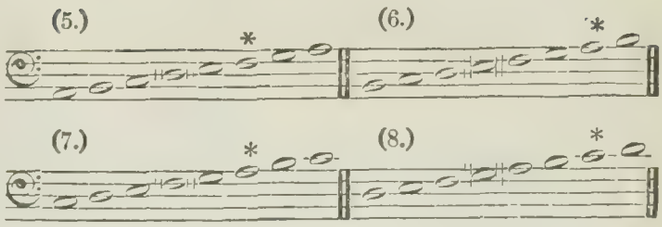
One peculiarity of these ancient scales to modern ears is, that the place of the semitones varies in each; in the Dorian occurring between the 2nd and 3rd, 6th and 7th notes; in the Phrygian between the 1st and 2nd, 5th and 6th, and so on. The range of notes, from the lowest to the highest, in any ancient melody (seldom exceeding 8 or 9 notes) partly determines the mode to which it belongs. In some cases, melodies of small compass have their Tone determined by the Final of other portions of Plain Song preceding and following them. To the Dorian scale, for example, belong melodies extending from D (or C) upwards and having D as their Final.

The well-known tune, Luther's 'Ein feste Burg' (see p. 484*a*), ranging from F, its key-note or final, to the octave, may be mentioned in illustration of a modern tune in a quasi-Authentic mode.

2. To the 4 Authentic, St. Gregory added 4 'Plagal,' *i.e.* collateral or relative modes. Each is a 4th below its corresponding original, and is called by the same name, with the prefix hypo (ὑπο, below), as follows: 5. Hypo-dorian, 6. Hypo-phrygian, 7. Hypo-lydian, 8. Hypo-mixo-lydian[2]. Each scale here also consists of a perfect fifth and a perfect fourth; but the positions are reversed; the fourth is now below, and the fifth above.

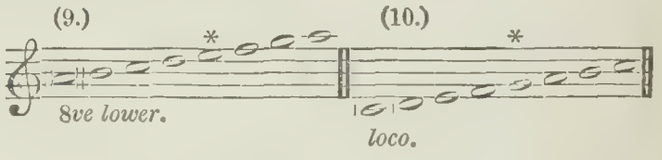
[1] In all these examples the Final is marked by a breve, and the Dominant has a * above it.

[2] As a pendant to this the Authentic scales are sometimes called Hyper (above —Hyper-phrygian, etc.—but it is a nomenclature which only tends to confusion.

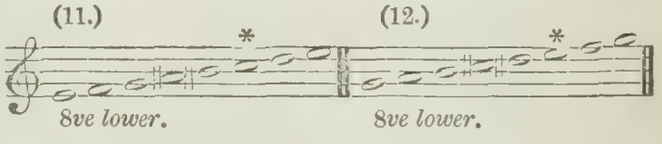


In the Plagal scales the 'Final' is no longer the lowest note, but is the same as that in the corresponding Authentic scale. Thus the Final of the Hypo-dorian mode is not A but D, and a melody in that mode, though ranging from about A to A, ends regularly on D, as in the Dorian. As an exemplification of this, we may mention Handel's 'Hanover,' among modern tunes, which ranges from F to F, but has its Final on B♭. 'Should auld acquaintance be forgot' is also a specimen of a tune in a Plagal mode descending about a fourth below its final, and rising above it only six notes, closing upon the final of its tone. The semitones in each scale naturally vary as before. The Dominants of the new scales are in each case a third below those of the old ones, C being however substituted for B♮ in the Hypo-mixo-lydian, as it had been before in the Phrygian, on account of the irregularity of the relations between B♮ and the F above and below.

3. The system was afterwards further extended by the addition of two more Authentic scales having their Finals on A and C, and their Dominants on E and G, and called the Æolian (No. 9) and Ionian (No. 10)—



and two corresponding Plagal modes the Hypo-æolian (No. 11) and Hypo-ionian (No. 12):—



and the whole formed one great scheme, in which the Authentic modes were the 1st, 3rd, 5th, 7th, 9th and 11th, and the Plagal ones the 2nd, 4th, 6th, 8th, 10th and 12th.

No.	Mode.	Compass.	Final or Tonic.	Dominant.
1	Dorian	D to D	D	A
2	Hypo-dorian	A to A	D	F
3	Phrygian	E to E	E	C
4	Hypo-phrygian	B to B	E	A
5	Lydian	F to F	F	C
6	Hypo-lydian	C to C	F	A
7	Mixo lydian	G to G	G	D
8	Hypo-mixo-lydian	D to D	G	C
9	Æolian	A to A	A	E
10	Hypo-æolian	E to E	A	C
11	Ionian	C to C	C	G
12	Hypo-ionian	G to G	C	E

4. Some inventors or innovators have however broken from the trammels of the perfect *diapente* and *diatessaron* law, and make the

natural diatonic modes 14 in number—2 to each of the 7 natural notes—admitting the proscribed B♮ as a Final for a quasi-Authentic and quasi-Plagal pair of modes—Locrian and Hypo-locrian. It does not however appear that more than 12 or 13 at the most have ever been found in any Ritual Service-books. In some of these books we find the 9th, 10th, 11th, and 12th transposed and placed under the head of one or other of the first eight with the title 'formerly the 9th, 10th,' etc. In the recent Ratisbon editions of Ritual music all 14 modes are however counted, so that the 11th and 12th above are styled the 13th and 14th.

5. Such is the basis on which the arrangement of the whole body of Ritual music of the Western Churches, including the Reformed Church of England — and probably that of the Eastern Churches also—is founded. The 'Accents' for Collects, the Verses and Responses, Psalm and Canticle tones, Introits, Antiphons, Kyries, Sanctus, Gloria in Excelsis, Agnus, Osanna, Benedictus, Communio, Sursum corda, Proses or Sequences, Prefaces, Office-hymns, the Nicene Creed, and special Offices and Services as printed by authority in the various Antiphonals, Processionals, Hymnals, Graduals, and Rituals in Latin, and in the English Book of Common Prayer noted, all belong to this species of sacred music. [See Modes, Plainsong, Tones.] [T.H.]

GRESHAM MUSICAL PROFESSORSHIP. In the will of Sir Thomas Gresham, the founder of the college bearing his name in the city of London, provision was made for several professorships, and for the 'sallarie' of a person 'mete to rede the lecture of musicke' in the college. Sir Thomas died on Nov. 21, 1579, and his widow on Nov. 3, 1596, upon which the provision for the lectures took effect, the civic authorities requesting the Universities of Oxford and Cambridge to nominate persons properly qualified as professors. Dr. John Bull was appointed the first Professor of Music by the special recommendation of Queen Elizabeth. The ordinance adopted concerning the music lecture, according to Stowe (Strype's edition), ran as follows:—'The solemn music lecture is to be read twice every week in manner following: viz.—the theorique part for half an hour, and the practique, by concert of voice or instruments, for the rest of the hour; whereof the first lecture to be in the Latin tongue and the second in the English tongue. The days appointed for the solemn lectures of music are Thursday and Saturday in the afternoon between the hours of three and four; and because at this time Dr. Bull is recommended to the place by the Queen's most excellent Majesty being not able to speak Latin, his lectures are permitted to be altogether in English so long as he shall continue the place of the music lecturer there.' At first the Professors were given apartments in the college and a stipend of £50 a year, but in the 8th of Geo. III an Act was passed enabling the lecturers to marry, any restriction in Sir Thomas Gresham's will notwithstanding, and also giving them £50 a year in lieu of their apartments. For many years the Professors had no knowledge of music, and were utterly unqualified to lecture upon it. The following is a list of the professors, with the date of their appointments:—(1) John Bull, Mus. Doc., 1596 (resigned on his marriage); (2) Thomas Clayton, Doctor of Medicine, 1607; (3) Rev. John Taverner, M.A., 1610, elected at the age of 26, subsequently Rector of Stoke Newington; (4) Dr. Richard Knight, physician, 1638; (5) Sir W. Petty, Doctor of Medicine, 1650; (6) Sir Thomas Baynes, Doctor of Medicine, 1660, ejected from office by a vote of the committee; (7) Rev. John Newey, M.A., incumbent of Itching Abbotts and Avington, Hants, 1696; (8) Rev. Dr. R. Shippen, Principal of Brasenose College, Oxford, and Rector of Whitechapel, 1705; (9) Edward Shippen, Doctor of Medicine, 1710; (10) John Gordon, barrister at law of Gray's Inn, 1723; (11) Thomas Browne, M.A., Fellow of Trinity College, Cambridge, 1739, elected by an equality of votes, and the committee proceeded to a second election; (12) Charles Gardner, 1739; (13) Thomas Griffin, 1762; (14) Theodore Aylward, assistant director of the Handel Commemoration and organist of St. George's, Windsor; (15) R. J. S. Stevens, the composer, 1801; (16) Edward Taylor, 1837; (17) Henry Wylde, Mus. Doc., 1863. In 1832 and for some years after, a medal was given in commemoration of Sir Thomas Gresham for the best choral work, the judges being the Oxford Professor, Dr. Crotch; the Gresham Professor, Mr. Stevens; and Mr. Horsley; and the work was sung at a commemoration service at St. Helen's, Bishopsgate, which had been Sir Thomas's parish church. The Music Lectures at the College are now given in the evening, in English, on days announced in the newspapers, and the admission to them is free. For an instance of the manner in which the intentions of the founder were at one time set at naught see Griffin, Thos. [C.M.]

GRÉTRY, André Ernest Modeste, born Feb. 11, 1741, at Liége, on the ground-floor of a small house in the Rue des Récollets, now No. 28. His father, a poor violinist, placed him at 6 years old in the choir of St. Denis; but under the harsh treatment of his master the little chorister showed no aptitude for music, and at 11 was dismissed as incapable. His next master, Leclerc, as gentle as the former had been cruel, made him a good reader; and Renekin, organist, taught him harmony. His taste for music was however developed by listening to the operas of Pergolesi, Galuppi, Jomelli, etc., performed by a company of Italian singers with Resta as conductor. After a year spent in this manner an irresistible impulse urged him to compose; in vain the maître de chapelle tried to teach him counterpoint—he longed to give expression to the thoughts that were burning for utterance; and as his first attempt, produced at Liége in 1758 six small symphonies, and in 1759 a 'messe solennelle' for 4 voices, none of which have been published. These compositions secured him the protection of the Chanoine du Harlez, who furnished him with the means of going

to Rome. Leaving his native city in March 1759, he travelled on foot, with a smuggler for his companion[1]. On his arrival at Rome he was received into the 'Collège de Liége,' founded by a Liégeois named Darcis for the benefit of his townsmen, who were permitted to reside there for five years while completing their specific studies. His master for counterpoint and composition was Casali, who dismissed him as hopelessly ignorant. Grétry never did understand the science of harmony; his mission was to enforce the expression of words by melody, and to compose operas. During his stay in Rome he composed a 'De profundis' and some motets[2] which have not been published, and an intermezzo called 'Le Vendemmianti,' for the Aliberti theatre. Although the work of a foreigner this operetta was successful, and might have introduced him to more important theatres; but Grétry having read the score of Monsigny's 'Rose et Colas' came to the conclusion that French opéra-comique was his vocation. To get to Paris now became his one idea. He left Rome Jan. 1, 1767, and having reached Geneva asked Voltaire to write him a good libretto for an opéra-comique, a task which Voltaire was incapable of performing and had the tact to decline. At Geneva he supported himself for a year by teaching singing; and produced 'Isabelle et Gertrude,' a one-act opera by Favart on a subject suggested by Voltaire, and previously set to music by Blaise.[3] At length, by the advice of the owner of Ferney himself, Grétry went to Paris, where he obtained from an amateur the libretto of 'Les Mariages Samnites' in three acts. This work was not performed at that time, but its public rehearsals procured him the patronage of Count de Creutz the Swedish Ambassador, and as a consequence of that, a two-act libretto by Marmontel, 'Le Huron,' successfully performed Aug. 20, 1768. This opera was followed by 'Lucile' (1769), which contains the duet 'Où peut-on être mieux qu'au sein de sa famille,' which became so popular and played so singular a part on more than one historical[4] occasion; and by 'Le Tableau parlant,' an original and extremely comic piece, and one of Grétry's very best. What life and spirit there are in this refined jesting! How natural and charming are the melodies, with their skilfully varied, but always animated rhythm! How prettily does Isabelle make fun of old Cassandre and his antiquated love-making! How appropriate, and how thoroughly in keeping is the action of each individual on the stage! How pointed and dramatic the duet between Pierrot and Columbine! Grimm was right in proclaiming 'Le Tableau parlant' a real masterpiece.

Grétry now showed his versatility by composing no less than 3 operas, all produced in 1770—'Le Sylvain,' of which not even the over-rated duet 'Dans le sein d'un père' survives; 'Les deux Avares,' which contains a good comic duet, a march, and a Janissaries' chorus, still heard with pleasure; and 'L'Amitié à l'épreuve,' an indifferent comedy in two acts, reduced to one in 1775 by Favart, without improving either piece or music. 'Zémire et Azor' (Dec. 16, 1771) at once placed Grétry in the rank of creative artists. His fertility in ideas was marvellous, and he regularly supplied both the Comédie Italienne and the Théâtre Favart, where he produced successively 'L'Ami de la maison,' 3 acts (Fontainebleau Oct. 1771, and Paris March 14, 1772); 'Le Magnifique,' 3 acts (1773), the overture of which contains the air 'Vive Henri IV' most effectively combined with another subject; 'La Rosière de Salency' in 4 acts, afterwards reduced to 3 (1774), which contains a remarkable duet between two jealous young women, and the pretty melody 'Ma barque légère,' so well arranged by Dussek for the piano; 'La fausse Magie,' 2 acts, with the syllabic duet between the two old men, an excellent piece; 'Les Mariages Samnites,' a work which he rewrote several times but which never became popular, though the march supplied Mozart with a theme for Variations; 'Matroco,' a burlesque in 4 acts composed for the court-theatre at Fontainebleau (1777) and unsuccessfully performed in Paris (1778) against the wish of Grétry; 'Le Jugement de Midas,' 3 acts (1778), in which he satirised French music of the old style, and especially the manner in which it was rendered by the singers of the Académie; 'L'Amant jaloux,' 3 acts (1778)—in the 2nd act an exquisite serenade; 'Les Evénements imprévus' (1779), in 3 acts, containing 2 airs once popular, now forgotten; 'Aucassin et Nicolette,' 3 acts (1780), in which he endeavoured unsuccessfully to imitate ancient music; 'Thalie au Nouveau Théâtre,' a prologue for the inauguration of the Salle Favart (1783); 'Théodore et Paulin,' lyric comedy in 3 acts, which failed at first, and was afterwards given in 2 acts under the title of 'L'Epreuve villageoise' with marked and well-merited success; 'Richard Cœur de Lion,' 3 acts (Oct. 21, 1784), the finest of all his works, containing the air, 'O Richard, ô mon roi, l'univers t'abandonne,' which became of historic importance at Versailles, Oct. 1, 1789; and 'Une fièvre brulante,' on which Beethoven wrote variations. 'Les Méprises par ressemblance,' opera in 3 acts (1786) now justly forgotten; 'Le Comte d'Albert,' 2 acts (1787), the success of which was secured by Mme. Dugazon; 'La Suite du Comte d'Albert,' 1 act (1787); 'Le Prisonnier Anglais,' 3 acts (1787), revived in 1793 as 'Clarice et Belton,' without making a more favourable impression; 'Le Rival confident,' opera in 2 acts, which failed in spite of a pleasing arietta and a graceful rondo; 'Raoul Barbe-Bleue,' 3 acts (1789), a weak production quickly forgotten; 'Pierre le Grand,' 3 acts (1790), in which the search after local colouring is somewhat too apparent; 'Guillaume Tell,' in 3 acts (1791), containing a round and a quartet, long favourites;

[1] These details are taken from Grétry's 'Mémoires.'

[2] An autograph 'Confiteor' for four voices and orchestra is in the library of the Paris Conservatoire.

[3] Performed in Paris in 1765. Blaise's ariettes are printed in the 'Théâtre de M. Favart' (vol ix).

[4] See the article OÙ PEUT-ON ÊTRE MIEUX.

'Basile,' 1 act (1792); 'Les deux Couvents,' 3 acts (1792); 'Joseph Barra,' 1 act (1794), a *pièce de circonstance*; 'Callias,' 1 act (1794), a republican piece, of which the so-called Greek music is justly forgotten, though one of Hoffmann's lines has survived—

'Quand nous serons soumis, nous n'existerons plus!';

'Lisbeth,' 3 acts (1797), which contains a romance that has not yet lost its charm; 'Le Barbier de village,' 1 act (1797); and 'Elisca,' 3 acts (1799), which was a fiasco.

Long as this list is, it does not include all Grétry's dramatic works. Not content with supplying pieces for the Opéra Comique, his ambition was to distinguish himself at the Académie de Musique. Here he produced 'Céphale et Procris,' 3 acts (1775), of which the only number worthy of notice was the duet 'Donne-la moi'; 'Les trois Ages de l'Opéra' (1778), a prologue received with indifference; 'Andromaque,' 3 acts (1780), the principal *rôle* of which is accompanied throughout by 3 flutes in harmony; 'Emilie' ('la Belle Esclave' 1781), unsuccessfully introduced as the 5th act of the ballet 'La Fête de Mirza'; 'La double Epreuve, ou Colinette à la Cour,' 3 acts (1782), the finale of the first act full of dramatic truth; 'L'Embarras des richesses,' 3 acts (1782), a complete failure; 'La Caravane du Caire,' 3 acts (1784), the words by the Count de Provence, afterwards Louis XVIII—as complete a success, owing principally to the ballets, and the picturesque scene of the bazaar; it was performed no less than 506 times; 'Panurge dans l'île des Lanternes,' 3 acts (1785), a not very lively comic opera; 'Amphitryon,' 3 acts (1788), badly received; 'Aspasie,' 3 acts (1789), a partial success; 'Denys le Tyran' (1794), 1 act, a *pièce de circonstance* which the composer did well not to publish; 'La Rosière républicaine' (1794), 1 act, another *pièce de circonstance* performed under the title 'La Fête de la raison'—one of the scenes represented a church with an organ on the stage to accompany the sacred choruses; 'Anacréon chez Polycrate,' 3 acts (1797), containing an air and a trio long favourites; 'Le Casque et les Colombes,' 1 act (1801), performed only 3 times; and 'Delphis et Mopsa,' 2 acts (1803), which met with but little better fate.

The question arises, out of all these 50 operas produced in Paris, how many are there besides 'Le Tableau parlant' which deserve special attention? 'Zémire et Azor,' 'L'Amant jaloux,' 'L'Epreuve villageoise,' and above all 'Richard,' which is still performed with success, and of which nearly every number deserves to be specified, are those we should select. In treating subjects of a more ambitious stamp, such as 'Pierre le Grand' and 'Guillaume Tell,' Grétry did violence to his nature. Broad and vigorous conceptions were not within his range, because they require not only sustained effort, but a thorough mastery of harmony and instrumentation, and this he did not possess. He scarcely ever wrote for more than two voices, and is manifestly perplexed by the entrance of a third, as a glance at the trio-duet in 'Zémire et Azor' will show. 'You might drive a coach and four between the bass and the first fiddle' was wittily said of his thin harmonies. But though it may be thought necessary at the present day to reinforce his meagre orchestration, his basses are so well chosen, and form such good harmony, that it is often extremely difficult to add complementary parts to the two in the original score.[1] And Grétry's instrumentation though poor is not wanting in colour when occasion serves. Moreover he was aware of his defects as well as of his capacities. 'In the midst of popular applause how dissatisfied an artist often feels with his own work!' he exclaims at the end of his analysis of 'Huron.' Elsewhere in speaking of his works as a whole, he puts the following words into Gluck's mouth, 'You received from Nature the gift of appropriate melody, but in giving you this talent she withheld that of strict and complicated harmony.' This is true self-knowledge, and by such remarks Grétry has shortened and simplified our task.

The qualities in his music which most excite our admiration are, his perfect understanding of the right proportions to be given both to the ensemble, and to each separate part of an opera, and his power of connecting and evolving the scenes, faithfully interpreting the words, and tracing the lineaments, so to speak, of his characters by means of this fidelity of expression in the music. While thus taking declamation as his guide, and believing that 'the most skilful musician was he who could best metamorphose declamation into melody,' Grétry little thought that the day would come when Méhul would say of him that 'what he wrote was very clever, but it was not music' ('il faisait de l'esprit et non de la musique'). No doubt he carried his system too far; he did not see that by trying to follow the words too literally a composer may deprive his phrases of ease and charm, and sacrifice the general effect for the sake of obtaining many trifling ones—a most serious fault. But in spite of his weakness for details—the defect of many a painter—Grétry is a model one never wearies of studying. He excelled in the simple pastoral style, in the touching and pathetic, and in comic opera at once comic and not trivial. By means of his rich imagination, thorough acquaintance with stage business, and love for dramatic truth, he created a whole world of characters drawn to the life; and by his great intelligence, and the essentially French bent of his genius he almost deserves to be called the 'Molière of music,' a title as overwhelming as it is honourable, but which his passionate admirers have not hesitated to bestow on him.

A witty and brilliant talker, and a friend of influential literary men, Grétry possessed many powerful patrons at the French court, and was

[1] 'Guillaume Tell' was reinstrumented by Berton and Rifaut; 'Richard' by Adolphe Adam; 'L'Epreuve villageoise' by Auber; and 'La fausse Magie' by Eugène Prévost.

the recipient of pensions and distinctions of all kinds. In 1785 the municipality of Paris named one of the streets near the Comédie Italienne after him, and in the previous year the Prince-Bishop of Liége had made him one of his privy-councillors. On the foundation of the Conservatoire he was appointed an inspector, a post which he resigned in a year. When the Institut was formed at the same time (1795) he was chosen to fill one of the three places reserved for musical composers. Napoleon made him a Chevalier of the Legion of Honour, on the institution of the order in 1802, and also granted him a pension to compensate for his losses by the Revolution.

A career so successful was likely to intoxicate, and it is not to be wondered at that Grétry had a firm belief in his own merits, and thought himself almost infallible. He has left us several records of his vanity both artistic and intellectual. The first is his 'Mémoires ou Essais sur la musique,' published in 1 vol. in 1789, and reprinted in 1797 with two additional vols., said to have been edited by his friend Legrand, a professor of rhetoric. The first part only is interesting, and as has been aptly said, it should be called 'Essais sur *ma* musique.' In 1802 he brought out 'Méthode simple pour apprendre à préluder en peu de temps avec toutes les ressources de l'harmonie,' a pamphlet of 95 pages with lithograph portrait, in which he exhibits both the insufficiency of his studies, and his want of natural talent for harmony. His 3 vols 'De la Vérité : ce que nous fûmes, ce que nous sommes, ce que nous devrions être' (1803) are simply a pretentious statement of his political and social opinions, with remarks on the feelings, and the best means of exciting and expressing them by music.

Grétry had bought 'l'Ermitage' near Montmorency, formerly the residence of Rousseau, and it was there he died, Sept. 24, 1813. Three days afterwards (27th) Paris honoured his remains with a splendid funeral; touching and eloquent eulogiums were pronounced over his grave by Bouilly on behalf of the dramatic authors, and Méhul in the name of the musicians. A year later, at a special meeting on Oct. 1, 1814, Joachim de Breton, permanent secretary of the Académie des Beaux-Arts read a 'Notice sur la vie et les ouvrages d'André Ernest Grétry.' Since then many biographies and critiques have been published; the most important are—'Grétry en famille' (Paris 1815, 12mo.) by A. J. Grétry, his nephew; 'Recueil de lettres écrites a Grétry, ou à son sujet,' by the Comte de Livry (Paris, 1809, 8vo.); 'Essai sur Grétry' (Liége 1821, 8vo.) by M. de Gerlache, and Fétis's article. [See FRAMERY.]

There are many portraits of Grétry. One of the best was drawn and engraved by 'his friend' Moreau the younger. Another engraving is by Cathelin (1785), from the portrait by Madame Lebrun, with the lines:

'Par des plaisirs réels et de fausses alarmes
Ce puissant Enchanteur calme ou trouble nos sens;
Mais de son amitié peut-on goûter les charmes
Sans égaler au moins son cœur à ses talents.'

Besides these there are Isabey's portrait engraved by P. Simon; that taken by the 'physionotrace' and engraved by Quenedey in 1808; those of Forget and P. Adam; and finally Maurin's lithograph from the portrait by Robert Lefèvre. In his youth he is said to have resembled Pergolesi both in face and figure. Comte Livry had a statue made of him in marble, and placed it at the entrance of the old Théâtre Feydeau; it is not known what has become of it. The 'foyer' of the present Opéra Comique, contains only a bust of him. In 1842 a statue by Geefs was inaugurated at Liége; being colossal it is not a good representation, as Grétry was small in stature, and of delicate health.

Grétry had three daughters. The second, LUCILE, born in Paris 1773, was only 13 when her one-act opera 'Le Mariage d'Antonio,' instrumented by her father, was successfully performed at the Opéra Comique (1786). In 1787 she produced 'Toinette et Louis,' in 2 acts, which was not well received. This gifted young musician made an unhappy marriage, and died in 1793.

We may mention in conclusion that Grétry spent his last years in writing 6 vols of 'Réflexions sur l'art,' which however have not been published. He also left 5 MS. operas in 3 acts —'Alcindor et Zaïde'; 'Zimeo'; 'Electre'; 'Diogène et Alexandre'; 'Les Maures d'Espagne'; and 'Zelmar, ou l'Asile,' in one act. [G.C.]

GRIEG, EDVARD, composer and pianist, born June 15, 1843, at Bergen in Norway, and now conductor and teacher at Christiania. He came to Leipsic in 1858, and remained at the Conservatorium for four years, having Hauptmann and Richter as masters for harmony and counterpoint, Rietz and Reinecke for composition, and Moscheles for pianoforte playing. During the term of his studies he lived mostly in the romantic worlds of Schumann, Mendelssohn, and Chopin, whose works then gave the tone to the entire musical life of the town, and especially of the Conservatorium. He has since become aware of other older and newer masters, without however showing very distinct traces of their influence in his compositions. The characteristic Scandinavian features of Grieg's musical talent took a tangible shape soon after his return to the north. Danish, Swedish, and Norwegian Volkslieder and dances absorbed his fancy more than the study of any great composer's works; and henceforth his compositions are marked with the stamp of a particular nationality more clearly than that of any man, except perhaps Chopin.

Grieg has hitherto published the following works: — 4 Clavierstücke (op. 1); 4 Lieder (op. 2); Poetische Tonbilder (op. 3); 6 Lieder (op. 4); 'Melodien des Herzens' — on Hans Andersen's songs — (op. 5); Humoresken für Pianoforte (op. 6); Sonate für Pianoforte (op. 7); Sonate für Pianoforte und Violin (op. 8); Romanzen und Balladen (op. 9); Kleine Romanzen (op. 10); 'Im Herbst,' Phantasie für

Pianoforte, à quatre mains (op. 11); Lyrische Stückchen für Pianoforte (op. 12); Sonate für Pianoforte und Violine (op. 13); 2 symphonische Stücke für Pianoforte, à quatre mains (op. 14); Romanzen (op. 15); Concert für Pianoforte und Orchester (op. 16); Norwegische Volks-Lieder und Tänze für Pianoforte behandelt (op. 17); Romanzen und Lieder, 2 Hefte (op. 18); 'Bilder aus dem Volksleben,' neue Humoresken für Pianoforte (op. 19); 'Vor Südens Kloster,' für Soli, Damenchor und Orchester (op. 20). [E. D.]

GRIEPENKERL, Friedrich Conrad, professor at the Carolinum College in Brunswick, born at Peine, near Hanover, in 1782; long tutor in the Fellenberg Institution at Hofwyl in the Canton of Berne; died at Brunswick, April 6, 1849. He wrote 'Lehrbuch der Æsthetik' (Brunswick 1827), in which he applied Herbart's philosophical theory to music; and was the author of the preface to the excellent edition of J. S. Bach's instrumental compositions, edited by himself and Roitsch, and published by Peters of Leipzig. This work has made his name familiar to many in England.

His son Wolfgang Robert, born May 4, 1810, at Hofwyl, studied at Brunswick and Leipzig, was also an enthusiastic amateur, and an ardent admirer of Meyerbeer's 'Huguenots' and the later works of Berlioz. He wrote 'Das Musikfest, oder die Beethovener' (1838 and 41); 'Ritter Berlioz in Braunschweig' (1843); 'Die Oper der Gegenwart' (1847); and two dramas, 'Robespierre' and 'Die Girondisten,' to which Litolff composed overtures. He died at Brunswick, Oct. 17, 1868. [F.G.]

GRIESBACH, John Henry, born at Windsor, June 20, 1798, was eldest son of Justin Christian Griesbach, violoncellist in Queen Charlotte's band, and nephew to Friedrich Griesbach, the oboe player. He studied music under his uncle, George Leopold Jacob Griesbach, and at 12 years of age was appointed violoncellist in the Queen's band. He then studied for some years under Kalkbrenner. On the breaking up of the Queen's band at her death he came to London and appeared at concerts as a pianist. In 1822 he composed a symphony and a capriccio for pianoforte and orchestra, and shortly afterwards a second symphony for the Philharmonic Society. Although he was after this time principally engaged in tuition he found time to produce numerous compositions of various kinds, and also to attain to no mean skill in astronomy, painting in water colours, entomology, and mathematics. His principal compositions were 'Belshazzar's Feast,' an oratorio, written in 1835 with a view to stage representation, but such performances being interdicted he some years afterwards remodelled the work, and it was performed, under the title of 'Daniel,' by the Sacred Harmonic Society on June 30, 1854; Overture and Music to Shakspere's 'Tempest'; 'James the First, or, The Royal Captive,' operetta; 'The Goldsmith of West Cheap,' opera; 'Eblis,' opera (unfinished); 'Raby Ruins,' musical drama; several overtures and other instrumental pieces, anthems, songs, cantatas, &c. He also wrote 'An Analysis of Musical Sounds' (published), and 'The fundamental elements of Counterpoint,' 'The Acoustic Laws of Harmony,' and 'Tables shewing the variations of musical pitch from the time of Handel to 1859' (unpublished). He was 14 times a director of the Philharmonic Society. He died Jan. 9, 1875. [W.H.H.]

GRIESINGER, Georg August, deserves a word of grateful mention for his charming little work on Haydn—'Biographische Notizen über Joseph Haydn' (126 pages)—which was originally communicated to the Allg. Musik. Zeitung from July to Sept. 1809, and then published by Breitkopf & Härtel in 1810. Griesinger was a 'Legations-Rath' of the Saxon government, and possibly attached to the embassy at Vienna. At any rate he was on intimate terms with Haydn for the last ten years of the life of the latter, and he claims to report directly from his lips, often in his very words. His work was used by Framery for his 'Notice sur Haydn' (Paris, 1810), but Griesinger complains that his statements have often been widely departed from, and in one case an absolute invention introduced.

Whether he was the same Griesinger who founded singing societies and public concerts in Stuttgart 10 or 12 years after Haydn's death, is not apparent. He died April 27, 1828. [G.]

GRIFFIN, George Eugene, pianist and composer, was born Jan. 8, 1781. At sixteen years of age made his first appearance as a composer by the production of a concerto for pianoforte and orchestra, in which the melody of 'The Blue Bell of Scotland' was introduced. He next published a P. F. sonata, with ad libitum violin, and an 'Ode to Charity,' inscribed to the supporters of the Patriotic Fund, and published in 1806. His remaining compositions, with the exception of three quartets for stringed instruments, were all for the pianoforte, either alone or in conjunction with other instruments. They comprise two concertos for P. F. and orchestra; a quartet for pianoforte and strings; four sonatas; five divertimentos; four rondos; six marches; six airs; a capriccio; an introduction to an arrangement of the military movement from Haydn's 12th symphony; and two sets of quadrilles. Griffin was one of the original members of the Philharmonic Society. One of his stringed quartets was given by that body on Feb. 28, 1814, and his P. F. quartet on April 14, 1817, he himself playing the P. F. part. Griffin was stricken with mortal illness whilst attending one of the Society's concerts, and died a few days afterwards in May 1863. His compositions were formed upon classical models, and were esteemed in their day, although now forgotten. [W.H.H.]

GRIFFIN, Thomas, an organ builder, in 1741 erected an organ in St. Helen's, Bishopsgate, and engaged 'to play himself or provide an organist.' He is said to have also built organs in other City churches. On Jan. 11, 1763 (being then a Common Councilman for Langbourn Ward and

one of the Gresham Committee), he was appointed Professor of Music in Gresham College in the room of Charles Gardner, deceased. He seems to have been totally incapable of performing the duties of the office, since we learn from a contemporary newspaper that on Jan. 29, 1763, the day appointed for his first lecture, John Potter, who had acted as deputy to his predecessor, appeared to lecture for him, but the audience refused to hear him, and compelled him to retire; that on Feb. 12 following Griffin himself appeared, apologised for his absence on Jan. 29, which he assured the audience was owing solely to his not having had sufficient time to prepare a proper lecture, and then retired without saying more; and that he soon afterwards delivered a lecture, which lasted 11 minutes, in an almost inaudible tone of voice. He died in 1771. Hawkins asserts him to have been a barber. He was more probably of the Barber-Surgeons' Company. [W.H.H.]

GRIMALDI. See NICOLINI.

GRIMM, JULIUS OTTO, German pianist and composer of some note; born 1830 at Pernau in Saxony; was a pupil of the Conservatorium of Leipzig. When Grimm had finished the course of instruction there, he found employment at Göttingen, and was subsequently appointed conductor of the Musikverein at Münster, where he is still living as a teacher of singing and pianoforte playing. He has hitherto published pieces for the pianoforte, songs, and a few orchestral compositions, of which latter his 'Suite in canon-form' has made the round of German concert-rooms successfully, and in point of clever workmanship deserves all the praise it has met with. [E. D.]

GRISAR, ALBERT, born at Antwerp, Dec. 26, 1808, was intended for commerce, and with that view was placed in a house of business at Liverpool. The love of music was however too strong for him, and after a few struggles with his family he ran away to Paris, and reached it only a day or two before the Revolution of July 1830. He began to study under Reicha, but the revolution spread to Belgium, and Grisar was obliged to join his family in Antwerp. His first public success was 'Le Mariage impossible' at Brussels in the spring of 1833. It attracted the attention of the government, and procured him a grant of 1200 francs towards the completion of his musical education. He returned to Paris and henceforward gave himself up almost entirely to the theatre. His first appearance there was at the Opéra Comique with 'L'an mil.' Though not unsuccessful he was dissatisfied with himself, and in 1840 or 1841 went to Naples to study composition under Mercadante; and there he remained for several years. In 1848 he was again in Paris, and did not leave it till his death, which took place at Asnières on June 15, 1869. Nineteen of his comic operas were produced on the stage, and a dozen more remained in MS. A list will be found in Pougin's supplement to Fétis. He also published more than 50 melodies and romances. His statue, by Brackeleer, is in the vestibule of the Antwerp Theatre, and a Life of him by Pougin has been published by Hachette. With the Parisians he was a great favourite. 'A charming delicate natural musician, several of whose works will remain to attest the rare excellence of his talent' is the judgment of a French critic in the Menestrel. On an Englishman however—and one who knew him and liked him—he made a different impression; 'His music,' says Mr. Chorley, 'leaves not the slightest trace on the memory. I cannot recall from the whole list a melody, a touch of instrumental novelty, an indication of character or local colour.' M. Chouquet (Musique Dramatique, 286), while praising his fresh and graceful melody and his sympathy with the scene and the situation, will not allow him a place above the second rank. [G.]

GRISI, GIULIA. This famous operatic vocalist, daughter of Gaetano Grisi, an officer of engineers under Napoleon, was born at Milan in 1812; others say 1810, others even 1806. She belonged to a family of artists. Her maternal aunt was the celebrated Grassini; her eldest sister, Giuditta (born at Milan, July 28, 1805), was a singer of high merit; and her cousin, Carlotta Grisi, originally educated as a singer, became under the tuition of Perrot, the most charming dancer of her time. Probably her mother, like the rest of the family, had before marriage made music her profession. If so, with a soldier for a father and a singer for a mother, it may be said that the future 'dramatic soprano' came indeed of suitable parentage. Her earliest instructors were successively her sister Giuditta; Filippo Celli, afterwards resident professor in London; Madame Boccabadati; and Guglielmi, son of the composer of that name. At the age of seventeen she made her first appearance in public as Emma in Rossini's 'Zelmira.' In 1830 Mr. C. C. Greville saw her at Florence with David in 'Ricciardo,' and says, 'She is like Pasta in face and figure, but much handsomer. She is only eighteen.' Rossini took a great interest in the young and promising Giulietta, for whom he predicted a brilliant future. 'Youth, uncommon personal attractions, a beautiful voice, and indications already of that stage talent afterwards so remarkably developed, combined,' says one who speaks with authority on the subject, 'to obtain a reception for their possessor more hearty and more unanimously favourable than often falls to the lot of a débutante.' One of Giulia's warmest admirers was Bellini, who, composing at Milan the opera of 'Norma' for Pasta, recognised in the young artist all the qualifications for a perfect Adalgisa. Strangely enough, when the opera was first brought out, the first act proved almost a fiasco; and it was not until the duet for Norma and Adalgisa in the 2nd Act that the audience began to applaud. Dissatisfied with her engagement at Milan, and unable to get herself released from it by ordinary means, the impulsive Giulia took to flight, and escaping across the frontier reached Paris, where she found her aunt, Madame Grassini, her sister Giuditta, and Rossini,—at that

time artistic director of the Théâtre des Italiens. She had no trouble in obtaining an engagement. Rossini, who had not forgotten her performance in 'Zelmira,' offered her the part of Semiramide in his own admirable opera of that name; and in 1832 Mdlle. Grisi made her first appearance at the Italian Opera of Paris in the character of the Assyrian Queen, Mdlle. Eckerlin representing Arsace, and Signor Tamburini Assur. Nothing could have been more perfect than Mdlle Grisi's success; and for sixteen consecutive years, from 1832 to 1849, she was engaged and re-engaged at the Théâtre des Italiens. Mdlle. Grisi passed the winter of 1833 at Venice, where Bellini wrote and produced 'I Montecchi ed I Capuleti' for the two sisters, Giuditta and Giulia. She did not visit London until 1834, where she made her first appearance, amid general admiration, as Ninetta in 'La Gazza Ladra' (April 8th). Her first great London success, however, was achieved in the part of Anna Bolena. The chief characters in this work—which Donizetti had written for Galli, Rubini, and Madame Pasta—became identified in London with Lablache, Rubini, and Mdlle. Grisi. Strangely enough, the opera itself, which was at one time looked upon as its composer's masterpiece, seems now all but forgotten. Those however who saw Grisi in the part of the heroine will never forget it. On the occasion of her first appearance in London, the 'Times' critic described her voice as a 'pure, brilliant, powerful, flexible soprano .... one of the finest we ever heard.' 'As an actress,' added the writer, 'Mdlle. Grisi exhibits discriminative powers of no common order.' When she undertook the part of Semiramide, at the King's Theatre, it was said by everyone that Pasta having now retired her only successor was Grisi. In the year 1835 Bellini wrote 'I Puritani' for Grisi, Rubini, Tamburini, and Lablache; that memorable operatic quartet of which she was the last survivor. It is true that after Rubini had been replaced by Mario the quartet was still incomparable; and it was for the new combination—Grisi, Mario, Tamburini, and Lablache—that Donizetti, in 1843, composed 'Don Pasquale.' 'Don Pasquale,' like 'Anna Bolena,' visited London and soon became naturalised; and year after year the Mario quartet, like the Rubini quartet, spent the winter in Paris, the summer in London. Fortunately the Paris season does not interfere with our own. Indeed, owing to the Paris and St. Petersburg seasons taking place in the winter, it is possible to form in London for the summer an operatic troupe superior to that of either St. Petersburg or Paris, and which shall, in fact, include the most distinguished ornaments of both the great European winter companies. But between Paris and London in particular an *entente cordiale* had long existed; and Madame Grisi, with her attendant tenor, baritone, and basso, must have been as much at home in one of these capitals as in the other.

When, in 1846, Mr. Lumley's company was broken up by the sudden departure of his principal singers, together with Mr. Costa, and nearly the whole of the orchestra, the second of the great quartets came to an end. It struggled on for a time in the reduced form of a trio: Grisi, Mario and Tamburini, without Lablache. Then the trio became a duet; but Grisi and Mario still sang the *duo concertante* which Donizetti had written for them in 'Don Pasquale,' as no other singers could sing it. They were still 'the rose and the nightingale' of Heine's Parisian Letters, 'the rose the nightingale among flowers, the nightingale the rose among birds.' Mr. N. P. Willis had heard Grisi in London in the year 1834, and, as he tells us in his 'Pencillings by the Way,' did not much like her. On the other hand, Heine heard her in Paris in the year 1840, and, as he assures us in his 'Lutetia,' liked her very much. The unbounded admiration of the German poet would probably have consoled Madame Grisi, if she had ever troubled herself about the matter, for the very limited admiration expressed for her by the American prose-writer.

From the year 1834, when she made her début at the King's Theatre, London, until the year 1861, when she retired from the Royal Italian Opera, Madame Grisi only missed one season in London—that of 1842. And it was a rare thing indeed when she was engaged that illness or any other cause prevented her from appearing. She seldom disappointed the public by her absence; and never, when she was present, by her singing. There is some significance in styling such vocalists 'robust,' for there are robust sopranos as there are robust tenors. Indeed no one who has not really a robust constitution could stand such wear and tear, which are the indispensable accompaniments—which form, one might almost say, the very substance—of the life of a great singer. In the year 1854 she made an artistic tour in the United States, in company with Signor Mario. In 1859 she accepted an engagement at Madrid, which was not successful, and was rapidly broken off. In 1861 Madame Grisi signed an agreement with Mr. Gye binding her not to appear again in public within a term of five years. Mr. Gye thought, no doubt, that in this case five years were as good as fifty. But he had reckoned without his prima donna, who, in the year 1866, to the regret of her friends, and to the astonishment of every one, came out at Her Majesty's Theatre in her old part of Lucrezia. After that Madame Grisi still continued from time to time to sing at concerts, and as a concert singer gained much and deserved applause. She had for years made London her head-quarters, and on leaving it in 1869 to pay a visit to Berlin had no intention of not returning to the capital where she had obtained her greatest and most prolonged successes. She did not however return. Inflammation of the lungs seized her, and after a short attack she died at the Hotel du Nord, Berlin, on the 25th Nov. 1869. Her artistic life had lasted about 35 years; and considering that fact,

and the vigorous constitution which such a fact indicates, it may safely be inferred that but for the accident of a severe cold, which appears to have been neglected, she would have lived to something like the age attained by so many distinguished members of the profession to which she belonged, and of which for an unusually long period she formed one of the brightest ornaments.

Mdlle. Grisi was married on April 24, 1836, to Count de Melcy, but the union was not a happy one, and was dissolved by law. Later on she was again married to Signor Mario, by whom she had three daughters. [H.S.E.]

GROSSE CAISSE and GROSSE TROMMEL are respectively the French and German terms for the bass-drum. [DRUM, 3.] [V. de P.]

GROSSI. See SIFACE.

GROSSO. Italian for 'great.' The 'Concerto Grosso' of the first half of the 18th century, said to have been invented by Torelli in 1709, was a piece for a combination of several solo instruments with the full band. Thus Corelli's Concerti Grossi (op. 6) are described in the title as 'con due violini e violoncello di concertino obligati, e due altri violini e basso di concerto grosso, ad arbitrio che si potramo radoppiare.' The same is the case with Handel's '12 Grand Concertos,' which are for 2 solo violins and a cello, accompanied by and alternating with a band of 2 violins, viola, cello, and bass. The piece contained 4, 5, or 6 movements of different tempo, one being usually a fugue and one a dance, and all in the same key.

The name does not occur in the works of either Haydn or Mozart. It was probably last used by Geminiani, who, before his death in 1761, arranged Corelli's solos as Concerti Grossi. [G.]

GROSSVATER-TANZ, *i.e.* grandfather-dance. A curious old German family-dance of the 17th century, which was greatly in vogue at weddings. Spohr had to introduce it into the Festival march which he wrote by command for the marriage of Princess Marie of Hesse with the Duke of Saxe Meiningen in 1825 (Selbstbiog. ii. 165). It consisted of three parts, the first of which was an andante in triple time, sung to the words

'Und als der Grossvater die Grossmutter nahm,
Da war der Grossvater ein Bräutigam,'

to which succeeded two quick phrases in 2–4 time—

As this dance usually concluded an evening, it was also called the 'Kehraus' (clear-out). Its chief musical interest arises from the fact that it is the 'air of the 17th century,' which Schumann in his 'Carnaval' introduces in the 'March of the Davidsbündler against the Philistines.' He also uses it in the finale of his 'Papillons,' op. 2. [E.P.]

GROUND BASS. The most obvious and easily realisable means of arriving at symmetry and proportion in musical works is by repetition, and a large proportion of the earliest attempts in this direction took the safe side of making the symmetry absolute by repeating the same thing over and over again in the form of variations; and of this order of form a Ground Bass, which consisted of constant repetition of a phrase in the Bass with varied figures and harmonies above it, is a sub-order. At an early period of Modern Music this was a very popular device, resorted to alike by Italians, such as Carissimi and Astorga, and by our English Purcell. In the works of Purcell there are a great number of examples, both in his songs in the Orpheus Britannicus, and in his dramatic works, as in the Dido and Æneas, in which, though not a lengthy work, there are three songs on a Ground Bass; the best of which 'When I am laid in earth,' has often been pointed out as a fine example. An expansion of the idea was also adopted by him in the 'Music before the play' of King Arthur, in which the figure after being repeated many times in the bass is transferred to the upper parts, and also treated by inversion. Bach and Handel both made use of the same device; the former in his Passacaglia for Clavier with Pedals, and the 'Crucifixus' of his Mass in B minor; and the latter in his Choruses 'Envy eldest-born of Hell' in Saul, and 'O Baal monarch of the skies' in Deborah. In modern times Brahms has produced a fine example in the Finale to the Variations on a Theme of Haydn in B♭ for Orchestra.

At the latter part of the 17th century Ground Basses were known by the names of their authors, as 'Farinell's Ground,' 'Purcell's Ground,' etc., and extemporising on a Ground Bass was a very popular amusement with musicians. Christopher Simpson's 'Chelys Minuritionum, or Division Viol' (1665), was intended to teach the practice, which he describes as follows—'Diminution or division to a Ground is the breaking either of the bass or of any higher part that is applicable thereto. The manner of expressing it is thus:—

'A Ground, subject, or bass, call it what you please, is pricked down in two several papers; one for him who is to play the ground upon an organ, harpsichord, or what other instrument may be apt for that purpose; the other for him that plays upon the viol, who having the said ground before his eyes as his theme or subject, plays such variety of descant or division in concordance thereto as his skill and present invention do then suggest unto him.'

A long extract and a specimen of a 'Division, on a Ground' are given in Hawkins's History, chap. 149. [C.H.H.P.]

GRÜTZMACHER, FRIEDRICH WILHELM LUDWIG, a distinguished violoncellist of our day, son of a musician, born at Dessau, March 1, 1832.

His musical faculty showed itself very early, and he was thoroughly instructed in theory by F. Schneider, and in the cello by Drechsler. In 1848 he went to Leipsic, where he at once attracted the notice of David, and in 1849, when only 17, became first cello and solo player at the Gewandhaus, and a teacher in the Conservatorium. In 60 he was called to Dresden, where he still resides as 'Kammer-Virtuos' to the King of Saxony. He has visited most of the northern capitals of Europe, and was in England in 67 and 68, playing at the Philharmonic (May 20, 1867), Musical Union, and Crystal Palace. His compositions embrace orchestral and chamber pieces, songs, etc., besides concertos and other compositions for the cello. His exercises and studies are specially valuable ('Tägliche Uebungen' and 'Technologie des Violoncellspiels,' used in the Leipsic Conservatorium). We are also indebted to him for many careful editions of standard works (Beethoven's Sonatas for Pianoforte and Cello, Romberg's Concertos, Boccherini's Sonatas, etc., etc.), and for the revival of some forgotten works of considerable interest. As a player he has an extraordinary command of difficulties, and his style is remarkable alike for vigour, point, and delicacy. As a teacher he is greatly and deservedly esteemed, and has formed a number of fine players of all the nations of Europe. Amongst them his brother LEOPOLD, born Sept. 4, 1835, and now (78) first cello in the Duke of Meiningen's band, is one of the most remarkable. [T. P. H.]

GUADAGNI, GAETANO, one of the most famous male contralti of the last century, was born at Lodi[1] about 1725 (Fétis) or, perhaps, later. Nothing is known of his early history. In 1747 he was singing at Parma: in 48 he came, very young, to London as 'serious man' in a burletta troupe, with Pertici, Laschi, Frasi, etc. 'His voice attracted the notice of Handel, who assigned him the parts in the Messiah and Samson, which had been originally composed for Mrs. Cibber,[2] in the studying which parts,' says Burney, 'he applied to me for assistance. During his first residence in England, which was four or five years, he was more noticed in singing English than Italian. He quitted London about 1753.' A year later he sang at Paris and Versailles, after which he went to Lisbon to sing under Gizziello, and in 1755 narrowly escaped destruction during the earthquake. To Gizziello he owed much of his improvement and refinement of singing. His ideas of acting were derived much earlier from Garrick, who took as much pleasure in forming him as an actor (for 'The Fairies' of Smith), as Gizziello did afterwards in polishing his style of vocalisation. After leaving Portugal, he acquired great reputation in all the principal theatres of Italy. There he sang the part of 'Telemaco,' written for him by Gluck, who procured his engagement in 1766 at Vienna, as 'Orfeo.' Having excited both admiration and disturbance in that capital, he returned to London in 1769. 'As an actor he seems to have had no equal on any operatic stage in Europe: his figure was uncommonly elegant and noble; his countenance replete with beauty, intelligence, and dignity; and his attitudes and gestures were so full of grace and propriety, that they would have been excellent studies for a statuary. But, though his manner of singing was perfectly delicate, polished, and refined, his voice seemed, at first, to disappoint every hearer, for he had now changed it to a soprano, and extended its compass from six or seven notes to fourteen or fifteen' (Burney). The same writer gives a curious criticism of his style, too long to quote here, from which it appears that he produced his best effects by singing unaccompanied and by fining off his notes to a thread. He had strong resentments and high notions of his own importance, which made him many enemies. He sang under J. C. Bach in the Lent of 1770, and later in the same year was heard at Verona by the Electress of Saxe, who brought him to Munich, where he remained in great favour with the Elector till the death of that prince. In 1766 he sang at Potsdam before Frederick II, who gave him a handsome gold snuffbox studded with brilliants,—the finest he had ever given. In 1777 he returned to Padua. There Lord Mount-Edgcumbe heard him (1784) in a *motetto*, and found his voice still full and well-toned, and his style excellent. He insisted on Lord Mount-Edgcumbe going to his house, where he entertained him with *fantoccini*, which he exhibited on a little stage, and in which he took great delight. This writer puts his death in the next year, 1785; but Fétis fixes it much later, in 1797. He died possessed of considerable wealth, which he spent liberally and charitably. [J. M.]

GUADAGNI, SIGNORA, the sister of the above, came to London, as one of a burletta company, with Lovattini, Morigi, etc., in 1766. She appeared as 'Cecchina' in the 'Buona Figliuola,' a part which she had previously played in Italy with great applause. She sang for several seasons in the 'Viaggiatori ridicoli' (1768), and other operas. Her husband was the operatic composer, Felice Alessandri, of Rome. [J. M.]

GUADAGNINI, a numerous family of Italian violin-makers, of the Cremona school, though probably originating from Piacenza. The first generation consists of LORENZO and JOHN-BAPTIST: the latter seems always to have been a family name. Their exact kinship is uncertain. They worked from about 1690 to 1740. Both claimed to be pupils of Stradivarius. The violins of John-Baptist fully justify this claim. They are finely designed, and covered with a rich dark red varnish, easily distinguishable from the glaring scarlet varnish used by the second John-Baptist, and are in all respects worthy of the Stradivarian school. John-Baptist dated from Milan, Piacenza, and Turin: he sometimes describes himself as 'Cremonensis,' sometimes as 'Placentinus.' The violins of Lorenzo are of high sterling merit, despite their divergence from the Stradi-

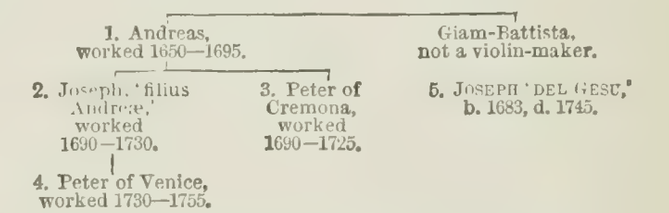
[1] Or Vicenza (Burney).
[2] He sang also in 'Theodora' (1750).

varian model. The design is often bold to the verge of uncouthness; the corners are heavy and obtrusive; the scroll is quite unlike that of Stradivarius: the varnish, though rich and good, is less brilliant. Both of these makers are highly esteemed, and good specimens command prices varying from £40 to £80. In the second generation a marked decadence is observable. The second JOHN-BAPTIST (probably a son of Lorenzo) made a large number of useful violins of the commoner sort. They are mostly of the Stradivarian pattern. The second John-Baptist introduced that unpleasantly high-coloured varnish which is often supposed to be the special characteristic of a 'Guadagnini.' He used excellent wood, and his instruments are in good repute among orchestral players. He usually dates from Piacenza. To the same generation belongs JOSEPH (1740–1760), who usually dates from Milan, and claims to be from Cremona. He was probably a brother of the second John-Baptist. His work is massive and full of character, but distinguished by a certain rudeness, in which he probably imitated Joseph Guarnerius. His brownish-yellow varnish contrasts oddly with that of his contemporary John-Baptist and those used in the earlier generation. The third and following generations of the Guadagnini family exhibit a lamentable falling off. Now and then they did their best to imitate the work of their predecessors: more often they seem to have worked at hap-hazard. The third generation had quite lost the art of varnishing. Sometimes the varnish is a hard and cold imitation of that of John-Baptist the second: sometimes it is a thick, dull, opaque mass, resembling paint: sometimes merely a thin albuminous wash. In the make little often remains of the Cremonese character at all. They nevertheless made a certain number of useful instruments. Members of the family are believed to be still engaged in the violin trade at Turin. [E.J.P.]

GUALANDI. See CAMPIOLI.

GUARDUCCI, TOMMASSO, TOSCANO, born at Montefiascone about 1720, was afterwards a pupil of the famous Bernacchi at Bologna, and became one of the best singers of his time. He appeared at most of the chief theatres of Italy with success from 1745 to 1770. In the autumn of 1766 he was brought over by Mr. Gordon, one of the managers, to the London Opera as 'first man,' with Grassi. In the spring of 1767, two serious operas, 'Carattaco' by J. C. Bach and Vento's 'Conquista del Messico,' were produced; and in these the two new singers excited more attention, and acquired more applause, than before. Guarducci was, according to Burney, 'tall and awkward in figure, inanimate as an actor, and in countenance ill-favoured and morbid; but a man of great probity and worth in his private character, and one of the most correct singers. His voice was clear, sweet, and flexible. His shake and intonations were perfect, and by long study and practice he had vanquished all the difficulties of his art, and possessed himself of every refinement.' Prejudice at first ran high against him, but his merit made its way, and his highly-polished style was very much admired. He paid a high compliment to the then state of taste in London, by which (he told Dr. Burney) he had profited largely, in discarding superfluous and ill-selected ornaments from his singing. He was, perhaps, the simplest of all the first class of singers. All his effects were produced by expression and high finish. He sang in the English oratorios at short notice, with very little knowledge of our language. He received, however, £600 for twelve oratorios, a larger sum than was ever given on a like occasion until the time of Miss Linley. In 1771 he retired, and lived with his family, passing the winter at Florence and the summer at Montefiascone, where he had a handsome country-house. [J.M.]

GUARNIERI or GUARNERIUS, a celebrated family of violin-makers of Cremona. Their pedigree is as follows:—



1. ANDREAS GUARNIERI, the first of the family, worked with Stradivari in the workshop of Nicholas Amati, and like Stradivari developed out of his master's model an entirely original style. Excellent instruments of his make, not very highly finished, but covered with fine orange varnish, are dated from the sign of 'St. Theresa,' in Cremona, where he was succeeded by his son,

2. JOSEPH, 'FILIUS ANDREÆ,' who so described himself to distinguish himself from his cousin. At first he followed his father's pattern; but he soon developed a style of his own, in which the narrow and rapidly-widening waist, the peculiar set of the soundholes, and a more brilliant varnish, are prominent features. Good specimens command prices varying from £30 to £80. Some points first traceable in his work were adopted by his cousin. His brother,

3. PETER GUARNIERI, commonly called 'PETER OF CREMONA'—from his describing himself in his tickets as 'Cremonensis,' i.e. *from* Cremona—emigrated from Cremona to Mantua, where he also worked 'sub signo Sanctæ Teresæ.' The originality of the Guarnieri knew no limits: Peter of Cremona has scarcely a point in common with his father or brother. 'There is,' says Mr. Hart, in his work on the violin, 'increased breadth between the sound-holes: the sound-hole is rounder and more perpendicular; the middle bouts are more contracted, and the model is more raised.' His varnish is often equal to that of his brother. The instruments of Peter of Cremona are valued by connoisseurs, but in a less degree than those of his nephew,

4. PETER OF VENICE, son of Joseph filius Andreæ, who adopted his uncle's method, and carried the 'Petrine' make to perfection. Unlike the rest of his family, Peter of Venice had

the advantage of that splendid Venetian varnish which astonishes the beholder in the work of Montagnana. His violins, though of high model, have a fine rich tone, and are in their way complete masterpieces. But all the Guarnieri family yield in fame to the celebrated

5. Joseph del Gesu, so called from the I.H.S. which is added to his name on his tickets. Sometimes erroneously said to have been a pupil of Stradivari, with whom his work has nothing in common, he was probably a pupil of his cousin and namesake. His attention seems to have been early diverted from the school of the Amati, in which all his relatives, and Stradivari himself, imbibed their first ideas. He fixed on the works which the early Brescian makers had produced before the Amati family brought into fashion geometrical curves, extreme fineness of finish, and softness of tone. Whoever may have been the instructor of Joseph Guarnerius, his real master was Gaspar di Salo. He revived the bold and rugged outline, and the masterly carelessness, and with it the massive build and powerful tone, of the earlier school. Perfection of form and style had been attained by others: tone was the main quality sought by Joseph, and the endless variety of his work, in size, in model, and in cutting of sound-holes, probably merely indicates the many ways in which he sought it. He was sedulous in the selection of sonorous wood. He is supposed to have obtained a piece of pine of vast size, possessing extraordinary acoustic properties, from which he made most of his bellies. The bellies made from this wood have a stain or sap-mark running parallel with the finger-board on either side. This great block of wood, says Mr. Hart, 'he regarded as a mine of wealth.' He often finished an instrument more carefully, perhaps to special order: the finer examples are well characterised by Mr. Hart as 'a strange mixture of grace and boldness.' These finer examples predominate in what has been termed the 'second epoch' of his life: but the truth is that throughout his career he worked with no uniformity as to design, size, appearance, or degree of finish, and without any guide but his own genius, and the scientific principles he had wrought out by experiment. The story of Joseph Guarnerius making rude instruments while in prison out of chance pieces of wood provided by the daughter of his gaoler, who 'sold them for what they would fetch, in order to alleviate the misery of his confinement,' rests upon no satisfactory evidence. Joseph Guarnerius made instruments often of very rude appearance, and he may or may not have been at some time imprisoned: but the story of the 'prison Josephs' has probably been invented to explain the hosts of spurious instruments which have found their way all over Europe since the middle of the last century. The great tone-producing powers of the 'Joseph' were thus early very well known; but the softer quality of the Amati and the Stradivarius violin was usually preferred by amateurs until the present century, when Paganini's extraordinary performances on an unusually fine 'Joseph' sent them up at once three-fold in the market. The value of a good 'Joseph' now varies from £150 to £400, according to size, power of tone, finish, and condition. Only extraordinary specimens fetch higher prices.

No contemporary copyist imitated Joseph Guarnerius with much success. Landolfi was the best: the productions of the Testores and of Lorenzo Storioni could never be mistaken for their original. No violoncello of Joseph Guarnerius has ever been known to exist. [E.J.P.]

GUERRERO, Francisco, one of the chief representatives of the early Spanish school of composers, was born at Seville in 1528, and received his education first from an elder brother, and then from the great Morales. At the age of 18 he was made chapel-master at Jaen, a few years afterwards obtained a similar position at Malaga; and finally succeeded Fernandez in the cathedral at Seville. At the age of 60 he undertook a pilgrimage to Palestine, an account of which was afterwards published with the title 'El viage de Jerusalem que hizo Francisco Guerrero,' etc. (Alcala 1611). Guerrero died in 1599 at the advanced age of 81. His most important works were published under the title, 'Liber primus Missarum F. Guerero Hispalensis Odei phonasco autore' (Paris, Du Chemin 1566). This contains 4 masses in 5 parts, viz. 'Sancta et immaculata'; 'In te Domine speravi'; 'Congratulamini mihi'; 'Super flumina Babylonis.' 5 masses in 4 parts, viz. 'De B. Virgine'; 'Dormendo un giorno'; 'Inter vestibulum'; 'Beata Mater'; and 'Pro Defunctis.' Also the motets 'Ave virgo sanctissima' (5 parts), 'Usquequo Domine' (6 parts), and 'Pater Noster' (8 parts).

There is a copy of the book in the Imperial Library at Vienna. Sandoval, in his life of Charles V, tells us that Guerrero presented this volume to the Emperor, and that monarch's musical reputation chiefly rests on the fact that, after hearing one of these compositions, he called Guerrero 'a thief and a plagiarist, while his singers stood astonished, as none of them had discovered these thefts till they were pointed out by the Emperor.' But they may possibly have discovered, notwithstanding their respectful astonishment, that Guerrero was guilty of nothing more than using the ordinary mannerisms of a particular school.

The Vienna library also possesses a collection of Magnificats by Guerrero, printed at Louvain, by Phalesius in 1563. Eslava has printed in his 'Lira-sacro-Hispana' the Passion according to St. Matthew for 4 voices, for Palm Sunday, and that according to St. John (5 voices) for Good Friday. Also 3 motets for 5 voices and a 4-part mass, 'Simile est regnum cœlorum.' [Eslava.] [J.R.S.B.]

GUEST, Ralph, was born in 1742 at Basely, Shropshire. At a very early age he became a member of the choir in the church of his native place. On attaining his majority he came to London and engaged in commercial pursuits;

but the love of music induced him to enter in addition the choir of Portland Chapel. After five years he removed to Bury St. Edmunds, and entered into business on his own account. From Ford, organist of St. James's Church, Bury, he learned organ-playing, and in 1805 was appointed choir-master at St. Mary's there, and later, on the erection of an organ there, its organist. He then devoted himself entirely to the profession of music. He published 'The Psalms of David,' arranged for every day in the month, retaining many of the old psalm tunes and adding about sixty new ones. He subsequently published a supplement under the title of 'Hymns and Psalms,' with music composed and adapted by him. He also composed many songs. He resigned his appointment as organist in 1822, and died, at the advanced age of 88 years, in June 1830.

His son, GEORGE, was born at Bury St. Edmunds in 1771. He was initiated in music by his father, and subsequently became a chorister of the Chapel Royal under Dr. Nares and Dr. Ayrton. On the breaking of his voice he obtained in 1787 the appointment of organist at Eye, Suffolk, but gave it up in 1789 for that at Wisbech, Cambridgeshire, which he held during the remainder of his life. His compositions include anthems, hymns, glees, duets, songs, organ pieces, and pieces for a military band. He died at Wisbech, Sept. 10, 1831. [W.H.H.]

GUGLIELMI, PIETRO, born at Massa-Carrara in 1727. His father was an accomplished musician and Maestro di Capella to the Duke of Modena. At the age of 18 he was sent to supplement his home training at the Neapolitan Conservatorio, where he had the advantage of the tutorship of Durante. Volatility of temperament rather than stupidity hindered his progress in harmony, and it only required a single incident, sufficiently exciting to induce twenty-four hours of self-concentration, to make him at once evince his superiority to all his class-fellows. As soon as he left the Conservatorio he started on a tour through the principal cities of Italy, beginning with Turin, where he brought out his earliest opera (1755). Everywhere his genius was cordially acknowledged, and his best works met with general applause. He is known however to have made a great number of failures, which were probably the result of that careless workmanship to which artists of his self-indulgent and pleasure-loving habits are prone. From Italy he went to Dresden, Brunswick, and finally to London, whither his wife appears to have accompanied him, and where his success seems to have been checked by the intrigues of a musical cabal. In 1777 he returned to Naples to find that Cimarosa and Paisiello, each in the height of his fame, had eclipsed between them a reputation which his own fifteen years of absence had allowed to wane. It is to his credit that the necessity of struggling against these two younger rivals spurred Guglielmi to unwonted effort, and that the decade during which he divided with them the favour of the Neapolitan public was the culminating epoch of his mental activity. Wearied of the stage, Guglielmi finally in 1793 accepted the post of Maestro at the Vatican, and died in harness at Rome in 1804.

He was a spendthrift and a debauchee; a bad husband, and a worse father. He abandoned a faithful wife, neglected his promising children, and squandered on a succession of worthless mistresses, most of whom were picked up in the green room, a fortune which it was his one trait of worldly wisdom to have known how to amass. But he stands high among composers of the second order, and he had the fecundity as well as the versatility of genius. His operas were numerous and their style was varied, and he composed masses, motets, hymns, and psalms, for the church, besides a great deal of important chamber-music for the clavecin, violin, and violoncello. Fétis gives a list of 79 of his operas, and assumes that this number is incomplete owing to the habit then prevalent in Italy of preserving only the scores of such works as had been fairly successful. Of these by far the greater number would be uninteresting now-a-days, but his 'I due Gemelli,' 'La Serva innamorata,' 'La Pastorella Nobile,' 'La Didone,' 'Enea e Lavinia,' 'Debora e Sisera,' 'I Viaggiatori,' and 'La Bella Pescatrice,' will always hold a considerable place in the history of music. A bravura air of Guglielmi's, 'Gratias agimus,' for high soprano, with clarinet obligato, was long a favourite in English concert programmes. [E.H.P.]

GUGLIELMI, SIGNORA, sang in London in Lent, 1770, in Italian oratorios, under J. C. Bach, with Grassi and Guadagni. She remained for another season or two, singing (1772) in Piccini's 'Schiava' and the 'Virtuosa' of Guglielmi. She was, perhaps, the wife of the latter composer, who was in England at the time, having come to London in 1768. [J.M.]

GUICCIARDI. Giulietta or Julie, Countess (Gräfin) Guicciardi—born Nov. 24, 1784, married Count Gallenberg, Nov. 3, 1803, died March 22, 1855—was a Viennese lady, to whom Beethoven dedicated his 'Sonata quasi fantasia' in C♯ minor (Op. 27, No. 2), published in the beginning of March 1802. She was his pupil, and in a conversation with Otto Jahn in the year 1852 (reported by Thayer, Life, ii. 171), she stated that he had given her the Rondo in G (Op. 51 No. 2), but that he withdrew it, and dedicated it to Countess Lichnowsky, and then dedicated the Sonata to her instead. The Countess Guicciardi has, on the authority of Schindler, been believed to be the person to whom Beethoven addressed the passionate letters so often printed (see Moscheles's Schindler, i. 101–106). They were found after his death in the secret drawer of his writing-desk, with his treasured bank-shares. They are all written with pencil on one piece of paper, and the accurate dates are as follow: 'am 6 Juli Morgends'; 'Abends Montags am 6 Juli'; 'Guten Morgen am 7 Juli'—no year named in either, though Schindler adds 1806 to each. In his later editions he adopts 1803 as the year. Thayer however, after an elaborate investigation (Life, ii. 173–180; and Appendix to vol. iii. in Musical World for 1878,

nos. 8 and 11), comes to the conclusion that the letters were not written in any year from 1800 to 1803 inclusive, and that the Countess Guicciardi was not the object of them[1]. Beethoven however had been deeply in love with her, and believed that his passion was returned. At least such was his impression in Feb. 1823, when he wrote in a conversation-book preserved in the Berlin Library, 'J'etois bien aimé d'elle et plus que jamais son epoux.' A few lines further on he states that he had seen her again after her marriage—'mais je la meprisois.' [G.]

GUIDETTI, Giovanni, born at Bologna in 1532; according to Baini came to Rome, and was a pupil of Palestrina. Palestrina being commissioned by Gregory XIII to revise the services of the Roman Church, associated his pupil with him in the task, as having an intimate knowledge of the MSS. both in St. Peter's and in the other principal churches of Rome. Thus the real labour of the work, which he himself styles 'opus nullius ingenii, multarum tamen vigiliarum,' fell upon him. It was begun in 1576, and occupied him till 1581. The work was published in 1582—'Directorium chori . . . Opera Joannis Guidetti Bononiensis,' etc., and Guidetti had the right of sale for ten years. His preface makes the respective shares of the labour of himself and Palestrina clear. He had the drudgery, while Palestrina had the final revision and completion of all portions requiring it. It is quite consistent with Palestrina's character that he should have thus given Guidetti his full credit. The 'Directorium' went through many subsequent editions down to 1737, and was succeeded by 'Cantus ecclesiasticus passionis,' etc. (1586); 'Cantus ecclesiasticus officii majoris,' etc. (1587); and 'Praefationes in cantu firmo,' etc. (1588), all published in Rome. The aim of these works was to revive Gregorian singing in its pristine purity, and free it from the arbitrary additions and alterations then in vogue. Guidetti was a priest, and died at Rome Nov. 30, 1592. [F.G.]

GUIGNON, Jean-Pierre, the last man who bore the title of 'Roi des violons.' Born at Turin in 1702, he was still very young when he went to Paris and began to study the violoncello, which however he soon exchanged for the violin. He is said to have excelled by a fine tone and great facility of bowing, and to have been a formidable rival of Leclair. In 1733 he entered the King's service, was appointed musical instructor of the Dauphin, and obtained the revival in his favour of the antique title of 'Roi des violons et ménétriers.' He further endeavoured to revive certain obsolete regulations by which all professional musicians in France were compelled to become members of the guild of minstrels (confrérie des ménétriers) on payment of a fee to him. This however raised universal opposition; and the case was brought before the *Parlement*, and decided against him. On this Guignon dropped his unprofitable title and retired from public life. He published several books of Concertos, Sonatas, and Duos. [P.D.]

GUILLAUME TELL. Rossini's 37th and last opera; in 4 acts, libretto by Bis and Jouy. Produced at the Académie Aug. 3, 1829; in London, in English, as 'Hofer the Tell of the Tyrol,' 'arranged' by Bishop, words by Planché, Drury Lane, May 1, 1830, and as Guillaume Tell at the same house, Dec. 3, 38; in Italian, as Guglielmo Tell at Her Majesty's, July 11, 39. It is usually much curtailed, but in 1856 was performed entire in Paris, and lasted from 7 till 1.

GUILMANT, Felix Alexandre, son of an organist of Boulogne, and born there March 12, 1837. He took to the organ at an early age, and before he was sixteen was made organist of S. Joseph, in 1857 Maître de Chapelle of S. Nicolas, and shortly after professor of solfeggio in the local Ecole communale. In 1860 he became for some months a pupil of Lemmens, who heard him play and was struck by his ability. In 1871 he removed from Boulogne to Paris, and was appointed organist of the church of the Trinity, a post which he still fills. He is one of the leading organ players of France, and has considerable extempore power. For his instrument he has published a sonata and two collections of arrangements—'Pièces de différents styles,' and 'L'Organiste pratique'; also various masses, motets, and airs, arrangements and original pieces for the harmonium. Guilmant is no stranger to England, having played at the Crystal Palace, at Sheffield, and elsewhere. [G.]

GUIMBARDE. A French name, of unknown derivation, for the Jew's-Harp. [V. de P.]

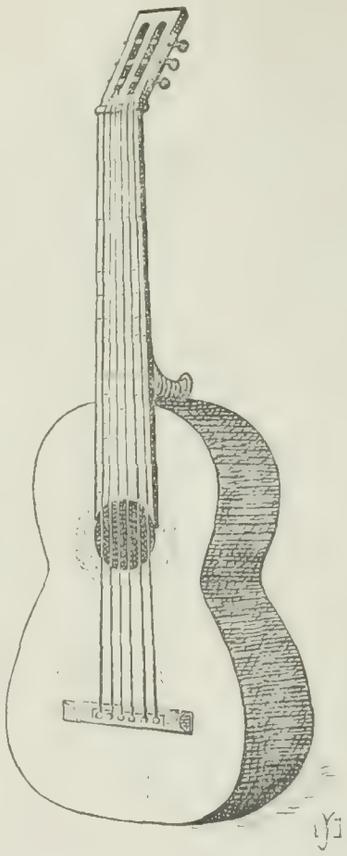
GUIRAUD, Ernest, son of a French musician, was born at New Orleans, June 23, 1837, brought up amongst music, and saw his first opera 'Roi David' on the stage when only 15. He then came to Europe and entered the Conservatoire, where he obtained various distinctions, ending, as his father had done before him, with the Grand Prix de Rome in 1859. His first appearance before the public was made with a one-act opera, 'Sylvie,' which he wrote while in Rome, and which was brought out at the Opéra Comique May 11, 1864. This was followed after a long interval by 'En Prison,' also in one act (Theatre Lyrique, March 5, 1869), and 'Le Kobold' (July 2, 1870). M. Guiraud served during the war, and was in the engagements of Champigny and Montretout. His other operas have been Madame Turlupin (1873), Piccolino (1876), Gretna Green, a ballet (1873). He has also composed two Suites for Orchestra, the second of which was performed at the Concerts populaires, January 28, 1872. In November 1876 M. Guiraud was chosen professor of harmony and accompaniment at the Conservatoire, in room of Baptiste, deceased. [G.]

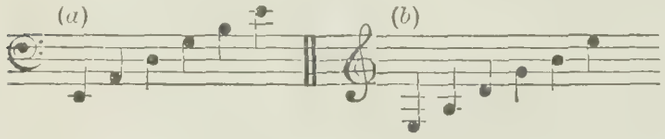
GUITAR (Fr. *Guitare*, obsolete *Guiterne*; Ital. *Chitarra*; Germ. *Guitarre*, obsolete *Gittern*, *Ghittern*, and *Gythorn*; Span. *Guitarra*).

The Spanish guitar is the most generally

[1] If Beethoven had mistaken the day of the month, 1806 might be the year.

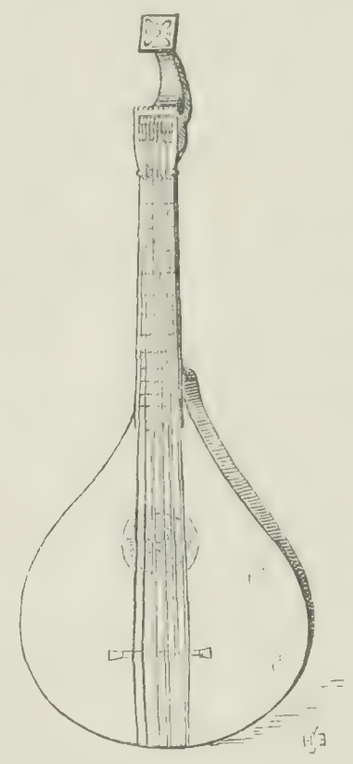
known modern representative of the numerous family which includes also the lutes and cithers. The identity of the name with the Greek κιθαρα is not to be mistaken, but the resemblance of the Spanish and ancient Greek instruments is too remote to imply derivation. The guitar is at once known by its flat back, the sides curving inwards after the pattern of violins and other bow instruments, and suggesting its descent from some instrument to which a bow was used. The shape has however varied according to fashion or the fancy of the maker. The woods commonly used for the sides and back are maple, ash, service, or cherry tree, not unfrequently adorned with inlays of rosewood or fancy woods. Old instruments of the seventeenth century are often highly ornamented with ivory, ebony, tortoiseshell, and mother of pearl. The soundboard or face is of pine, and has a soundhole, which shares in the general decoration. Hard woods, such as ebony, beech, or pear-tree, are employed for the neck and fingerboard. The bridge should be of ebony, and has an ivory or metal 'nut' above the fastenings of the strings, similar to the nut of the fingerboard, the open strings vibrating between. Modern guitars have six strings, three of gut and three of silk spun over with silver wire, tuned as (*a*)

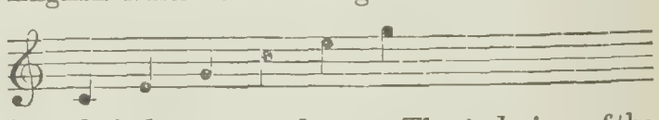




The lowest is said to have been a German addition dating about 1790. The written notation is an octave higher, as (*b*). Metal screws are now used for tuning, instead of the ebony pegs of the true Spanish instrument. The intervals are marked off by metal frets upon the fingerboard, and transposition to the more remote keys is effected by a capo tasto or d'astro. [See Frets; Capo Tasto.] Old instruments had often ten, twelve, or more strings, arranged in sets of two, tuned in unison. The Spanish guitar is always played with the fingers. The deepest strings are made to sound by the thumb, the three highest by the first, second, and third fingers, the little finger resting upon the soundboard.

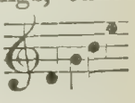
The guitar and its kindred were derived from the East. In the famous Gate of Glory of Master Mateo, to the church of Santiago da Compostella in Spain, a cast of which is in South Kensington Museum, among several musical instruments may be seen one guitar-shaped, which may be assumed to represent the original Vihuela, the old Spanish viol or guitar. The sides are curved, but there is no bow held by the player; still this is no proof that a bow was not used, since the sculptor may have omitted it. The date of this masterpiece (A.D. 1188) is perhaps not more than a hundred years subsequent to the introduction of the instrument by the Moors into Spain. Mr. Engel tells us (Musical Instruments, etc., 1874, p. 117) that a hundred years later than this date, there were several kinds of vihuela, to some of which the bow was certainly not used. There were instruments for the bow, the plectrum, and the fingers, all in use at the epoch of the outburst of romantic song in Southern Europe. At the close of the last century and beginning of this, the Spanish guitar became a fashionable instrument on the continent. Ferdinand Sor, a Spaniard, after the Peninsular War, brought it into great notice in England, and composing for it with success banished the English guitar or Citra (Fr. *Cistre*; Ital. *Cetera*; Germ. *Zither*). This was an instrument of different shape, a wire-strung Cither, with six open notes, two being single spun strings, and four of iron wire in pairs tuned in unison. The scale of the English Guitar thus strung was written





in real pitch an octave lower. The *technique* of the instrument was of the simplest, the thumb and first finger only being employed, if not a plectrum.

Sor's most distinguished rival was an Italian, Mauro Giuliani, who composed a concerto with band accompaniment for the 'Terz chitarra' or Third-guitar, an instrument with a shorter neck, tuned a minor third higher. This concerto, published by Diabelli, Vienna, was transcribed by Hummel for the pianoforte. Other popular composers were Legnani, Kreutzer, Nüske, Regondi, and that wayward genius Leonard Schulz. Berlioz and Paganini were both guitarists.

There is also an octave guitar, the little Portuguese Machête, with four strings, tuned or by guitar-players often  .

In Madeira, after work in the vineyards is done for the day, the country people return playing the Machête, perhaps twenty together, with occasionally a larger five-stringed one accompanying.

There is an English Guitar Tutor by Mme. Sidney Pratten (Boosey, London), but those who wish to know more about the instrument technically are referred to 'Learning the Guitar simplified,' by the same authoress. The price of a good guitar of French make, the best for playing, is from £5 to £10. [A.J.H.]

GUNG'L, JOSEPH, popular composer of dance music, born at Zsàmbèk in Hungary Dec. 1, 1810; son of a stocking-weaver; began life as a schoolmaster. He received his first instruction in music from Semann in Buda, and having enlisted in the Austrian army, was first oboist and then bandmaster to the 4th regiment of artillery. His Hungarian March, op. 1, was the first of a long series of marches and dance music. Up to 1843 Gung'l made concert-tours with his regimental band to Munich, Augsburg, Nuremberg, Würzburg, and Frankfurt, performing chiefly his own pieces, but in that year he established a band of his own at Berlin, and his publishers, Bote and Bock, are said to have made large sums by his music. On his return from America in 1849, he was appointed musik-director to the King of Prussia; and in 1858 Capellmeister to the Emperor of Austria. In the meantime he and his band had visited nearly every capital on the continent. Gung'l has been stationary at Munich since 1864. His works are very numerous. It is stated that down to the end of 1873 he had composed 300 dances and marches, for the most part distinguished by charming melody and marked rhythm.

His daughter VIRGINIA, an opera-singer of merit, made her first appearance at Munich in 1871, and is now engaged at Schwerin.

His nephew JOHANN, also well known as a composer of dance music, was born, like his uncle, at Zsàmbèk in 1819, and, like him, made professional tours to every capital in Europe. He retired in 1862, and lives at Fünfkirchen in Hungary. [F.G.]

GUNN, BARNABAS, noted for his extempore playing, was organist of St. Philip's, Birmingham, which he quitted in 1730 to succeed Hine as organist of Gloucester Cathedral. A Te Deum and Jubilate in D of his composition are extant in MS. He published 'Sonatas for the Harpsichord,' and in 1736, at Gloucester, a thin 4to. volume containing 'Two Cantatas and Six Songs,' the music printed on one side of the leaf only, and prefaced by a poetical address 'To all Lovers of Musick,' and a remarkable list of 464 subscribers (including Handel and most of the principal musicians of the day), subscribing for 617 copies. He died in 1743.

BARNABY GUNN, probably a relation of the above, was organist of Chelsea Hospital from April 16, 1730, until early in 1753. [W.H.H.]

GUNN, JOHN, born in Edinburgh about 1765, in 1790 established himself in London as professor of the violoncello and flute, and whilst there published 'Forty Scotch Airs arranged as trios for flute, violin, and violoncello'; 'The theory and practice of fingering the Violoncello,' 1793, with a dissertation on stringed instruments; and 'The Art of playing the German Flute on new principles.' In 1795 he returned to Edinburgh. In 1801 he published an 'Essay, theoretical and practical, on the application of Harmony, Thorough-bass, and Modulation to the Violoncello.' In 1807 he brought out his most important work, viz. 'An Historical Inquiry respecting the performance on the Harp in the Highlands of Scotland from the earliest times until it was discontinued about the year 1754,' written at the request of the National Society of Scotland. His wife, ANNE, before her marriage Anne Young, was an eminent pianist. She was the authoress of a work entitled 'An Introduction to Music . . . illustrated by musical games and apparatus and fully and familiarly explained' (Edinburgh about 1815). The games and apparatus were of her invention. A second edition appeared in 1820, and a third (posthumous) in 1827. [W.H.H.]

GUSIKOW, MICHAEL JOSEPH, an artist of rare musical faculty—'a true genius' says Mendelssohn—born of poor Jewish parents and of a family which had produced musicians for more than a century, at Sklow in Poland, Sept. 2, 1806. He first played the flute and tympanon, a kind of dulcimer. At the age of 17 he married, and a few years after discovered that weakness of the chest would not allow him to continue playing the flute. He thereupon took up the *Strohfiedel*, an instrument of the dulcimer kind, composed of strips of fir on a framework of straws, which he improved and increased in compass. Upon this he attained extraordinary facility and power. In 1832 he and four of his relatives began a long tour, through Odessa—where he was heard by Lamartine; Kiew—where he was much encouraged by Lipinski; Moscow, and thence to south and north Germany, Paris, and Brussels. He travelled in the dress and guise of a Polish Jew—long beard, thin, pale, sad, expressive features—and excited the greatest applause by his astonishing execution and the expression which he threw into his unlikely instrument. Mendelssohn heard him at Leipzig, and called him 'a real phenomenon, a killing fellow (Mordkerl); who is inferior to no player on earth in style and execution, and delights me more on his odd instrument than many do on their pianos, just because it is so thankless . . . . . I have not enjoyed a concert so much for a long time' (and see the rest—Letter Feb. 18, 1836). But it wore him out; he was laid up at Brussels for long, and died at Aix la Chapelle, Oct. 21, 1837, adding another to the list of geniuses who have died shortly after thirty. (See Fétis, who saw much of him.) [G.]

GUSTAVE III, OU LE BAL MASQUÉ, opera in 5 acts; words by Scribe, music by Auber. Produced at the Académie Feb. 27, 1833; in London, as Gustavus the Third, at Covent Garden, Nov. 13, 33; in French (as above) at Her Majesty's, March 29, 1851. [G.]

GUZLA. A kind of rebab, a bow instrument with one string only, used in Illyria. The name was adopted by Prosper Merimée as the title of his Servian poems. [G.]

GYE, Frederick. [See Royal Ital. Opera.]

GYMNASE DE MUSIQUE MILITAIRE. A school for educating musicians for the French military bands, founded in 1836 under the directorship of F. Berr, who died Sept. 24, 1838. Finding himself unable to carry out his views in the new school, he detailed them in a pamphlet, 'De la nécessité de reconstituer sur de nouvelles bases le Gymnase de musique militaire' (Paris 1832). Carafa succeeded Berr, and under him the Gymnase moved to the Rue Blanche, and attained to considerable dimensions, giving a complete musical education from solfeggio to counterpoint to nearly 300 pupils. It was suppressed in 1856, but it was agreed between the Ministres d'État and de la Guerre that 50 military pupils should be taught at the Conservatoire; and for these the masters of the Gymnase were retained. This arrangement has since terminated, but the examinations for conductors and subconductors of regimental bands are still held at the Conservatoire. [G.C.]

GYROWETZ, Adalbert, prolific composer, born Feb. 19, 1763, at Budweis in Bohemia. His father was a choir-master, and taught him music at an early age; and on leaving school he studied law at Prague, though still working hard at music and composing much. A long illness left him destitute, and compelled him to take the post of private secretary to Count Franz von Fünfkirchen. The Count insisted on all his household being musical, so Gyrowetz had abundant opportunity not only of composing, but of having his compositions performed. The reception they met with induced him to visit Italy, and complete his education there. Passing through Vienna he made the acquaintance of Mozart, who had one of his symphonies performed, and himself led Gyrowetz before the applauding audience. In Naples he studied for two years under Sala, maintaining himself by his compositions, among which were a number of concerted pieces for the lyre, written for the king, with whom it was a favourite instrument. He next went to Paris, and established his claim to the authorship of several symphonies, hitherto performed as Haydn's. In consequence the publishers bought his other compositions at high prices. The Revolution was rapidly approaching, and Gyrowetz went on to London, arriving in Oct. 1789. His reception was an honourable one; both the Prince of Wales and the Duke of Cumberland paid him marked attention; the Professional Concerts and Salomon placed his name in their programmes, and the latter engaged him as composer at the same time with Haydn. He wrote industriously and met with liberal publishers; but he was most pleased by the arrival of Haydn, whom he warmly welcomed. Gyrowetz was also engaged to write an opera, in which Mme. Mara and Pacchierotti were to have sung at the Pantheon, then recently turned into an opera-house during the rebuilding of the King's Theatre. After 2 or 3 rehearsals however the Pantheon was burnt down (Jan. 13th, 1792), and the score of 'Semiramis' perished in the flames. On the 9th of February he gave a benefit concert at the Hanover Square Rooms, which was brilliantly attended; but the climate disagreed with him, and he shortly after left London for Vienna. On his return, after 7 years, he received an appointment in the War Department. In 1804 Baron Braun, Intendant of the two court theatres, offered him the Capellmeistership, which he retained till 1831, producing a great number of operas, Singspiele, and operettas, besides music for melodramas and ballets. Gyrowetz was wonderfully industrious in all branches of composition, and his works, though now forgotten, were long popular. His symphonies and quartets were successful imitations of Haydn's, but still they were imitations, and were therefore bound to disappear. In 1843 his artist friends, pitying the poverty to which he was reduced—for his pension afforded him a bare subsistence—arranged a concert for his benefit, at which his 'Dorfschule' was played by Staudigl and the choristers. This really comic cantata was repeated with great success in the following year at the last concert he himself ever arranged. Shortly before his death he published his autobiography, an interesting book in many respects (Vienna, 1847).

Gyrowetz composed about 30 operas large and small, operettas, and Singspiele; and more than 40 ballets. His first opera was 'Selico' (1804). The most successful have been 'Agnes Sorel' (1806); 'Der Augenarzt' (1811); 'Die Prüfung' (1813), approved by Beethoven himself; 'Helene' (1816), and 'Felix und Adele' (1831). Of his operettas and Singspiele, generally in one act, 'Die Junggesellen Wirthschaft,' 'Der Sammtrock,' 'Aladin,' and 'Das Ständchen' were long favourites; of the melodramas 'Mirina' (1806) was most liked. Besides 'Semiramis,' he wrote four grand Italian operas for Vienna and Milan, of which 'Federica e Adolfo' (Vienna 1812) was especially well received. 'Die Hochzeit der Thetis' was his most successful ballet. He composed cantatas, choruses for women's and boys' voices, Italian and German canzonets, and several songs for one and more voices. He wrote his 19th mass at the age of 84. Of his instrumental music there are over 60 symphonies, a quantity of serenades, overtures, marches, dance-music (for the Redoutensaal); quintets; and about 60 string-quartets, most of them published in Vienna, Augsburg, Offenbach, Paris or London. For the pianoforte he wrote about 40 sonatas, 30 books of trios, 12 Nocturnes, much dance-music, and many smaller pieces of different kinds. It is sad to think of so much labour, energy, and talent, and so little lasting fruit; but Gyrowetz possessed that fatal gift of facility which so often implies the want of permanence. None of his works, either for the concert-room or the stage have survived. 'Der Augenarzt' kept the boards longer than the others. He died at Vienna March 19, 1850, aged 87. [C.F.P.]

H.

H (pronounced Ha) is the German name for B natural, B flat being called by them B. It was originally 'B quadratum,' or ♮, a letter which would easily slip by degrees into ♮ or h. [See ACCIDENTALS, 19*a*.] In solfaing it is Si.

H major is a key rarely used. Beethoven's principal movement in it is the Adagio of the P. F. concerto in E flat. H minor is the key of Schubert's very fine unfinished Symphony, and of his equally fine Entracte in Rosamunde; of Mendelssohn's Capriccio brilliant; and of Chopin's 1st Scherzo. In a sketch-book of 1815–16, in the margin of a passage intended for the finale of the Cello Sonata op. 102, No. 2, Beethoven has written '*h moll schwarze Tonart.*' [G.]

HABENECK, FRANÇOIS ANTOINE, born at Mezières, Jan. 22, 1781, eldest of three brothers (Joseph and Corentin), violinists, sons of a German musician in a French regimental band. He was a pupil of Baillot, obtained the first violin prize at the Conservatoire in 1804, and soon showed remarkable aptitude as a conductor—his real vocation. He was successively appointed assistant professor at the Conservatoire (1808–16), solo violin at the Opéra (1815), director of the 'Académie de Musique' (1821–24), conductor of the theatre de l'opera, conjointly with Valentino from 1824 to 31, and alone from 31 to 47. In 1825 a special violin class was formed for him at the Conservatoire, which he retained till Oct. 1848. Among his pupils may be mentioned Cuvillon, Alard, Clapisson, and Léonard. Habeneck has the merit of having founded (1828) and conducted for 20 years the 'Société des Concerts du Conservatoire.' He was also the first to introduce Beethoven's symphonies in France, steadily persevering against all opposition, and at length executing them with a force, sentiment, and delicacy, which are not likely to be soon surpassed. As a conductor he was exacting, and unmerciful to singers who did not keep strict time. Out of respect to Cherubini he never exercised his office of 'Inspecteur général des classes du Conservatoire,' but he was an energetic director of Louis Philippe's concerts at the Tuileries. He composed violin music, several pieces for 'Aladin' (1822), and a ballet 'Le Page inconstant' (1823). This distinguished musician and conductor died in Paris, Feb. 8, 1849. He received the Legion of Honour in 1822. For many curious anecdotes of Habeneck, see the 'Memoires' of Berlioz. [G.C.]

HAESER, AUGUST FERDINAND, born at Leipzig, Oct. 15, 1779; was educated at the Thomasschule, and in 1797 appointed professor and cantor at Lemgo. From 1806 to 1813 he passed in Italy, then returned to Germany, and settled in 1817 at Weimar, where he was music-master in the Duke's family, and taught mathematics and Italian at the gymnasium. He was also chorus-master at the theatre, and director of music at the principal church (1829). He composed an oratorio, 'Der Glaube,' to Klopstock's words; masses, motets, and other church music; an opera, 'Die Mohren'; overtures; P. F. music for 2 and 4 hands; and 18 songs. Two motets, in plain counterpoint throughout, melodious and finely harmonized though somewhat chromatic, are included in Mr. Hullah's Vocal Scores. He published 'Versuch einer systematischen Uebersicht der Gesanglehre' (Breitkopf & Härtel, 1820); and 'Lehrbuch des Gesanges' (Schott, 1831), translated into French by Jelensperger; and contributed to various musical periodicals. He died at Weimar, Nov. 1844. [M.C.C.]

HÄUSER, JOHANN ERNST, born at Quedlinburg 1803, deserves mention as author of 'Musikalisches Lexicon' (Meissen, 1828; 2nd ed. enlarged, 1833), a useful work in two small volumes. His other works are 'Der musikalische Gesellschafter' (Meissen, 1830), a collection of anecdotes; 'Neue Pianoforte Schule' (Halberstadt, 1832; 2nd. ed. Quedlinburg, 1836); 'Musikalisches Jahrbüchlein' (Quedlinburg and Leipzig, 1833); and 'Geschichte des ... Kirchengesanges, und der Kirchenmusik' (Quedlinburg and Leipzig, 1834), 1 vol. with examples, said to be a good book. [M.C.C.]

HAFNER. A name sometimes given to Mozart's Symphony in D (Köchel, No. 385),

to distinguish it from his 13 others in the same key. It was composed at the end of July and beginning of Aug. 1782, for the wedding of a daughter of the Hafners at Salzburg, one of the great merchant families of Germany. On July 21, 1776, another daughter of the same house had been married, and for that occasion Mozart furnished a March and Serenade (Köchel, Nos. 249, 250) for Orchestra, also in the key of D. [G.]

HAGUE, CHARLES, Mus. Doc., was born at Tadcaster in 1769. He was taught music and the violin by an elder brother. In 1779 he removed with his brother to Cambridge, where he was placed under Manini for the violin, and Hellendaal, sen., for thorough bass and composition. On the death of Manini in 1785, Hague

removed to London and became a pupil of Salomon and Dr. Cooke. A few years afterwards he returned to Cambridge, and in 1794 took the degree of Mus. Bac., composing as his exercise an anthem with orchestral accompaniments, 'By the waters of Babylon,' which he soon afterwards published in score. In 1799, on the death of Dr. Randall, he was elected professor of music in the University. In 1801 he proceeded doctor of music. At the installation of the Duke of Gloucester as Chancellor of the University, June 29, 1811, Hague produced an ode written by Prof. William Smyth, which was greatly admired. His other compositions were two collections of glees, rounds and canons, some songs, and arrangements of Haydn's twelve grand symphonies as quintets. Dr. Hague died at Cambridge June 18, 1821. His eldest daughter, HARRIET, was an accomplished pianist, and the composer of a collection of 'Six Songs with an accompaniment for the pianoforte,' published in 1814. She died in 1816, aged 23. [W.H.H.]

HAIGH, THOMAS, born in 1769, violinist, pianist, and composer; studied composition under Haydn in 1791 and 1792. He shortly afterwards went to reside at Manchester, but early in the present century returned to London. His compositions comprise a concerto for the violin, sonatas and other pieces for the piano, and a few songs. His arrangements of Haydn's symphonies, and music by other composers, are very numerous. [W.H.H.]

HAINL, GEORGES, born at Issoire, Nov. 19, 1807, died in Paris, June 2, 1873; gained the first cello prize at the Conservatoire in 1830; became in 1840 conductor of the large theatre at Lyons, where he remained till his appointment in 1863 as conductor of the 'Académie de Musique,' Paris. From January 1864 to 1873 he also conducted the 'Société des Concerts' at the Conservatoire. He was no great musician, but as a conductor he had fire, a firm hand and a quick eye, and possessed in an eminent degree the art of controlling large masses of performers. Hainl composed some fantasias for the violoncello. He was a generous man, and bequeathed an annual sum of 1000 francs to the winner of the first violoncello prize at the Conservatoire. [G.C.]

HAITZINGER, ANTON, born in 1796 at Wilfersdorf, Lichtenstein, Austria, was sent at the age of 14 to the college of Cornenburg, whence he returned with the degree of licentiate; and soon after found a professor's place at Vienna. He continued to study music, and took lessons in harmony from Wölkert; while his tenor voice was daily developing and improving. Having received some instructions from Mozzati, the master of Mme. Schröder-Devrient, he decided to give up his profession for that of a public singer. He was first engaged at the An-der-Wien Theatre in 1821 as *primo tenore*, and made triumphant *débuts* as Gianetto ('Gazza Ladra'), Don Ottavio (Don Giovanni), and Lindoro ('L'Italiana in Algieri'). His studies were continued under Salieri. His reputation becoming general, several new *rôles* were written for him, among others that of Adolar in 'Euryanthe'; and he paid successful visits to Prague, Presburg, Frankfort, Carlsruhe, etc. The last-named place became his head-quarters until his retirement.

In 1831 and 32 he created a deep impression at Paris with Mme. Schröder-Devrient, in 'Fidelio,' 'Oberon,' and 'Euryanthe.' In 1832 he appeared in London, with the German company conducted by M. Chelard. His voice, described by Lord Mount-Edgcumbe as 'very beautiful, and almost equal to Tramezzani's,' seemed 'throaty and disagreeable' to Mr. Chorley. The latter describes him as 'a meritorious musician with an ungainly presence; an actor whose strenuousness in representing the hunger of the imprisoned captive in the dungeon trenched closely on burlesque.' (See Moscheles' Life, i. 270 etc.) Haitzinger sang here again in 1833 and also in 1841, and in 1835 at St. Petersburg. He died at Carlsruhe Dec. 31, 1869.

Owing to the late beginning of his vocal studies, he never quite succeeded in uniting the registers of his voice; but his energy and intelligence atoned for some deficiency of this kind. There is a song by him, 'Vergiss mein nicht,' published by Fischer of Frankfort. He married Mme. Neumann, 'an actress of reputation,' at Carlsruhe; and established a school of dramatic singing there, from which some good pupils came forth, including his daughter. [J.M.]

HALÉVY, JACQUES FRANÇOIS FROMENTAL ELIAS, a Jew, whose real name was LÉVI, born in Paris May 27, 1799; entered the Conservatoire 1809, gained a prize in solfeggio 1810, and the second prize for harmony 1811. From Berton's class he passed to that of Cherubini, who put him through a severe course of counterpoint, fugue, and composition. In 1816 he competed for the 'Grand Prix de Rome,' and gained the second prize for his cantata 'Les derniers moments du Tasse'; in the following year the second Grand Prix for 'La Mort d'Adonis,' and in 1819 his 'Herminie' carried off the 'Grand Prix' itself. Before leaving for Rome, he composed a funeral march and 'De Profundis' in Hebrew, on the death of the Duc de Berry (Feb. 14, 1820), for 3 voices and orchestra, with an Italian translation; it was dedicated to Cherubini, performed March 24, 1820, at the synagogue in the Rue St. Avoye, and published. During his stay in Italy Halévy studied hard, and in addition not only wrote an opera, and some sacred works, still in MS., but found time to learn Italian. On his return to France he encountered the usual difficulties in obtaining a hearing. 'Les Bohémiennes' and 'Pygmalion,' which he offered to the Grand Opera, and 'Les deux Pavillons,' opéra comique, remained on his hands in spite of all his efforts; but in 1827 'L'Artisan,' which contains some pretty couplets and an interesting chorus, was produced at the Théâtre Feydeau. This was followed in 1828 by 'Le Roi et le Batelier,' a little *pièce de circonstance*, composed conjointly with his friend Rifaut for the fête of Charles X.

A month later, Dec. 9, 1828 (not 1829) he produced 'Clari,' 3 acts, at the Théâtre Italien, with Malibran in the principal part. It contains some remarkable music. 'Le Dilettante d'Avignon' (Nov. 7, 1829), a clever satire on the poverty of Italian librettos, was very successful, and the chorus 'Vive, vive l'Italie' speedily became popular. 'La Langue musicale' was less well received, owing to its poor libretto, but the ballet 'Manon Lescaut' (May 3, 1830) had a well-merited success at the Opéra, and was published for the Piano. 'La Tentation' (June 20, 1832), a ballet-opera in 5 acts, written conjointly with Casimir Gide (1804–1868) contains 2 fine choruses, which were well received. In spite of so many proofs of talent, Halévy still accepted any work likely to bring him into notice; and on March 4, 1833, brought out 'Les Souvenirs de Lafleur,' a one-act comic opera written for the farewell appearances of Martin the baritone; and on May 16 of the same year 'Ludovic,' a lyric drama in 2 acts which had been begun by Hérold. At length however his opportunity arrived. To produce successfully within the space of 10 months two works of such ability and in such opposite styles as 'La Juive' (Feb. 23), and 'L'Eclair' (Dec. 16, 1835), the one a grand opera in 5 acts, and the other a musical comedy without choruses, for 2 tenors and 2 sopranos only, was indeed a marvellous feat, and one that betokened a great master. They procured him an entrance into the Institut, where he succeeded Reicha (1836), and were followed by a large number of dramatic works, of which the following is a complete list:—

'Guido et Ginevra,' 5 acts (March 5, 1838). 'Les Treize,' 3 acts (April 15), and 'Le Shérif,' 3 acts (Sept. 2, 1839). 'Le Drapier,' 3 acts (Jan. 6, 1840). 'Le Guitarrero,' 3 acts (Jan. 21), and 'La Reine de Chypre,' 5 acts (Dec. 22, 1841). 'Charles VI,' 5 acts (March 15, 1843). 'Le Lazzarone,' 2 acts (March 29, 1844). 'Les Mousquetaires de la Reine,' 3 acts (Feb. 3, 1846). 'Le Val d'Andorre,' 3 acts (Nov. 11, 1848). Incidental music for 'Prométhée enchaîné' (March 18), a translation by Léon Halévy of the tragedy of Æschylus; and 'La Fée aux Roses,' 3 acts (Oct. 1, 1849). 'La Tempesta,' 3 acts, Italian opera,[1] produced at Her Majesty's Theatre, London, June 8, 1850, and in Paris, Feb. 25, 1851. 'La Dame de Pique,' 3 acts (Dec. 28, 1850). 'Le Juif errant,' 5 acts (April 23, 1852). 'Le Nabab,' 3 acts (Sept. 1, 1853). 'Jaguarita l'Indienne,' 3 acts (May 14, 1855). 'Valentine d'Aubigny,' 3 acts (1856). 'La Magicienne,' 5 acts (March 17, 1858). 'Noé,' an opera in 5 acts, left unfinished; 'Les Plages du Nil,' a cantata with orchestra and chorus; many vocal pieces, and some piano music.

By devoting his life to the production of such varied and important works, Halévy proved his versatility; but the fact remains that throughout his long and meritorious career, he wrote nothing finer than 'La Juive' or more charming than 'L'Eclair.' He was unfortunately too easily influenced, and the immense success of 'The Huguenots' (Feb. 29, 1836) had an undue effect upon him. Instead of following in the direction of Hérold, giving his imagination full play, husbanding his resources, and accepting none but interesting and poetic dramas, he over-exhausted himself, took any libretto offered him, no matter how melancholy and tedious, wrote in a hurry and carelessly, and assimilated his style to that of Meyerbeer. It must be acknowledged also that in 'Guido et Ginevra,' 'La Reine de Chypre,' and 'Charles VI,' side by side with scenes of ideal beauty, there are passages so obscure that they seem impenetrable to light or air. His chief defects are—the abuse of the minor mode; the too frequent employment of sustained low notes in the orchestra previous to a sudden explosion on the upper registers; too constant repetition of the contrast between darkness and brillancy; vague melodic strains instead of definite rhythmical airs; and morceaux d'ensemble rendered monotonous by the same phrase being put into the mouths of characters widely opposed in sentiment. In spite however of such mistakes, and of much inexcusable negligence, even in his most important works, his music as a whole compels our admiration, and impresses us with a very high idea of his powers. Everywhere we see traces of a superior intellect, almost oriental in character. He excelled in stage pageantry—the entrance of a cortège, or the march of a procession; and in the midst of this stage pomp his characters are always sharply defined. We are indebted to him for a perfect gallery of portraits, drawn to the life and never to be forgotten. The man who created such a variety of such typical characters, and succeeded in giving expression to such opposite sentiments, and portraying so many shades of passion, must have been a true poet. His countrymen have never done him justice, but the many touching melodies he wrote bespeak him a man of heart, and enlist our warmest sympathies. Besides all this, he is by turns tender and persuasive, grand and solemn, graceful and refined, intellectual and witty, and invariably distinguished. We admit that his horror of vulgarity sometimes prevented his being sufficiently spontaneous, but we can pardon a few awkward or tedious phrases, a few spun-out passages, in one who possessed such a mastery of melancholy, and had equally within his grasp lofty and pathetic tragedy, and sparkling comedy thoroughly in harmony with French taste.

Not content with supplying the repertoires of three great lyric theatres, Halévy also found time to become one of the first professors at the Conservatoire. As early as 1816 he was teaching solfeggio, while completing his own studies; and in 27 was appointed professor of harmony, while filling at the same time the post of 'Maestro al cembalo' at the Italian Opéra, a post he left two years later in order to become 'chef du chant' at the Académie de Musique. In 1833 he was appointed professor of counterpoint and fugue, and in 40, professor of composition. His lessons were learned and interesting, but he wanted method. Among his pupils may be mentioned Gounod, Victor Massé, Bazin, Deldevez, Eugène Gautier, Deffés, Henri Duvernoy, Bazille, Ch. Delioux, A. Hignard, Gastinel, Mathias, Samuel David, and the lamented George Bizet, who married his daughter. With Cherubini he maintained to the last an intimate and affectionate friendship which does credit to both, though sometimes put rudely to the proof. See

[1] The book of this opera was adapted by Scribe from Shakspeare, originally for Mendelssohn. Its reception was extraordinarily favourable, but it is said that the melody on which Halévy was most congratulated by the artists, and which everybody was to be heard humming, was that of 'Where the bee sucks,' by Arne, which he had introduced into the part of Ariel.

a good story in Hiller's 'Cherubini' (Macmillan's Magazine, July 1875). Halévy's only didactic work was an elementary book called 'Leçons de lecture musicale' (Paris, Léon Escudier, 1857). This book, revised and completed after his death, is still the standard work for teaching solfeggio in the primary schools of Paris.

We have mentioned Halévy's entrance into the Institut in 1836; in 54 he was elected permanent secretary of the Académie des Beaux Arts, and in this capacity had to pronounce eulogiums, which he published with some musical critiques in a volume entitled 'Souvenirs et Portraits, études sur les beaux arts' (1861). These critical and biographical essays are pleasant reading; they secured Halévy reputation as a writer, which however he did not long enjoy, as he died of consumption at Nice, March 17, 1862. His remains were brought to Paris, and interred with great solemnity on the 24th of the same month. [G.C.]

HALF-CLOSE or SEMI-CADENCE. An equivalent term for Imperfect Cadence, and the better of the two. [See IMPERFECT CADENCE, p.767*a*.] [G.]

HALL, HENRY, son of Capt. Henry Hall of Windsor, where he was born about 1655, was a chorister of the Chapel Royal under Capt. Cooke. He is said to have studied under Dr. Blow, but this is doubtful. In 1674 he succeeded Theodore Coleby as organist of Exeter Cathedral, an appointment which he resigned on becoming organist and vicar choral of Hereford Cathedral. It is said that about 1696 Hall took deacon's orders to qualify himself for some preferment in the gift of the Dean and Chapter of Hereford. He composed a Te Deum in E flat, a Benedicite in C minor, and a Cantate Domino and Deus Misereatur in B flat, all which, together with 5 anthems, are included in the Tudway Collection (Harl. MSS. 7340 and 7342), and other anthems of considerable merit. The Te Deum has been printed with a Jubilate by William Hine, and an Evening Service by Dr. W. Hayes. Some songs and duets by Hall are included in 'Thesaurus Musicus,' 1693, and 'Deliciæ Musicæ,' 1695, and some catches in 'The Monthly Masks of Vocal Music' for 1704 and 1707. Hall cultivated poetry as well as music; commendatory verses of some merit by him are prefixed to both books of Purcell's 'Orpheus Britannicus,' 1698 and 1702, and to Blow's 'Amphion Anglicus,' 1700. He died March 30, 1707, and was buried in the cloister of the vicars choral at Hereford.

His son, HENRY HALL, the younger, succeeded his father as organist and vicar choral of Hereford. He does not appear to have been a composer, but in poetical ability he excelled his father. Many of his poems, among them a once well-known ballad, 'All in the land of cyder,' are included in 'The Grove,' 1721. He died Jan. 22, 1713, and was buried near his father. [W.H.H.]

HALL, WILLIAM, a member of the king's band in the latter part of the 17th century, composed some airs which were published in the collection called 'Tripla Concordia.' He died in 1700, and was buried in the churchyard of Richmond, Surrey, being styled on his gravestone, 'a superior violin.' [W.H.H.]

HALLE, CHARLES (originally Carl), born April 11, 1819, at Hagen, near Elberfeldt, where his father was Capellmeister. Began to play very early; in 1835 studied under Rink at Darmstadt. In the latter part of 1836 went to Paris, and remained there for 12 years in constant intercourse with Cherubini, Chopin, Liszt, Berton, Kalkbrenner, and other musicians. In 1841 he married. In 1846 he, Alard, and Franchomme, started chamber concerts in the small room of the Conservatoire. These, though very successful, were rudely interrupted by the revolution of Feb. 1848, which burst out after the second concert of the third series. Halle left for England, and has ever since been permanently settled here. His first appearance was at the orchestral Concerts at Covent Garden (May 12, 48) in the Eb concerto of Beethoven. He played that season and several subsequent ones at the Musical Union; and at the Philharmonic made the first of many appearances March 15, 52. His connexion with Manchester began soon after his arrival here, and in 1857 he started his orchestral subscription concerts there, which are now so justly famed.

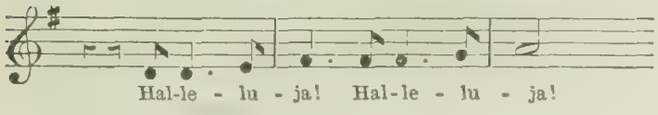
In London Mr. Halle has been closely attached to the Monday and Saturday Popular Concerts since their origin. He is also well known for his annual series of Recitals at St. James's Hall, which began in 1861 with a performance of the whole of Beethoven's sonatas spread over eight matinées. The programmes were illustrated by an analysis of the sonatas with quotations, from the pen of Mr. J. W. Davison, which were as welcome a novelty as the performances themselves. The same programmes were repeated for 2 years, and have since been annually varied through a very large repertoire of classical compositions, including many of the most recent works. Notwithstanding his many public duties Mr. Halle has as a teacher a very large *clientèle*, both in London and the North. [G.]

HALLELUJAH. A Hebrew term (*hallelu-Jah*, 'praise Jehovah') which, like Amen, Selah, Hosanna, etc., has been preserved untranslated in our Bibles. In the Latin Church the Alleluia is sung in the ordinary service, except during Lent. It is omitted from the Anglican Liturgy and Communion Service, but has revenged itself by keeping a place in the popular Easter hymn 'Jesus Christ is risen to-day,' which the writer remembers to have heard sung at Vespers by the French nuns at the Trinita de' Monti.

The Hallelujah Chorus in the Messiah is known to every one. Handel is reported to have said that when he wrote it 'he thought he saw Heaven opened, and the great God Himself.' The phrase 'For the Lord God omnipotent reigneth' is almost identical with that to 'I will sing . . . unto the Lord' in Israel in Egypt. He has written other Hallelujahs or Allelujahs—though none to compare with this—in Judas Maccabeus, the Occasional Oratorio, and the

Coronation Anthems—one of which was afterwards employed in Deborah. For the custom of standing during the performance of the Hallelujah Chorus see HANDEL, p. 651*b*.

In his 114th Psalm Mendelssohn has accented



the Hallelujah in a manner not justified by the quantity of the Hebrew word. [G.]

HAMBOYS, or HANBOYS, JOHN, Mus. Doc., a distinguished musician, flourished about 1470. He was author of a Latin treatise, 'Summa super Musicam Continuam et Discretam,' preserved in the British Museum (Add. MSS. 8866), and printed in Coussemaker's 'Scriptorum de Musica Medii Ævi,' i. 416. Another MS. treatise 'Quatuor principalia totius artis musicæ,' contained in the same volume as the above, and of which there is another MS. in the Bodleian Library, has been ascribed to Hamboys, but is believed to be the work of Simon Tunstede. It has been supposed that Hamboys was the first person on whom the degree of doctor of music was conferred in this country, but there is no evidence to support it. [W.H.H.]

HAMERTON, WILLIAM HENRY, born at Nottingham 1795; was placed as a chorister at Christ Church Cathedral, Dublin. In 1812 he came to London and studied singing under Thomas Vaughan. In 1814 he returned to Dublin and established himself as a teacher. In 1815, on the resignation of John Elliott, he was appointed master of the choristers of Christ Church Cathedral, and in 1823 Gentleman of the Chapel Royal, Dublin. In 1829 he resigned his appointments and went to Calcutta, where he resided until his death. Hamerton's compositions comprise some anthems and chants; an opera, entitled 'St. Alban,' performed at Dublin in 1827, and a few songs and duets. He was also author of an elementary work published in 1824, entitled 'Vocal Instructions, combined with the Theory and Practice of Pianoforte Accompaniment.' [W.H.H.]

HAMILTON, JAMES ALEXANDER, born in London in 1785, was the son of a dealer in old books, and self-educated. Music became his particular study—the theory rather than the practice. He wrote many elementary works, including a long series of useful catechisms on musical instruments and subjects, many of which have passed through numerous editions, and a list of which will be found in the catalogue of R. Cocks & Co. He also translated and edited Cherubini's Counterpoint and Fugue, Baillot's Method for the Violin, and other important treatises. He died Aug. 2, 1845. [W.H.H.]

HAMLET. Grand opera in 5 acts; words by Barbier and Carré after Shakspeare; music by Amb. Thomas. Produced at the Académie, March 9, 1868; in London, in Italian, as Amleto, at Covent Garden, June 19, 69 (Nilsson and Santley). [G.]

HAMMER (Fr. *Marteau*; Ital. *Martello*; Germ. *Hammer*). The sound of a pianoforte is produced by hammers. In this the pianoforte resembles the dulcimer, from which we may regard it as developed by contrivance of keys and intermediate mechanism, rendering the pianoforte a sensitive instrument of touch, instead of one of mere percussion, incapable of refinement or expression. The pianoforte hammer consists of head and shank like any other hammer; the shank is either glued into a butt that forms its axis, or is widened out and centred or hinged with the same intention; and the blow is given and controlled by leverage more or less ingenious, and varying with the shape of the instrument and the ideas of the makers.

Both head and shank must be elastic: English makers use mahogany for the former, on which are glued thicknesses of sole or buffalo leather and specially prepared felt. Of late years single coverings of very thick felt have been successfully employed. For the shanks most English makers prefer cedar, on account of its peculiar elasticity and freedom from warping; on the continent, peartree, birch, hickory, and other woods are in use. The hammers gradually diminish in size and weight from bass to treble. [A.J.H.]

HAMMERKLAVIER, i.e. Pianoforte. Beethoven's Sonata, op. 106, composed 1816-7, was superscribed by him 'Grosse Sonate für das Hammerklavier.' So is op. 101, only at that time the German fit was not so strongly on Beethoven, and he gives the Italian name as well. By op. 109 he has returned to the Italian name alone. [G.]

HANCOCK, organ builder. [CRANG & HANCOCK.]

HAND BELLS for purposes of tune-playing or practising Change-Ringing can be obtained of all bell founders, tuned either chromatically or simply in the diatonic scale.

There are many bands of tune-players on hand bells in England, consisting of five or six men, who manipulate between them as many as sixty bells, and produce extremely pretty music. Hand bells are also used by Change-Ringers for practising the methods by which changes are produced, before performing them on the tower bells, much noise and annoyance being thus prevented; they are almost indispensable for this purpose. [C.A.W.T.]

HANDEL[1], GEORGE FREDERICK, one of the greatest composers the world has ever seen, was born at[2] Halle, Lower Saxony, February 23, 1685. His father, a surgeon, who was sixty-three years of age when this son was born, knew nothing of Art, and regarded it as a degrading pursuit, or, at best, as an idle amusement. Determined to

[1] The name is always spelt *Händel* by German writers. It was spelt at first, in England, *Hendel*. The family-name had been spelt *Händel*, *Hendel*, *Hendeler*, *Handeler*, and *Hendtler*, but most correctly *Händel* (Förstemann, *G. F. Haendel's Stammbaum*, fol. Leipzig, 1844, very incorrectly quoted by Fétis).

[2] A woodcut of the house, No. 4 Grosser Schlamme, from a photograph by Klingemann, Mendelssohn's friend, was given in the Illustrated London News for June 25, 1859, and as a frontispiece to the Book of Words of the Handel Festival, 1877.

raise his son in the social scale, he thought to do so by making him a lawyer, and to this end he strove in every way to stifle the alarming symptoms of musical genius which appeared almost in infancy, while he refused even to send the child to school, lest there, among other things, he should also learn his notes. In spite of this, some friendly hand contrived to convey into the house a dumb spinet (a little instrument in which the strings, to deaden their sound, were bound with strips of cloth);—it was concealed in a garret, where, without being discovered, the boy taught himself to play.

When he was seven years old, his father set out on a journey to visit a son by a former marriage, who was *valet-de-chambre* to the Duke of Saxe Weissenfels. George begged to be allowed to go too; his request was denied, but, with the persistence of purpose which characterised him through life, he determined to follow the carriage on foot, and actually did so for a considerable distance, a proceeding which resulted in his getting his way. At Weissenfels he was not long in making friends among the musicians of the Duke's chapel, who gave him opportunities of trying his hand on the organ. One day, after the service, he was lifted on to the organ stool, and played in such a manner as to surprise every one, and to attract the attention of the Duke, who, on making enquiries, found out the state of the case, and sent for both father and son. He spoke kindly to the latter; to the former he represented that such genius as that of his son should be encouraged. The reluctant surgeon yielded to these arguments, and from that time the little Handel was emancipated.

He now became a pupil of Zachau, organist of the cathedral at Halle, under whom he studied composition, in the forms of canon, counterpoint, and fugue, and practised on the organ, the harpsichord, the violin, and the hautboy, for which last instrument he had a special predilection. After three years, during which time he composed a sacred motet each week as an exercise, his master confessed that the pupil knew more than himself, and Handel was sent to Berlin. Here he made the acquaintance of the two composers, Buononcini and Attilio Ariosti, whom in after years he was to meet again in London. Ariosti received him kindly, and warmly admired his talents; but Buononcini, whose disposition was sombre and harsh, treated him at first with scorn and then with jealous dislike. Handel's wonderful powers of improvisation on both organ and harpsichord caused him to be regarded here as a prodigy. The Elector wished to attach him to his Court, and to send him to Italy; but Handel's father thought this undesirable, and the boy was, therefore, brought back to Halle, where he set to work again with Zachau, 'copying and composing large quantities of music . . . . , and working constantly to acquire the most solid knowledge of the science.' At this time he lost his father, and it became necessary for him to work for his own subsistence and the support of his mother. He went, therefore, to Hamburg, where the German Opera-house, under the direction of the famous composer, Reinhard Keiser, enjoyed a great reputation. Young Handel entered the orchestra as 'violino di ripieno,' and amused himself by affecting to be an ignoramus, 'a man who could not count five.' But it happened that Keiser was involved by his partner in some unsuccessful speculations, and was forced to hide for a time from his creditors. During his absence, Handel took his place at the harpsichord in the orchestra, and, his real powers being made manifest, he remained there permanently. He made here the acquaintance of the composer Telemann, and of Mattheson, a very clever young musician, a few years older than himself, who also had been an 'infant prodigy,' and was chiefly remarkable for the versatility of his powers. It is as a writer on music and kindred subjects that he is best remembered, and especially for his valuable reminiscences of Handel. Among other anecdotes, he tells us that in 1703 he and Handel went to Lübeck to compete for the vacant post of organist. They found, however, that it was necessary that the successful candidate should marry the daughter of the retiring organist. This condition seemed to them prohibitory, and the two young men thought it best to return to Hamburg. The friendship between the two young composers was, at one time, very nearly brought to a sudden and tragical conclusion. While Handel was acting as conductor at the Opera-house, it happened that there was given Mattheson's opera of 'Cleopatra' (1704), in which the composer himself played the part of *Antony*. After that point in the play where the hero dies, it had been Mattheson's custom to return to the clavecin and to conduct the remainder of the opera. To this Keiser seems not to have objected, but Handel was more obstinate, and refused to abdicate his place in favour of the resuscitated Antony. Mattheson was indignant, a dispute ensued, and a duel, in which Handel's life was only saved, and the loss to the world of this mighty master only averted, by the accidental circumstance that the point of Mattheson's sword was turned aside by coming into contact with a brass button on his antagonist's coat. At Hamburg, in Jan. 1705, was produced Handel's first opera, 'Almira,' followed in the same year by 'Nero.' These were performed in the barbarous manner universal at that time, partly in German and partly in Italian. The success of 'Almira' seems, however, to have been great enough to excite some jealousy in Keiser and other musicians. Mattheson says that, when Handel came to Hamburg, he composed 'long airs and interminable cantatas,' more scholastic than melodious or graceful; and he claims to have contributed not a little to the young composer's improvement. It is probable, at any rate, that the genius of Keiser, whose numerous compositions are full of a melody and charm till then unknown, did go far to counteract the influence of the crabbed teaching of Zachau. In 'Almira' is a *Sarabande*, consisting of the same air which

Handel afterwards used for the beautiful song in 'Rinaldo,' 'Lascia ch'io pianga.' His other works at this time were the operas 'Daphne' and 'Florinda,' and a German Cantata on the *Passion*.

In 1706 he set off on a journey to Italy. He went to Florence, Venice, Rome, and Naples, producing during this time both operas and sacred music, and always with the greatest success. Among these works may be mentioned two Latin Psalms, 'Dixit Dominus' and 'Laudate Pueri;' two Operas, 'Rodrigo' and 'Agrippina;' two Oratorios, 'Resurrezione' and 'Il Trionfo del Tempo;' and the serenata 'Aci, Galatea, e Polifemo,' produced at Naples, and quite distinct from the subsequent English work of a similar name. This serenata is remarkable for an air, written for some Bass singer whose name has remained unknown, but whose voice must have been extraordinary, for this song requires a compass of no less than two octaves and a fifth! [BASS.]

In 1709 Handel returned to Germany, where the Elector of Hanover (afterwards George I of England) offered him the post of Capellmeister, held till then by the Abbé Steffani, who himself designated Handel as his successor. The latter had already received pressing invitations from England, and he only accepted the Capellmeistership on the condition that he should be allowed to visit this country, whither he came at the end of 1710.

Italian music had recently become the fashion in London; operas 'on the Italian model,' that is, with the dialogue in recitative, having been first given in 1705, at Drury Lane, and afterwards at the King's Theatre. The opera of 'Rinaldo,' written by Handel in fourteen days, was first performed on February 24, 1711. It was mounted with a magnificence then quite unusual; and, among other innovations, the gardens of Armida were filled with living birds, a piece of realism hardly outdone in these days. The music was enthusiastically received, and it at once established its composer's reputation. He was obliged, at the end of six months, to return to his post in Hanover; but he had found in London a fitter field for the exercise of his genius; and in January, 1712, he was here again. nor had he yet made up his mind to leave England for Hanover, when the Elector of that State succeeded to the English throne. It was not to be expected that the new king should look with favourable eyes on his truant Capellmeister, who, for his part, kept carefully out of the way. Peace was, however, brought about by the good offices of the Hanoverian Baron Kilmanseck, who requested Handel to compose some music for the occasion of an aquatic *fête* given by the king. The result was the series of twenty-five pieces, known as the 'Water Music.' These, performed under Handel's direction by an orchestra in a barge which followed the king's boat, had the effect of softening the royal resentment, and Handel's pardon was sealed not long after by a grant to the composer of an annuity of £200.

In 1716 he accompanied the king to Hanover, where he remained till 1718, producing while there his one German oratorio, the 'Passion.' This work contains great beauties, but it is very different in style from his subsequent compositions of a similar kind, still strongly suggesting the influence of Keiser and of Steffani.

On Handel's return to England, he accepted the post of chapel-master to the Duke of Chandos. This nobleman,—who from the magnificence of his style of living was sometimes called the *Grand Duke*, had a palace named Cannons, near Edgeware, and a chapel furnished like the churches of Italy. His first chapel-master was Dr. Pepusch, his countryman, who retired gracefully in favour of the younger master. Here Handel remained for three years, with an orchestra and singers at his disposal; and produced the two 'Chandos' Te Deums, the twelve 'Chandos' Anthems, the English serenata 'Acis and Galatea,' and 'Esther,' his first English oratorio. He also taught the daughters of the Prince of Wales, for whom he wrote his 'Suites de pièces pour le Clavecin' (vol. 1). Besides all this, he, in 1720, undertook to direct the Italian Opera for the society called the Royal Academy of Music. He engaged a company of Italian singers, including Durastanti and the celebrated sopranist, Senesino; and with these he produced 'Radamisto.' The success of this opera was complete; but a party, jealous of Handel's ascendancy, was forming in opposition to him. Buononcini and Ariosti had also been attracted to London by the Royal Academy of Music, and each of these composers had a following among the supporters of the Opera.[1] It was, perhaps,

[1] BUONONCINI or BONONCINI, a family of musicians in the 17th and 18th centuries, whose name, having been omitted in its proper place, is added here. The father, GIOVANNI MARIA, was born at Modena about 1640, and was chief musician to the Duke, Maestro di Capella of the Church of San Giovanni in Monte there, and a member of the Accademia dei Filarmonici of Bologna. He was a competent and productive artist, who left compositions in many classes, vocal and instrumental, and a treatise on 'Musico prattico' (Bologna 1673, 1688, which was translated into German, and is a clear and sensible work, still of use to the student. He died Nov. 19, 1678. His son ANTONIO, or MARC ANTONIO, was born at Modena 1675. He appears to have travelled much, and to have been for some years in Germany—though this may be merely a confusion with his brother. In 1714 he was at Rome, in 1721 Maestro di Capella to the Duke of Modena, where he died July 8, 1726. 7 operas of his are mentioned as remaining in MS. His Camilla, which has been published, had an extraordinary popularity abroad; and in England ran 64 nights in 4 years (Burney iv. 210). He was apparently the best of the family, though his light is considerably obscured by his brother GIOVANNI BATTISTA, on whom, rightly or wrongly, the fame of the family rests. He was born at Modena 1672, and instructed by his father and by COLONNA. He was a musician of undoubted merit, though not of marked originality who suffered from too close comparison with Handel—as talent must always suffer when brought into collision with genius—and from a proud and difficult disposition very damaging to his interests. His first entrance into the musical world was as a violoncellist, in which capacity he was attached to the Court of Vienna at or about 1692. His earliest opera, Camilla (if indeed that was not his brother's), was given at Vienna about the same date: his next, 'Tullo Ostilio' and 'Serse,' at Rome 1694. In 1696 we find him and Ariosti at the Court of Berlin, when Handel, then a lad of 12, was there too for a time (Chrysander's Händel, i. 52). At Berlin he was court composer from 1703 to 1705, and a very prominent personage; but from 1706 to 1720 his time seems to have been divided between Vienna and Italy. In the latter year he received a call to London. A great impulse had recently been given to Italian opera by the establishment of the Royal Academy of Music. Handel was director, and Buononcini and Ariosti were invited over to place the new institution on the broadest possible basis. Buononcini was received with extraordinary favour, and there are perhaps few subscription-lists so remarkable as that to his 'Cantate e Duetti' (1721), for the large number of copies taken by individuals of rank. In England at that time everything was more or less political, and while Handel was supported by the Hanoverian King, Buononcini was taken up by the great houses of Rutland, Queensberry, Sunderland, and Marlborough. From

with the object of reconciling all parties, that it was arranged to produce 'Muzio Scævola,' an opera of which the first act was written by Ariosti (or, according to Chrysander, by a certain Mattei, *alias* Pippo), the second by Buononcini, and the third by Handel. Poor Ariosti had no chance in this formidable competition. With Buononcini, a man of distinguished talent, and able in some measure to support the rivalry with Handel, the case was different. Handel's act, however, was universally declared to be the best; but his victory only excited the enmity of his opponents more than ever. His stubborn pride and independence of character were ill suited to conciliate the nobility, in those days the chief supporters of the Opera; and all those whom he had personally offended joined the Buononcini-faction. This fashionable excitement about the rival claims of two composers, like that which raged in Paris when the whole of society was divided into 'Gluckists' and 'Piccinnists,' gave rise to many squibs and lampoons, the best of which, perhaps, has been more often incorrectly quoted and erroneously attributed than any similar *jeu d'esprit*. The epigram, usually ascribed to Dean Swift, and actually printed in some collections of his works, is undoubtedly the work of John Byrom, the Lancashire poet, and inventor of a system of shorthand. He speaks in his diary[1], under date June 5, 1725, of 'my epigram upon Handel and Bononcini being in the papers.' It runs, correctly, as published in Byrom's 'Miscellaneous Poems,' as follows:—

> 'Some say, compar'd to Bononcini,
> That Mynheer Handel's but a Ninny;
> Others aver, that he to Handel
> Is scarcely fit to hold a Candle:
> Strange all this Difference should be,
> 'Twixt Tweedle-dum and Tweedle-dee!'

Handel worked on, unmoved, amid the general strife, and in 1729 entered into partnership with Heidegger, proprietor of the King's Theatre. He produced opera after opera; but, owing to the ever-increasing opposition, his later pieces met with less success than his earlier works. On the other hand, the oratorio of 'Esther,' and 'Acis and Galatea,' composed at Cannons, were now given in public for the first time; they were performed on the stage, with scenic effects, but without action, and were very well received. Several of Handel's instrumental works were written at this epoch. On the occasion of the performance of 'Deborah,' an oratorio, in 1733, the raised prices of seats at the theatre added to the rancour of the composer's enemies; and, to crown all, he quarrelled with Senesino, whose engagement was, therefore, broken off. Senesino was the spoiled child of the public; his cause was hotly espoused by all the partisans of Buononcini, and even those influential personages who had remained faithful to Handel insisted that their favourite should be retained at the theatre. Handel thought this condition incompatible with his dignity; he refused, and his friends deserted him for the enemy's camp. At this juncture, a charge was brought against Buononcini, that he had presented as his own to the Academy of Music a Madrigal, in reality the work of Lotti, the Venetian. This was very strange, as Buononcini might have been expected to compose almost as good a madrigal as Lotti: he quitted England, however, without defence or reply, and his party had to make Senesino their rallying-point.

Handel's partnership with Heidegger ended in 1734, and the King's Theatre was given up to the rival company. He now became an impresario on his own account, and first took the theatre in Lincoln's-Inn-Fields, but soon left it for Covent Garden, where, besides several operas, he produced the music to Dryden's Ode 'Alexander's Feast, or the Power of Music.' His undertaking proved, commercially, a failure; and in 1737 he became bankrupt. It speaks volumes for the low state of musical taste at the period, that at this time the rival house was also forced to close its doors for want of support; although its company included, besides Cuzzoni and Senesino, the wonderful Farinelli, who soon quitted England in disgust. Handel's health succumbed to his labours and anxieties; he had an attack of paralysis, which forced him to go to Aix la Chapelle. He returned, scarcely recovered, in November, and, between the 15th of that month and the 24th of December, wrote the opera of 'Faramondo' and the Funeral Anthem for the death of Queen Caroline. 'Faramondo' was a failure; so were also the pasticcio

the Marlborough family he enjoyed for many years an income of 500*l*., and a home and an agreeable position in their house. His connexion with the Academy continued for 7 or 8 years, during which he composed the operas of Astarto (1720), Crispo (1722), Erminia (1723), Farnace (1723), Calfurnia (1724), Astyanax (1727), and Griselda (1722)—though that is suspected to be really his brother's. All these pieces were well received, and Astarto ran for 30 nights. An episode of his operatic career was the joint composition of the 3 acts of Muzio Scevola, in 1721, by Ariosti—or according to Chrysander (ii. 56) Filippo Mattei, or Pippo—Buononcini, and Handel. Buononcini's act was superior to Mattei's, but the judgment of the public was so unmistakeably in favour of Handel's as to allow of no appeal. On the death of Marlborough, June 16, 1722, Buononcini was commissioned to write the anthem for his funeral in Henry VII's Chapel (Aug. 9), to the words 'When Saul was king over us.' It was afterwards published in score, and has fine portions, though very unequal. About the year 1731 the discovery that a madrigal to the words 'In una siepe ombrosa,' which had been submitted to the Academy some years previously as his composition, was a mere transcript of one by Lotti, led to a long correspondence, and caused a great deal of excitement and much irritation against Buononcini, and was the first step in his fall. It is difficult to understand why a man of his abilities, whose own madrigals were well known and highly thought of (see Hawkins's testimony) should have borrowed from a composer whose equal he certainly was, if indeed he did borrow Lotti's music at all—which is by no means certain (Hawkins, ch. 185). The pride and haughty temper of the man, which closed his lips during the whole contest, was probably a chief reason for the feeling against him. It is certain that it led to the severance of his connexion with the Marlborough family, which took place shortly after this affair. He then attached himself to a certain Count Ughi, who professed to have the secret of making gold, went to France, and remained there for some years. There we catch sight of him once more, playing the cello to a motet of his own in the Chapel of Louis XV. In 1748 he was sent for to Vienna to compose the music for the Peace of Aix la Chapelle (Oct. 7), and soon after left Vienna to be composer to the Opera at Venice, where we leave him.

Besides the operas ascribed to him—22 in all—and the other works mentioned above, before leaving Bologna he published 4 symphonies, 2 masses for 8 voices each, duetti di camera, and an oratorio 'Il Giosue.' Another oratorio, 'Intercio,' a Te Deum, etc., etc., remain in MS. at Vienna and elsewhere. A third oratorio, 'S. Nicola di Bari,' and a Psalm, 'Laudate pueri,' are in the Sacred Harmonic Society's Library. The Fitzwilliam Collection, Cambridge, contains an opera, 'Etearco,' Madrigals, and Motets, a Mass, sine nomine, à 8, and many Cantatas, Duets, and Divertimenti. Novello, in his 'Fitzwilliam Music,' has published 4 movements (see p. 530), of which the Sanctus and Tlent sunt, from a mass, are the finest, and they are very fine. [G.]

[1] Printed for the Chetham Society, 1854, vol. i. p. 150.

'Alexander Severus' and the opera of 'Xerxes,' performed in the spring of 1738. He had, however, a number of faithful friends who remained loyal to him in his adversity. They persuaded him to give a concert for his own benefit; and this was a complete success. It shows what, in spite of his unpopularity with the great, was the public appreciation of his genius and high character, that a statue of him, by Roubilliac, was erected in Vauxhall Gardens; the only instance on record of such an honour being paid to an artist during his lifetime. From 1739 he did little in the way of opera-composing. With the exception of 'Imeneo' in 1740, and of 'Deidamia' in 1741, he thenceforward treated only oratorio, or similar subjects. He said that 'sacred music was best suited to a man descending in the vale of years;' but it was with regret, and only after reiterated failures, that he quitted the stormy sea of operatic enterprise. The world has no reason to be sorry that he did so, for there is no doubt that in Oratorio he found his real field, for which Nature and education had equally and specially fitted him.

The series of works which have immortalised Handel's name only began now, when he was fifty-five years old. In 1740 were composed and performed 'Saul' and 'Israel in Egypt.' 'Saul' (says Chrysander) 'fulfils in the highest degree every condition of a perfect historical picture; reflecting, as it does, the historical object at once faithfully and in its noblest aspect.' It was successful. 'Israel,' which contains some of the most colossal choruses that Handel ever wrote, was so ill-received that, at the second performance, it was thought necessary to lighten the work by the introduction of *operatic songs* between the choruses. After the third performance, it was withdrawn. 'Israel' was followed by the music to Dryden's 'Ode on St. Cecilia's Day.' and that to 'L'Allegro' and 'Il Penseroso' of Milton, and to 'Il Moderato,' which was a third part added by Charles Jennens, who afterwards compiled the words of the 'Messiah.'

In 1741 Handel received from the Duke of Devonshire, then Lord Lieutenant of Ireland, a pressing invitation to visit that country. Accordingly, in the month of November he went there, and was warmly received, his principal works (not operatic) being performed in Dublin and enthusiastically applauded. On April 18, 1742, for the benefit of a charitable society, he produced the 'Messiah,' his greatest oratorio, and that which has obtained the firmest and most enduring hold on public favour. Signora Avoglio and Mrs. Cibber were the principal singers on the occasion of its first performance. After a sojourn in Ireland of nine months, during which he met with worthy appreciation and also somewhat repaired his broken fortunes, he returned to London; and the 'Messiah' was performed for the first time there on March 23, 1749. It is related that, on this occasion, the audience was exceedingly struck and affected by the music in general, but that when that part of the Hallelujah Chorus began, 'For the Lord God omnipotent reigneth,' they were so transported that they all, with the king, who was present, started at once to their feet, and remained standing till the chorus ended. The custom of rising during the performance of the 'Hallelujah Chorus' originated from this incident.

The 'Messiah' was followed by 'Samson,' and the *Te Deum* and anthem written to celebrate the victory of Dettingen; by 'Joseph,' 'Semele,' 'Belshazzar,' and 'Hercules.' But the hostility of the aristocratic party which he had provoked by refusing to compose music for Senesino, was still as virulent as ever. They worked against him persistently, so that at the end of the season 1744-5 he was again bankrupt, and seems to have been, for the time, overwhelmed by his failure, for during a year and a half he wrote scarcely anything. He began again in 1746 with the 'Occasional Oratorio,' and 'Judas Maccabæus;' and these were followed by 'Joshua,' 'Solomon' (which contains an unrivalled series of descriptive choruses), 'Susanna,' 'Theodora' and the 'Choice of Hercules.' His last oratorio was 'Jephtha,' composed in February, 1752. It was while engaged on it that he was first attacked by the disease which finally deprived him of sight. Three times he was couched for cataract, but without success; and for the remainder of his life he was almost, if not entirely blind. He was at first profoundly depressed by his affliction; but after a time, with indomitable strength, he rose superior to it. His energy, though lessened, was not paralysed. He actually continued to preside at the organ during the performance of his own oratorios, and even to play organ-concertos. In 1757, one more work was produced at Covent Garden, the 'Triumph of Time and Truth,' an augmented version, in English, of the Italian oratorio of 1708, 'Il Trionfo del Tempo e del Disinganno.' Of the numerous additions in the later version many were new, some taken from former works. His fame and popularity steadily increased during these last years, and much of the old animosity against him died away. On April 6, 1759, he attended a performance of the 'Messiah' at Covent Garden: it was his last effort. On Saturday the [1]14th of April, he died, at his house in [2]Brook Street. He was buried in the South Transept of Westminster Abbey, where a monument by Roubilliac was erected to his memory in 1762. His gravestone, with his coat of arms, his name, and the two dates 'Born y^e^ 23 February 1684, Died y^e^ 14th of April 1759,' is below the monument. It was engraved as a frontispiece to the Book of Words of the Handel Festival, 1862.

Handel has left behind him in his adopted country a name and a popularity which never

[1] This date is supported by the entry in the Westminster Abbey *Funeral Book*, by the letter of James Smyth, the perfumer, Handel's most intimate friend, by all the contemporary journals and magazines, and by the date on the tombstone. Dr. Burney is alone in stating, on quite insufficient evidence, the date as the 13th; and it is a pity that he should have altered the inscription of the tombstone in copying it for his book, so as to support his statement.

[2] Formerly No. 57, now No. 25, on the south side, four doors from New Bond Street.

has been, and probably never will be, rivalled by that of any other composer. He became a naturalised British subject (in 1726); but to claim him as an *Englishman* is as gratuitous as it would be to deny that the whole tone of his mind and genius were singularly attuned to the best features of the English character. The stubborn independence, the fearless truth and loyalty of that character, the deep, genuine feeling which, in its horror of pretence or false sentiment, hides itself behind bluntness of expression, the practicalness of mind which seeks to derive its ideas from facts, and not its facts from ideas,—these found their artistic expression in the works of Handel; beside which he was, beyond all doubt, intimately acquainted with the works of England's greatest composer, Henry Purcell: and no native composer could in these days be as truly English as he was, for in an age of rapid travelling and constant interchange of ideas, men and thought become cosmopolitan. Grandeur and simplicity, the majestic scale on which his compositions are conceived, the clear definiteness of his ideas and the directness of the means employed in carrying them out, pathetic feeling expressed with a grave seriousness equally removed from the sensuous and the abstract,—these are the distinguishing qualities of Handel's music.

Handel was a man of honour and integrity, and of an uncompromising independence of character. 'In an age when artists used to live in a sort of domesticity to the rich and powerful, he refused to be the dependent of any one, and preserved his dignity with a jealous care.' This, no doubt, irritated those great people whose vanity was gratified when men of genius lived by their patronage; but, on the other hand, it must be admitted that his temper was naturally irascible and even violent, and his fits of passion, while they lasted, quite ungovernable. Even when he was conducting concerts for the Prince of Wales, if the ladies of the Court talked instead of listening, 'his rage was uncontrollable, and sometimes carried him to the length of swearing and calling names ..... whereupon the gentle Princess would say to the offenders, "Hush, hush! Handel is angry."' It is to the credit of the prince and princess that they respected the real worth of the master too much to be seriously offended by his manners.

Handel never married, nor did he ever show any inclination for the cares and joys of domestic life. He was a good son and a good brother; but he lived wholly for his art, his only other taste being for pictures, of which he was a connoisseur. He seldom left his house, except to go to the theatre, or to some picture-sale. His tastes were simple, though he ate enormously; having a large, if not an unhealthy, appetite to satisfy. His charitableness and liberality were unbounded; he was one of the founders of the Society for the benefit of distressed musicians, and one of the chief benefactors of the Foundling Hospital.

He was 74 years old when he died; but, when we contemplate the amount of work he accomplished, his life seems short in comparison. Nor did he live in seclusion, where he could command all his time. Gifted with abnormal bodily strength, and with an industry truly characteristic of that nation 'which' (as says Chrysander) 'has laboured more than any other to turn into a blessing the curse of Adam, In the sweat of thy brow thou shalt eat bread,' he excelled in every branch of his art; but, beside this, he was a teacher, a chapel-master, an opera-director, and an *impresario*. He was, with the exception of J. S. Bach, the greatest organist and harpsichordist of his age. He never devoted much time to the violin; but, when it suited him to play, his tone was such that avowed professors of the instrument might have taken him as a model. He had but little voice, yet he was an excellent singer of such songs as required an expressive delivery rather than florid execution. With his singers he was sometimes tyrannical, and amusing stories are told of his passages of arms with recalcitrant *prime donne*; but he knew how to conciliate them, and how to preserve their respect; he would take any trouble, and go any distance, to teach them their songs; and all the principal artists resident in London, whom he employed, remained permanently with him to the end of his life.

The rapidity with which he composed was as wonderful as his industry; he may be said to have improvised many of his works on paper. 'Rinaldo' was written in 14 days; the 'Messiah' in 24! From his earliest years he was remarkable for this great readiness in extemporising; he was always teeming with ideas, to which his perfect command of all the resources of counterpoint enabled him to give instantaneous and fluent expression. It was his custom to play organ concertos between the acts or the pieces of his oratorios; but these written compositions were only of service to him when he felt that he was not in the vein; otherwise, he gave himself up to the inspirations of his genius. This, indeed, was almost always the case after he became blind, when all that was given to the orchestra was a sort of *ritornel*, between the recurrences of which Handel improvised away as long as it pleased him, the band waiting until a pause or a trill gave them the signal for recommencement. His instrumental compositions have, in many respects, such as their lucid simplicity and a certain unexpectedness in the modulations and the entries of the various subjects, the character of improvisations. He seems to have regarded these works as a storehouse for his ideas, on which he often drew for his more important compositions.

It must not, however, be supposed that the speed with which he worked argues any want of care in the workmanship, nor that he was content always to leave his ideas in the form in which they first occurred to him. The shortness of time occupied in the completion of his great masterpieces is to be explained, not merely by the ever-readiness of his inspiration, but also by the laboriousness and wonderful power of

concentration which enabled him actually to get through more work in a given time than is accomplished by ordinary men. Those original sketches of his works that are extant, while bearing in their penmanship the traces of impetuous speed, yet abound in erasures, corrections and afterthoughts, showing that he brought sound judgment and stern criticism to bear on his own creations.

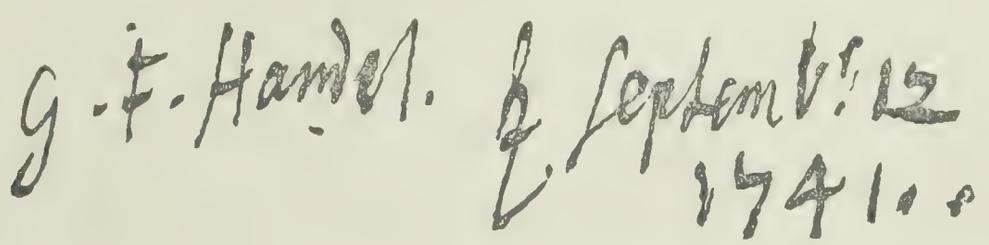
In gratitude for the pension allowed him by the king after Handel's death, Smith, his amanuensis, to whom Handel had left his MSS., presented them all to George III. They remain still in the Musical Library of Buckingham Palace, and are as follows:—Operas, 32 vols.; Oratorios, 21 vols.; Odes and Serenatas, 7 vols.; Sacred Music, 12 vols.; Cantatas and Sketches, 11 vols.; and Instrumental Music, 5 vols. Beside these, there is a collection of copies by Smith (the elder), forming a continuation to the original MSS., in 17 vols. There is also a collection of copies, partly in the hand of Smith (the elder) and partly in another hand, chiefly of the Oratorios, in 24 vols. large folio, in the same Library.

Another, smaller collection of original MSS. is to be found in the Fitzwilliam Museum, Cambridge, consisting of 7 vols. of the greatest interest, containing rough draughts, notes, and sketches for various works, and one of the Chandos Anthems, entire, 'O Praise the Lord with one consent.'

Very few compositions in Handel's writing are in private collections.

The original MS. score of the work alluded to above as achieved in 24 days, the 'Messiah,' —the greatest, and also the most universally known of all Handel's oratorios,—has been facsimiled in photo-lithography, and so placed within the reach of all who may wish to become familiar with Handel's mode of working. Here it can be seen how much the work differed in its first form from what it finally became,—the work as we know it. Some alterations are of comparatively slight importance, such as the substitution of one kind of choral voice for another in the 'lead' of a fugue-subject,—the alteration of the form of a violin-figure, and so on. But in other cases there are actually two, and sometimes even three, different settings of the same words, showing that Handel himself failed occasionally in at once grasping the true realisation of his own conceptions. Among many instances of change of purpose which might be given, it will be sufficient to quote two. In the 'Nativity music' there are two settings of the words 'And lo! the angel of the Lord came upon them,' the first of which is that now used, and the second an Andante in F major, which bears the traces of a good deal of labour, but which was finally rejected by the composer.

The second case is that of the air 'How beautiful are the feet,' and the subsequent chorus 'Their sound is gone out.' At first the air was written as it now stands, but afterwards its theme was taken as a duet in F minor for Alto voices (appendix), to which is added a chorus on the words, 'Break forth into joy,' after which the duet is resumed. As to 'Their sound is gone out,' these words were originally set as a second strophe to 'How beautiful are the feet' (in its first form as an air); they were then set as a tenor solo (appendix), which opens with the same theme as that of the chorus which afterwards took its place, and which was ultimately embodied in the work. We give a fac-simile of Handel's signature at the end of this MS.[1]



His orchestration sounds, of course, scanty to modern ears. The balance of the orchestra was very different, in his time, from what it is now; some wind-instruments, such as the clarionet, not being yet in use, while others were then employed in greater numbers; and some stringed instruments were included that are now obsolete. The wind-instruments were certainly more prominent in the band than they now are; he used the hautbois freely, seeming to have a particular affection for them, and sometimes employed them in large numbers, as a 'wind-band,' in 'The Fireworks Music,' etc. He made, in fact, abundant use of all the materials at his command, and, in his own day, was regarded as noisy and even sensational. He was said to *sigh for a cannon* (worthy, this, of Berlioz in later times); and there is extant a caricature of him, by Goupy, representing him at the organ, with a boar's head and enormous tusks (alluding to his passionate temper); the room is strewn with horns, trumpets, and kettle-drums; further off are visible a donkey braying, and a battery of artillery, which is fired by the blazing music of the organist![2] Mozart reinstrumented much of the 'Messiah,' to suit the more modern orchestra; and he, as well as Mendelssohn and other musicians, have written similar additional accompaniments to several of the other Oratorios and Cantatas. [See ADDITIONAL ACCOMPANIMENTS.]

[1] The figure which immediately precedes the date is the old astrological or chemical sign for Sāturn, denoting Saturday. Handel was in the frequent habit of introducing these signs into his dates.

[2] Cannons were used at the Crystal Palace, on one occasion, with no bad effect, and also at the Festival at Boston, U. S. On one occasion, Handel is said to have exclaimed, during the performance of one of his choruses, 'Oh that I had a cannon!' Sheridan, in an early burletta, 'Jupiter,' makes one of his characters say, when a pistol has been fired by way of effect, 'This hint I took from Handel' (Townsend).

It is as a vocal and, above all, as a choral writer, that Handel is supreme. No one ever developed the resources of the chorus as he did; and his compositions of this class remain to this day unapproachable. No one, before or since, has so well understood how to extract from a body of voices such grand results by such artfully-simple means as those he used. As an example of the union of broad effect with science, the chorus 'Envy! eldest-born of hell!' in 'Saul' may be mentioned. On the unskilled hearer this produces the impression of a free composition in the rondo-form, with a strongly-contrasted second strain, and a very remarkable and telling accompaniment. Each phrase seems suggested by the words that are sung; while, in fact, the voices move, in strict canonic imitation, on a ground-bass which, itself one bar in length, recurs, at the outset, sixteen times without intermission. As specimens of descriptive choral writing, the grand chains of choruses in 'Israel' and in 'Solomon' are unmatched.

Handel's songs, though conventional in form, are so varied in idea, so melodious, and so vocally-expressive, that it is hard to believe Mattheson's statement, that in his early years, though unrivalled as a contrapuntist, he was deficient in melody. The vein must always have been present in him; but it is not unlikely that the influence of Keiser and, subsequently, of Steffani, gave a powerful and a happy impetus to his genius in this direction. It is nearly certain, too, that his experience of Italian music and singers, and his long career as an operatic composer, had the effect of influencing his subsequent treatment of sacred subjects, leading him to give to the words their natural dramatic expression, and to overstep the bounds of stiff conventional formality.

We have remarked that he often drew themes for his choruses from his instrumental pieces; beside this, he used portions of his earlier vocal compositions in writing his later works. Thus, four choruses in the 'Messiah' were taken from the 'Chamber Duets'; so was the second part of the chorus 'Wretched lovers!' in 'Acis'; the 'Magnificat,'[1] furnished subjects for several choruses in 'Israel.' It is, however, an undeniable fact that, beside repeating himself, he drew largely and unhesitatingly on the resources of his predecessors and contemporaries. And yet his own powers of invention were such as must preclude the supposition that he was driven by lack of ideas to steal those of other people. In those days there were many forms of borrowing which were not regarded as thefts. When we find, for instance, that the chorus just mentioned, 'Wretched lovers,' has for its first theme the subject of a fugue of Bach's, that one of the most charming of the Chamber Duets was taken from a similar duet by Steffani, that the subject of the clavier-fugue in B♭ (afterwards used for the third movement of the second Hautbois-concerto) was borrowed note for note from a canon by Turini, that, among the subjects which form the groundwork of many of his choruses, themes are to be found, taken from the works of Leo, Carissimi, Pergolesi, Graun, Muffat, Caldara, and [2] others,—it can only be urged that in an age of conventionality, when musical training consisted solely of exercise in the contrapuntal treatment of given themes, originality of idea did not hold the place it holds now. Such themes became common property; some of them might even have been given to Handel by Zachau, in the days when his weekly exercise consisted of a sacred motet, and he would have regarded them as a preacher would regard a text,—merely as a peg on which he or any other man might hang a homily. But Handel did not stop here. He seems to have looked upon his own work as the embodiment, as well as the culmination, of all existing music, and therefore to have employed without scruple all such existing material as he thought worthy to serve his purpose. 'It is certain' (to quote a distinguished writer of our own day) 'that many of the musical forms of expression which the untechnical man *hears* and admires in a performance of one of the works of Handel, the technical man may *see* in the written scores of his predecessors; and that innumerable subjects, harmonic progressions, points of imitation, sequences, etc., which the unlearned are accustomed to admire (and with reason) in Handel, are no more the invention of that master than they are of Auber or Rossini.' In some cases, passages of considerable length, and even entire movements, were appropriated more or less unaltered by Handel. Two compositions we may quote especially, as having been largely laid under contribution for some of his best-known works. One is the *Te Deum* by Francesco Antonio Uria or Urio. No less than nine movements in the 'Dettingen Te Deum' and six in the oratorio 'Saul' are founded wholly or in part on themes, and contain long passages, taken from this work. The other is a very curious piece by Alessandro Stradella, unpublished, and therefore inaccessible to musicians in general. It is a serenade, in the dramatic form, for three voices and a double orchestra (of strings). This has been largely used by Handel for more than one of his works, but chiefly for 'Israel in Egypt,' in which instances occur of large portions (in one instance

[1] It has been doubted whether this 'Magnificat' was really the original work of Handel, on the ground of a MS. copy (very incorrect) in the library of the Sacred Harmonic Society, having the words 'del R^d Sig^r. Erba' at the head of the first page. This MS., however, is by an English hand; 'del' does not imply necessarily the authorship of Erba, as 'dal' would have done; and the MS. is on English (Whatman) paper, and later in date than the MS. of the same work, in Handel's autograph, which is in Buckingham Palace. The latter is not, as M. Schœlcher thought, on the thick paper used by Handel in Italy, but on English paper and in the hand he wrote about the time of the composition of the 'Messiah.' It is almost inconceivable that he, having an amanuensis, should, at that time, copy entire the unknown work of an almost unknown composer, though we may admit that he would have condescended to borrow from it. The work is among a number of sketches and rough draughts of Handel's own, ideas noted and compositions projected by him, some of which have, others have not, been carried out to completion.

There are but two persons of the name of Erba, Dionisio and Giorgio, mentioned by the biographers of musicians. The former, a Milanese, flourished about 1690; but few of his compositions have been thought worthy of being chronicled. The latter, a violinist of Milan, according to some writers, or of Rome, according to others, was the author of some pieces for his own instrument. It is doubtful whether either of these artists deserved, as an ecclesiastic, the title of 'R^d.'

[2] See Dr. Crotch's Lectures, p. 122.

as much as 27 bars) being transferred bodily to his score[1]. 'Israel in Egypt' contains another still more flagrant appropriation, the transfer of an Organ Canzona by Johann Caspar Kerl to the Chorus 'Egypt was glad,' the only change being that of the key, from D minor to E minor. The Canzona is printed by Sir John Hawkins (chap. 124), so that any reader may judge for himself.

That such wholesale pilfering as this should have been possible or even conceivable, is a fact which points to a very different standard of artistic morality from that of the present day. Might, in fact, was right. After acknowledging this, it is, at first, hard to see why so great an outcry should have been made against Buononcini for his theft. The difference seems to be that the latter thought it sufficient to copy another man's work, without even attempting to set it in any framework of his own. In Handel's case, the greater part of the music he 'adopted' was, no doubt, saved from oblivion by the fact of its inclusion in his works. The only possible justification of the proceeding is afforded by success.

Among the minor instances of appropriation by Handel of other men's themes, it has been alleged that the popular air known as 'The Harmonious Blacksmith,' which figures (with variations) in Handel's 'Suites de Pièces,' was the composition of Wagenseil, or of some still older and less known composer. There was republished at Paris a version of it, adapted to words by Clément Marot, which was said to be its original form; but no copy of the air, in any form, is extant of an earlier date than the set of 'Suites de Pièces' in which it appears; there is, therefore, absolutely nothing to show that it is not the work of Handel.

In any case, musical plagiarism is hard to define. The gamut is limited; similarity of thought is frequent, and coincidence of expression must be sometimes inevitable between composers of the same period. Justification can only be afforded by success. We are irresistibly reminded of the passage in which Heine speaks of the philosopher Schelling, who complained that Hegel had stolen his ideas: 'He was like a shoemaker accusing another shoemaker of having taken his leather *and made boots with it*. . . . . Nothing is more absurd than the assumed right of property in ideas. Hegel certainly used many of Schelling's ideas in his philosophy, but Schelling himself never could have done anything with them.'

One man there was,—J. S. Bach,—whose fertility was so inexhaustible that he invented his own fugal subjects, and did not draw on the common stock. In this he was,—with all his severe science and seeming formality,—the true precursor of Beethoven and the modern romantic school of instrumental music; while Handel, in spite of his breadth and flow of melody, and the picturesqueness of his grand yet simple conceptions, was the glorified apotheosis of the purely contrapuntal, vocal music.

[1] See two papers by Mr. E. Prout in the Monthly Musical Record for Nov. and Dec. 1871.

No biographer of Bach or of Handel can refrain from drawing a parallel between these two gigantic, contemporary masters, who never met, but who, in their respective spheres, united in their own persons all the influences and tendencies of modern thought, which brought about the revolution from the art of Palestrina to the art of Beethoven.

Handel's influence over the men who were his contemporaries was great; yet he founded no school. All his works were performed as soon as they were written; and, thanks to the constant opportunity thus afforded to him of comparing his conceptions with their realisation, his growth of mind was such that he surpassed himself more rapidly than he influenced others. That which is imitable in his work is simply the result of certain forms of expression that he used because he found them ready to his hand; that which is his own is inimitable. His oratorios are, in their own style, as unapproached now as ever; he seems to have exhausted what art can do in this direction; but he has not swayed the minds of modern composers as Bach has done.

Bach lived and wrote in retirement; a small proportion only of his works was published in his lifetime, nor did he take into account their effect on the public mind, or feel the public pulse, as Handel did. It is strange that he in his seclusion should have preserved a keen interest in the music of other men, whereas Handel's shell of artistic egotism seemed hardened by the rough contact of the world and society; music for him existed only in his own works. Bach was very anxious to make the acquaintance of his famous contemporary; and, on two occasions, when the latter visited Halle, made efforts to meet him, but without success. When Handel went thither the third time, Bach was dead.

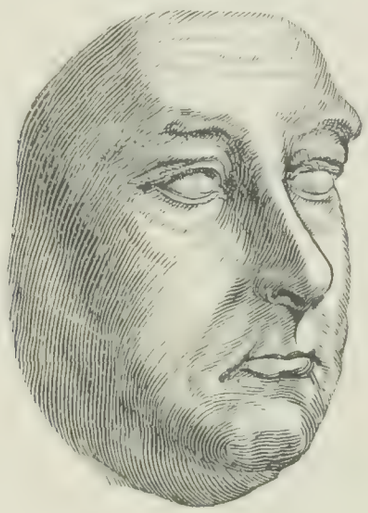
Bach's influence began to be felt some fifty years after his death, when the treasures he had left behind him were first brought to light. He was a thinker who traced ideas to their source, an idealist who worshipped abstract truth for its own sake. His works are close chains of thought and reasoning, prompted by profound feeling, and infinitely suggestive; from the various starting-points which they offer, we go on arguing to this day; but they appeal chiefly to the reflective mind. They are no less complete as wholes than the works of Handel, but they are far more complex; and to perceive their unity requires a broad scope of judgment, not possessed by every hearer.

Handel's works appeal to all alike. He was a man of action; what he felt and what he saw he painted, but did not analyse. The difference is the same as that which lies between a great philosopher and a great epic poet,—between Plato and Homer. Who shall say whether is greater? For traces of the influence of the one we must seek deeper and look farther, but the power of the other is more consciously felt and more universally recognised.

'The figure of Handel,' says Burney, who knew him well, 'was large, and he was somewhat unwieldy in his actions; but his countenance was

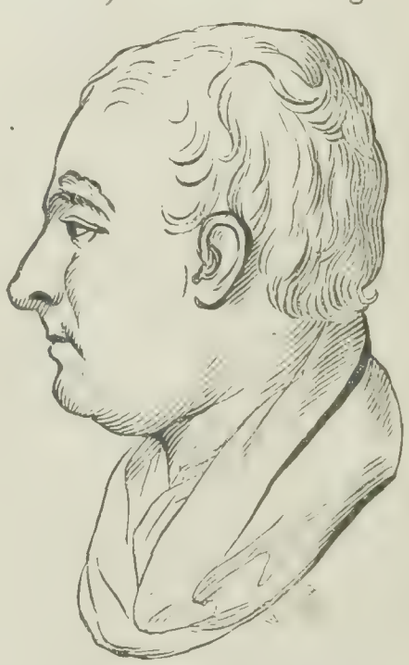
full of fire and dignity. His general look was somewhat heavy and sour, but when he did smile it was the sun bursting out of a black cloud. There was a sudden flash of intelligence, wit, and good humour, beaming in his countenance which I hardly ever saw in any other.' 'His smile was like heaven.' To this Hawkins adds that 'his gait was ever sauntering, with somewhat of a rocking motion.'

Of portraits of Handel there is a multitude. Several were executed in marble by Roubilliac; one, a bust, presented to George III, with the original MSS. and Handel's harpsichord,[1] by Smith; another, also a bust (1738), bought by Bartleman at the sale of the properties at Vauxhall, and bought at his sale again by Mr. Pollock, who presented it to the Foundling Hospital; another, a bust, in the collection of Mr. Alfred Morrison; fourthly, the Vauxhall statue (1738), now the property of the Sacred Harmonic Society, Roubilliac's first work, in which the association of the commonplace dress of the figure with the lyre and naked Cupid is very ludicrous; and lastly, the statue in the monument in Westminster Abbey, which, in spite of the French affectation of the pose, is one of the best portraits of the master, the head having been taken from a mould of his face taken after death by Roubilliac, and said to have been afterwards touched upon by him, the eyes opened, etc. A reproduction of this occurs in 'The Mirror' for July 19, 1834, from which it is here engraved.



Of pictures, the one by Denner, a very unsatisfactory portrait, was given by Lady Rivers to the Sacred Harmonic Society; another, hardly more trustworthy, by G. A. Wolffgang, is in the collection of Mr. Snoxell. Two by Hudson are in the possession of the Royal Society of Musicians, while another, said to be the original, was described by Förstemann (1844) as belonging to the granddaughters of Handel's niece, Johanna Friderica Flörchen, at Halle. It is doubtful if this latter exists. There is, however, an undoubted original by Hudson, signed, 1756, at Gopsall, and a duplicate of it, slightly different, in Buckingham Palace. Another, a capital little head by Grafoni, is in the Fitzwilliam Museum at Cambridge, to which it was presented by the Rev. E. Ward. A portrait by Thornhill is also in that Museum, and another by the same (1720), representing Handel at the organ, said to have been painted for the Duke of Chandos, was in the possession of the late Mr. Ellerton. Lastly, a little picture, signed 'F. Kyte, 1742,' which belonged formerly to Mr. Keith Milnes, who gave it to Mr. Rolfe, from whose heirs it passed into the possession of the writer, was the original of Houbraken's engraving, and probably also of that by Schmidt, which is very rare. It is reproduced by Hawkins, who pronounces it to be 'the only good one, but that the features are too prominent.'

The Vauxhall statue was copied by Bartolozzi for Dr. Arnold's edition of Handel's works, for which Heath engraved an apotheosis for which the portrait was taken from another picture (said to be) by Hudson in Dr. Arnold's possession. The bust was copied by Chambars for Mainwaring's 'Life of Handel;' and the monument, by Delattre, for Burney's 'Commemoration.' Denner's picture was engraved by E. Harding for the 'Anecdotes of G. F. Handel and J. C. Smith.' Hudson's portrait at Gopsall was copied in mezzotint, and very badly, for Dr. Arnold's edition, and again engraved by Thompson, and others; the picture belonging to the Royal Society of Musicians was copied in mezzotint by J. Faber in 1748, and again in 1749, the first being now very rare. This was copied by Miller (of Dublin) and Hardy, and in line by W. Bromley, Sichling, and a host of minor artists. An engraved portrait published by Breitkopf and Härtel is also scarce. The picture by G. A. Wolffgang was engraved by J. G. Wolffgang at Berlin, the name being spelled (in the first state) *HENDEL*. A good profile,



not improbably from Mr. Morrison's bust, was attached to the word-books of the Commemoration of 1784, of which the accompanying cut is a faithful copy, slightly reduced. A curious but, probably, untrustworthy lithograph was pub-

[1] This disposes effectually of the claim of the harpsichord, now in the South Kensington Museum, to be considered as Handel's harpsichord, unless he had more than one.

lished at Vienna by Künike, representing Handel without a wig. There is an unfinished plate, supposed to be unique, which represents him holding a scroll of music, and has a likeness to the portrait by Denner; and another, almost unique, 'Etch'd by D. C. Read from a Picture by Hogarth in his possession,' which is contemptible as a portrait and as a work of art.

Beside these, a picture said to be by Hogarth and to represent Handel, has been copied in mezzotint by C. Turner, which has no claim to consideration on either of those grounds.

The best are the two prints by Faber and Houbraken.

The following is a list of his works[1]:—

2 Italian Oratorios; 'Il Trionfo del Tempo e del disinganno' (1707-8), and 'La Resurrezione' (1708).
1 German 'Passion' (1717-18).
19 English Oratorios; 'Esther'* (1720), 'Deborah'* (1733), 'Athalia'* (1733), 'Saul'* (1738), 'Israel'* (1738), 'Messiah'* (1741), 'Samson'* (1741), 'Joseph'* (1743), 'Hercules'* (1744), 'Belshazzar'* (1744), 'Occasional'* (1746), 'Judas Maccabæus'* (1746), 'Alexander Balus'* (1747), 'Joshua'* (1747), 'Solomon'* (1748), 'Susanna'* (1748), 'Theodora'* (1749), 'Jephtha'* (1751), 'Triumph of Time and Truth' (1757).
5 Te Deums; 'Utrecht'* (1713), 2 'Chandos'* (1718-20), Queen Caroline's* (?1737), 'Dettingen'* (1743).
6 Psalms; 'Dixit Dominus'* et 'Gloria' (1707), 'Laudate'* et 'Gloria' (1707), 'Laudate' et Gloria' (1707-9), 'Nisi Dominus' (1707-9), Utrecht 'Jubilate' (1713), Arrangement of Utrecht 'Jubilate' (?1727).
20 Anthems; 12 'Chandos'(* 10) (1718-20), 4 'Coronation'* (1727), 1 'Wedding' (performed 1736), 1 'Funeral'* (1737), 1 'Dettingen' (1743), 1 'Foundling Hospital' (1749).
Arrangements of 4 of the 'Chandos' Anthems for the Chapel Royal (?1727).
Some Recits. in a Wedding Anthem (pasticcio) for the Marriage of the Princess Anne, taken from Athalia, and from the seventh Chandos Anthem (1734).
1 Motet; 'Silete, venti'* (1707-9).
Miscellaneous sacred; a 'Gloria'* (1707-9), 'Kyrie' (1707-9), 'Magnificat' (?1707-9); 3 Hymns, 'The Invitation,' 'Desiring to love,' and on 'The Resurrection' (1742).
3 German Operas; 'Almira' (1704), 'Nero' (performed 1705), 'Florindo und Daphne' (1708).
39 Italian Operas; 'Roderigo'* (1706), 'Agrippina'* 1707), 'Silla' (1707-8), 'Rinaldo' (1711), 'Pastor Fido' (1712), 'Teseo' (1712), 'Amadigi' ('Oriana' at Hamburg) (?1715), 'Radamisto'* ('Zenobia' at Hamburg) (?1720), 'Muzio Scævola'* (1721), 'Floridante'* (?1721), 'Ottone'* (1722), 'Flavio'* (1723), 'Giulio Cesare'* (1723), 'Tamerlano'* (1724), 'Rodelinda'* (1725), 'Scipione'* (1726), 'Alessandro'* (or 'Roxana') (1726), 'Admeto' (?1727), 'Riccardo 1°.'* (1727), 'Siroe'* (1728), 'Tolomeo'* (1728), 'Lotario'* ('Judith' at Hamburg) (1729), 'Partenope'* (1730), 'Poro'* ('Cleofida' at Hamburg) (1731), 'Ezio'* (?1731), 'Sosarme'* (1732), 'Orlando'* (1732), 'Arianna'* (1733), 'Ariodante'* (1734), 'Alcina'* (1735), 'Atalanta'* (1736), 'Giustino'* (1736), 'Arminio'* (1736), 'Berenice'* (1737), 'Faramondo'* (1737), 'Serse'* (1738), Airs in 'Jupiter in Argos' (pasticcio) (1739), 'Imeneo'* (1738–40), 'Deidamia'* (1740).
Fragments of 'Flavio Olibrio,' an opera which Handel abandoned after the beginning. 'Lucio Vero' was a mere pasticcio (1747) containing not one note of new music.
Fragments of 'Titus' (?1731); Recits. to 'Semiramide,' 'Arbace,' and 'Caio Fabrizio' (pasticci, 1733-4); 5 pieces and an Overture to 'Orestes' (pasticcio, 1734); Overture to 'Alessandro Severo' (pasticcio, 1738); and fragments of an Opera without name or date.
1 English Opera, 'Alcestes' (1749) called 'Alcides' by Dr. Arnold, partly used in 'The Choice of Hercules.'
2 Italian Serenatas; 'Aci, Galatea, e Polifemo'* (1708), 13 Airs and Choruses for 'Parnasso in Festa' (performed 1734),
2 English Serenatas; 'Acis and Galatea'* (1721), 'Semele'* (1743).
1 English Interlude, 'The Choice of Hercules'* (1750).
1 Italian Intermezzo, 'Terpsichore' (performed, 1734).
4 Odes; Queen Anne's 'Birthday Ode'* (1712), 'Alexander's Feast'* (1736), 'Dryden's Ode,' on 'St. Cecilia's Day'* (1739), 'L'Allegro, il Penseroso, ed il Moderato'* (1740).
2 Chamber Trios; 'Se tu non lasci amore,' 'Quel fior che all' alba ride' (1708).
24 Chamber Duets; 13 called 'Hanover Duets' (1711); 2, 'Quel fior,' 'No, di voi' (1741); 3, 'Beato in ver,' 'No, di voi,' 'Fronda leggiera' (1742); 1, 'Qual saria' (1745); 5, 'Giunei Tartarei.' 'Caro autor' (1), 'Caro autor' (2), 'Ah, nella sorte,' 'Spero indarno' (n. d.).
1 Italian Duet, 'L'amore innocente,' unpublished and lost (performed March 28, 1738).
94 Cantatas; 1, 'Passion,' German (1704); 12, called 'Hanover' (1711); 79 written in Italy, unpublished (1706-12); 2, 'Cecilia, volgi,' 'Sei del cielo' (1736).
7 French Songs (1707-9).
19 English Songs (v. d.), found separate or in various Song-books (1715-1756).
1 English Air, unpublished, 'For ever let his sacred raptures' (n. d.).
16 Italian Airs and Canzonets, unpublished (n. d.).

INSTRUMENTAL.

6 Sonatas (Trios), lost, (1694).
12 Sonatas (Solos). Op. 1 (published 1732).
6 Sonatas (Trios). Op. 2 (published 1732).
6 Concertos (Hoboy). Op. 3 (published 1734).
1st Set. 6 Organ Concertos* (7 parts). Op. 4 (published 1734).
7 Sonatas (Trios). Op. 5 (published 1735).
12 Grand Concertos.* Op. 6 (1739. Published 1739).
2nd Set. 6 Organ Concertos* (2 with 7 Instrumental parts) (published 1741). The Instrumental parts to these (published 1760).
3rd Set. 6 Organ Concertos* (7 Instrumental parts). Op. 7 (1740-51. Published 1761).
3 Organ Concertos (7 Instrumental parts) (published 1797) (Arnold).
Concertante in 9 parts (1736), 'Water Musick' in 7 parts (1715).
Tunes in the 'Alchymist' (1732), 'Forest Music' (1741-2), 'Fireworks Music'* (1749), Hornpipe (1740), Sonata for 2 Violins (1736). Sonata in 5 parts (1736); Sonata for Violin, Sonata for Hoboy, Violin, and Viola, and an Overture (n. d.).

MUSIC FOR HARPSICHORD.

4 Pieces, in Holland (?1710).
1st Set. Suites de Pièces (published 1720).
4 Minuets and a March (published 1720).
2nd Set. Suites de Pièces (published 1733).
6 Pieces (published 1798), 4 Pieces (published 1859 by the German Handel Society), Six Fugues for Organ or Harpsichord* (1720 Published 1735).

[J. M.]

[1] Where the date of composition is not even approximately known, that of publication has been given. An asterisk is added to the names of the works the autographs of which are preserved in Buckingham Palace. Some of the volumes in that collection contain Anthems, Duets, Sketches, Fragments, Sonatas, &c., impossible to designate with an asterisk in the above short list. The writer desires to express his obligation to M. Schœlcher for the first draft of this useful catalogue.

HANDEL, COMMEMORATION OF. Early in 1783 three musical amateurs, Viscount Fitzwilliam, Sir Watkin Williams Wynn, and Joah Bates, conceived the idea of celebrating the centenary of the birth of Handel (1684–5) by performing some of his works on a scale then unprecedented in England. The scheme being supported by the leading musical professors and the Directors of the Concert of Ancient Music (who undertook the arrangement of the performances), and warmly entered into by the King, it was determined to carry it into effect by giving two performances in Westminster Abbey (where Handel was buried), and one at the Pantheon. The first performance was given in the Abbey on Wednesday morning, May 26, 1784; it consisted of 'The Dettingen Te Deum,' one of the Coronation Anthems, one of the Chandos Anthems, part of the Funeral Anthem, and a few other fragments. The second was on Thursday evening, May 27, at the Pantheon, and comprised various songs and choruses, sacred and secular, four concertos and an overture. The third was at the Abbey on Saturday morning, May 29, when 'Messiah' was given. These performances were so attractive as to lead to a repetition of the first day's music, with some little variations, at the Abbey, on Thursday morning, June 3, and of 'Messiah,' at the same place, on Saturday morning, June 5. The orchestra (erected at the west end of the nave, and surmounted by an organ built for the occasion by Green) contained 525 performers, viz. 59 sopranos, 48 altos, 83 tenors, and 84 basses; 48 first and 47 second violins, 26 violas, 21 violoncellos, 15 double basses, 6 flutes, 26 oboes, 26 bassoons, 1 double bassoon, 12 trumpets, 12 horns, 6 trombones, 4 drums, and the conductor (at the organ), Joah Bates. The principal vocalists, who are included in the above enumeration, were Madame Mara, Miss Harwood, Miss Cantelo, Miss Abrams, Miss Theodosia Abrams, and Signor Bartolini; Rev. Mr. Clerk, Dyne, and Knyvett, altos; Harrison,

Norris, and Corfe, tenors; Bellamy, Champness, Reinhold, Matthews, and Tasca, basses. The orchestra at the Pantheon consisted of 200 performers selected from those at the Abbey, and also included Signor Pacchierotti among the principal sopranos. The total receipts were £12,736 12*s.* 10*d.*, and the total expenses £5,450 6*s.* 4*d.*, leaving a surplus of £7,286 6*s.* 6*d.*, which, after retaining £286 6*s.* 6*d.* to meet subsequent demands, was divided between the Society of Musicians (£6,000), and the Westminster Hospital (£1,000). A mural tablet recording the event was placed in the Abbey above Handel's monument. In 1785 Dr. Burney published a quarto volume containing an Account of the Commemoration, with a Sketch of the Life of Handel, and plates, one of which represents his monument. In this the inscription is altered to support the assertion in the Life (made upon the alleged authority of Dr. Warren, who is asserted to have attended Handel in his last illness), that Handel died on Good Friday, April 13, and not on Saturday, April 14, 1759. Assuming Burney to have believed the unsupported statement of Dr. Warren, made 25 years after the event, in preference to the unanimous contemporary testimony to the contrary, still he could not but have been conscious that in putting forth that engraving of the monument he was circulating a misrepresentation. The matter is important, as Burney's date has been generally accepted, but it is too lengthy to be further entered upon here. The evidence proving Saturday, April 14, to be the true date may be seen stated in the Introduction to the Word Book of the Handel Festival, 1862, and Notes and Queries, 3rd Series, iii. 421.

The Commemoration of 1784 was followed by similar meetings at the Abbey, with more performers, in 1785, 86, 87, and 91. In the latter year the performers are said to have numbered 1068, but that number was probably made up by inserting the names of persons who performed alternately with others, so that the numbers engaged in any one performance did not much exceed those on the former occasions. [W. H. H.]

HANDEL FESTIVAL. In 1856 Mr. R. K. Bowley [see that name] conceived the idea of commemorating the genius of Handel on the centenary (in 1859) of his death by performing some of his works on a scale of unprecedented magnitude. On Sept. 1, 1856, he communicated his idea to the Committee of the Sacred Harmonic Society, by whom it was favourably received. No building in London being large enough to contain the necessary orchestra, the attention of the Society was directed towards the Central Transept of the Crystal Palace (of which they had already had experience in the performance of the music at the opening of the Palace, May 10, 1854) as the most likely place to answer the desired end. The Directors of the Crystal Palace Company entered warmly into the project, and it was determined to hold a preliminary festival in 1857. A large orchestra was accordingly erected, with a grand organ, built by Gray and Davison expressly for the occasion. With the chorus of the Society as a nucleus, a choir of upwards of 1200 picked singers was formed in London, which was supplemented by others from the principal towns in the United Kingdom until the whole numbered 2000. The band, similarly constituted, numbered 396. The meeting, under the title of 'The Great Handel Festival,' was held on Monday, Wednesday, and Friday, 15th, 17th, and 19th June, 1857, with a public rehearsal on the preceding Saturday. The sole direction of the musical arrangements was committed to the Society, the Company taking charge of the other arrangements. The oratorios of 'Messiah,' 'Judas Maccabeus,' and 'Israel in Egypt,' were performed, the principal singers including Clara Novello, Miss Dolby, Mr. Sims Reeves and Herr Formes, and the conductor being Mr. (now Sir Michael) Costa, as conductor of the Society.

This festival having established the fact that the Central Transept of the Palace might be made a fitting locality for the Commemoration in 1859, it took place under the same management, on the 20th, 22nd, and 24th June, 'Messiah' and 'Israel in Egypt' again occupying the first and third days, the second being devoted to 'The Dettingen Te Deum' and a selection from various works. The band was augmented to 460, and the chorus to upwards of 2,700 performers; Mr. Costa was conductor, and the principal singers included Clara Novello, Sims Reeves, and Signor Belletti. The orchestra was improved by inclosing it with wooden screens, and covering it in with an enormous awning of oiled and hardened canvas. The three performances and the public rehearsal were remarkably successful, and attracted 81,319 visitors.

This success led to the determination that similar festivals should be held periodically under the name of the Triennial Handel Festival. Six have been held, viz. in 1862, 1865, 1868, 1871, 1874, and 1877. The first and third days have invariably been occupied by 'Messiah' and 'Israel,' the intermediate days being devoted to varied selections, including 'The Dettingen Te Deum' in 1871; the Coronation Anthems, 'Zadok the Priest' (1865), and 'The king shall rejoice' (1877); and the First, Fourth, and Second Organ Concertos respectively in 1871, 1874, and 1877. The singers who appeared at these festivals were the most eminent then before the public. The Sacred Harmonic Society has been solely responsible for the performances, which have been all conducted by Sir M. Costa as the conductor of the Society. The band was augmented in 1865 to 495 performers, and the chorus in 1874 to nearly 3,200. The sonority of the orchestra was increased by the erection in 1862 of a boarded roof covering in the whole space occupied by the performers, and extending 24 feet beyond the front. [W. H. H.]

HÄNDEL-GESELLSCHAFT. A society for the publication of a critical and uniform edition of the whole of Handel's works in full score, with pianoforte arrangement and German trans-

lation of the text. The Prospectus is dated 15 Aug. 1856, and has 35 names appended to it, including those of Chrysander, Dehn, Franz, Gervinus, Hauptmann, Hiller, Jahn, Liszt, Meyerbeer, Moscheles, Neukomm, Rietz. A second Prospectus announcing the first year's issue is dated Leipzig, 1 June 1859, and signed by the *Directorium*, viz. Rietz, Hauptmann, Chrysander, Gervinus, Breitkopf & Härtel. For the editing—which is of the most thorough character, and based in every possible case on the autograph MSS.—Dr. Chrysander is understood to be responsible; and the execution is all that might be expected from the well-known efficience and taste of the firm of Breitkopf & Härtel, by whom the volumes are issued. The annual subscription is 10 thalers, or 30*s*.

The following works have been published, and it is intended to complete the whole by 1885, the second centenary of Handel's birth. (Those marked with a * are published for the first time.)

1. 1858. 1. Susannah. 2. Harpsichord works, 3 Suites de Pièces etc. 3. Acis.
2. 1859. 4. Hercules. 5. Athaliah. 6. Allegro, Penseroso, and Moderato.
3. 1860. 7. Semele. 8. Theodora. 9. *Passion (St. John).
4. 1861. 10. Samson. 11. Funeral Anthem. 12. Alexander's Feast.
5. 1862. 13. Saul. 14. Coronation Anthems. 15. *Passion (Brockes).
6. 1863. 16. Israel. 17. Joshua. 18. Choice of Hercules.
7. 1864. 19. Belshazzar. 20. Time and Truth. 21. Oboe Concertos, Concertante, etc.
8. 1865. 22. Judas. 23. Ode for S. Cecilia's Day. 24. *Il Triomfo del Tempo. 25. Dettingen Te Deum.
9. 1866. 26. Solomon. 27. Alcina. 28. 12 Organ Concertos.
10. 1867. 29. Deborah. 30. 12 Grand Concertos. 31. Utrecht Te Deum and Jubilate.
11. 1868. 32. Chamber Duets. 33. Alexander Balus. 34. Chandos Anthems.
12. 1869. 35. Chandos Anthems. 36. 2 Wedding Anthems, Dettingen do., etc.
13. 1870. 37. Chandos Te Deum, and 2 short do. 38. *Latin Psalms and Motets. 55. *Almira. 56. *Rodrigo. Appendix to Time and Truth, and to Deborah.
14. 1871. 57. Agrippina. 58. *Rinaldo. 60. Teseo. 62. *Amadigi. 64. *Muzio Scevola.
15. 1872. 61. *Silla. 63. *Radamisto. 67. *Flavio. 68. Giulio Cesare.
16. 1873. 65. *Floridante. 70. *Rodelinda. 59. *Pastor Fido. 69. *Tamerlano.
17. 1874. 71. *Scipione. 72. *Alessandro. 73. *Admeto. 74. *Riccardo.
18. 1875. 39. *Resurrezione. 54. *Parnasso in festa. 75. *Siroe. 76. *Tolomeo.

Many things, even in the well-known works, have been here published, and indeed revealed, for the first time—such as the trombone parts in Israel in Egypt and Saul, the organ part in Saul, the rescoring, in D, for Samson, of the Dead March in Saul, the final chorus in Belshazzar, etc. etc. [G.]

HANDEL SOCIETY, THE. A society formed in 1843 'for the production of a superior and standard edition of the works of Handel.' It was suggested by Mr. Macfarren, senior, who however died on the 24th April, immediately after the first meeting convened by him. The Prospectus was signed by George A. Macfarren as Secretary, on behalf of the Council, and was issued from his residence 73 Berners Street, June 16, 1843. The Council for the first year consisted of R. Addison, *Treasurer*; W. Sterndale Bennett; Sir H. R. Bishop; Dr. Crotch; J. W. Davison; E. J. Hopkins; G. A. Macfarren, *Secretary*; I. Moscheles; T. M. Mudie; E. F. Rimbault; Sir George Smart, and Henry Smart. The annual subscription was a guinea, and the Society commenced operations with 1000 members. The publications—in large folio, full score, each with P. F. arrangement and editor's preface—were issued by Cramer, Addison, and Beale, as follows:—

1843-4. 4 Coronation Anthems, edited by Dr. Crotch; and L'Allegro, Il Pensieroso, ed Il Moderato, by I. Moscheles.
1844-5. Esther, by Charles Lucas; and Ode for S. Cecilia's Day, by T. M. Mudie.
1845-6. Israel in Egypt, by Mendelssohn.
1846-7. Acis and Galatea, by W. Sterndale Bennett; and Dettingen Te Deum, by Sir G. Smart.
1847-8. Belshazzar, Part 1, by G. A. Macfarren.
1848-9. Do. Part 2, by Do.
1850. Messiah, by Dr. Rimbault.
1851. 13 Chamber Duets and 2 Trios, by Henry Smart.
1852. Samson, by Dr. Rimbault.
1853. Judas Maccabæus, by G. A. Macfarren.
1854. Saul, by Dr. Rimbault.
1855. Jephthah, by G. A. Macfarren.

The Society was dissolved in Jan. 1848, owing to a lack of subscribers; but the publication of the works was continued by Cramer & Co. till 1858, when the last volume (for 1855) was issued. [G.]

HANDEL AND HAYDN SOCIETY, THE, Boston, Massachusetts, is the largest, and, with one [1] exception, the oldest living musical organisation in the United States. It dates from March 30, 1815, when sixteen gentlemen met in answer to an invitation dated six days before, signed by Gottlieb Graupner, Thomas Smith Webb, and Asa Peabody, to consider 'the expediency of forming a society for cultivating and improving a correct taste in the performance of sacred music, and also to introduce into more general practice the works of Handel, Haydn, and other eminent composers.' At a second meeting a fortnight later, a set of rules was adopted, and Matthew S. Parker was elected Secretary. The first board of government was completed at the third meeting, April 20, 1815, by the election of Thomas Smith Webb as president, Amasa Winchester vice-president, and Nathaniel Tucker treasurer, and nine others as trustees.

The state of music in Boston was at this time very low. The 'Massachusetts Musical Society,' formed in 1807, was extinct. The Philoharmonic Society—for orchestral music only—was still in existence; but of professional musicians there were probably not a score in the town. The society's first musical utterances were from the 'Lock Hospital' and other collections of hymn tunes then in general use in New England. By degrees, and as its numbers grew, music of a higher order was rehearsed. Early in September, 1815, the project of a 'public exhibition' assumed importance. And on the night of the following Christmas, at the Stone Chapel, in the presence of a thousand auditors, the society gave to the public the first taste of its quality. The chorus numbered about a hundred, of which perhaps ten were ladies; an orchestra of less than a dozen and an organ furnished the accompaniments; the programme was long and varied, and included selections from 'The Creation' and 'The Messiah,' and other works by Handel. An enthusiastic journalist declared that there was

[1] *The Stoughton Musical Society*, formed Nov. 7, 1786. Stoughton is an inland town about twenty miles from Boston. The Society's artistic importance has been much less than that of the subject of this article.

'nothing to compare with it,' and that the society was 'now the wonder of the nation.' The concert was repeated on the 18th January following.

The State legislature having granted, Feb. 9, 1816, a special charter, wherein the purpose of the society 'to extend the knowledge and improve the style of church musick' was recognised, a new code of rules was framed, and other means adopted to strengthen the efficiency of the organisation. The records of the first decade furnish abundant evidence of the poverty of the musical resources of Boston. With the hope of securing better organists than were available at home, liberal offers were made to musicians in New York and Philadelphia. On one occasion there was an undisguised fear that a certain concert must be postponed 'in consequence of the want of an organist.' In the early concerts the solos were sung by members of the choir. The first engagement of a professional vocalist was that of Mr. Thomas Phillips, in April, 1818, to whom was paid the extraordinary sum of 400 dollars for two concerts. The following list presents the names of eminent artists who have appeared at the society's concerts: English—Mmes. Anna Bishop, Patey, Parepa-Rosa, Catherine Hayes, and Edith Wynne; Messrs. Braham, Cummings, Hatton, Incledon, Patey, Henry Phillips, and Santley; Continental—Mmes. Alboni, Caradori-Allan, Grisi, Nilsson, Rudersdorf, Sontag, and Tietjens (whose last appearance in America was at a concert by the society); Messrs. Formes, Stigelli, Mario, etc.; American—Mmes. Clara Louise Kellogg, Antoinette Sterling, etc.; Messrs. Charles R. Adams, Thomas Ball (the eminent sculptor), Myron W. Whitney—and many others.

It was not until the 17th concert, Dec. 25, 1818, that a complete oratorio was performed. This was 'The Messiah.' Liberal selections from the work had however been given at the previous concerts. The following list of works, with the year of first performance, contains the most important choral compositions produced in the course of the 63 seasons which have passed (1815–1878), comprising 610 concerts. Of the compositions named few had been heard in Boston, or even in America, before their performance by the society.

Handel's Messiah (1818), Dettingen Te Deum (1819), Samson (1845), Judas (1847), Solomon (1855), Israel (1859), St. Cecilia (1863), Jephthah (1867), Joshua (1876); Haydn's Creation (1819), Mass in B♭ (1829), Seasons (1875); Bach's Passion (1874), Christmas Oratorio, Parts 1 and 2 (1877); Mozart's Mass in C (1829), Requiem (1857); Beethoven's Mount of Olives (1833), Ninth Symphony (1853); Spohr's Last Judgment (1842); Mendelssohn's St. Paul (1843), Elijah (1848), Lobgesang (1858), Psalm xlii. (1866), do. xcv. (1868), Hear my Prayer (1874), Christus (1874); Rossini's Stabat (1843), Moses in Egypt (1845); Bennett's Woman of Samaria (1871); Costa's Eli (1857), Naaman (1869); Verdi's Requiem (1878); besides works by Marcello, Neukomm, Romberg, Hiller, Donizetti, St. Saëns, Buhler, and Nicolai; by Dudley Buck, Paine, and Parker, among American, and Horn and M. P. King amongst English composers—47 works in all. Of these the Messiah has been performed 68 times, the Creation 60, Neukomm's David 57, Moses in Egypt 45, Elijah 43, Samson 33, Lobgesang 12, St. Paul 10, the Ninth Symphony 6, Israel in Egypt 5, Mozart's Requiem 2, etc. etc.

Excluded from this enumeration are those occasions when selections only were sung; as well as numerous concerts at which the society formed only a part of the choir, or which were not given under its own direction; the most important of these have been ceremonies of public rejoicing or mourning, dedicatory exercises, musical festivals at New York, and the Peace Jubilees at Boston in 1869 and 72. The number of concerts given during a season has varied in accordance with the public demand: it has been as low as one and as high as twenty-three. Very rarely during the past twenty-five years has a concert been omitted at Easter-tide; and more rarely still has Christmas passed without a performance of 'The Messiah.' The support of the society is nearly all derived from the profits of its concerts. New members pay an initiation fee of five dollars, and it has sometimes been necessary to levy a special assessment to pay off outstanding debts. There is a permanent trust fund, the nucleus of which was formed from the earnings of the festival of 1865, and which, by subsequent earnings, interest, bequests and donations, now (1878) amounts to 12,000 dollars; the income is available at the discretion of the board of government.

Six festivals, modelled on those of Birmingham, have been held. The first occurred in 1857. The fiftieth anniversary was celebrated in May 1865, by a week's performances. Triennial festivals have since been regularly held, beginning in 1868. On each of these occasions, excepting the last (1877), a guarantee fund has been subscribed by the friends of the society.

In pursuance of its avowed purpose to improve the style of church-music, the society, in its earlier days, published several volumes of anthems and hymn-tunes, established lectures on musical topics, and formed singing classes. The publications quickly became standard, and large profits were realised from their sale. Oratorios were also published under its supervision. By these means, and by the generally high standard of its concerts, the society has largely contributed to the elevation of musical taste in Boston, and has prompted the formation of similar associations all over the Union.

The number of members, active and retired (the latter a voluntary condition, after twenty years' service), at present is about 300. The active choral force is 600 strong. The female choristers have never been members, technically, the system of annually inviting the aid of their voices having obtained *ab initio*. Mr. Chas. E. Horn was the first regularly chosen musical director (1847), the president having until then performed the duties of a conductor, in accordance with a provision in the by-laws. In 1850, Mr. Charles C. Perkins, being president, assumed the *bâton*. Since then, a conductor has been appointed by the board of government as follows: J. E. Goodson, 1851; G. J. Webb, 1852; Carl Bergmann, 1852; Carl Zerrahn, the present (1878) conductor, Aug 24, 1854. The following have been appointed organists: Samuel Stockwell; S. P. Taylor; S. A. Cooper; J. B. Taylor; Miss Sarah Hewitt; Charles Zeuner; A. U. Hayter; G. F. Hayter; F. F. Mueller; J. C. D. Parker. The position is now held by Mr. B. J. Lang, elected September 15, 1859.

Rehearsals are regularly held on Sunday nights during the season (October to April inclusive), and the majority of the concerts also occur on Sundays. The annual election of officers is held in May. The following gentlemen now constitute the board of government:—C. C. Perkins, president; G. H. Chickering, vice-president; G. W. Palmer, treasurer; A. P. Browne, secretary; J. H. Stickney, librarian, and eight others, directors. [F. H. J.]

HÁNDL, JACOB, also Händl and Hähnel, an old German master of the first class (1550–1591), whose name, after the punning fashion of those days, was latinised into GALLUS, under which head he is noticed in this work. Handel has done him the favour to transfer a very characteristic and evidently favourite passage which winds up both portions of his motet 'Ecce quomodo moritur justus,' to the same position in his 'Funeral Anthem' ('But their name'). [G.]

HANNIBALI. See ANNIBALI.

HANOVER SQUARE ROOMS. In 1773 a piece of ground on the east side of Hanover Square at the north-west corner of Hanover Street, formerly part of a field called the Mill Field, alias Kirkham Close, and described as 'containing in breadth from north to south in the front next the Square as well as in the rear 40 feet of assize, more or less, and in depth from west to east on the north side as well as on the south, 135 feet more or less,' was occupied by a house, garden, and office, then in the occupation of Lord Dillon. The freehold belonged to the Earl of Plymouth. On June 28, 1774, Lord Plymouth sold the freehold for £5000[1] to Viscount Wenman, who on the same day conveyed the whole to Giovanni Andrea [2]Gallini, John Christian Bach, and Charles Frederick Abel. Gallini owned one-half, and the others each one fourth. They erected on the site of the garden and office, and joining on to the house, rooms for the purposes of concerts, assemblies, etc., consisting of a principal room, 95 ft. by 35, on the level of the first floor; a small room on the north side, originally used as a tea-room; and one on the ground floor beneath the principal room. The ceiling of the principal room was arched, and decorated with paintings by Cipriani. The orchestra stood at the east end. The rooms were opened on Feb. 1, 1775, with one of Bach and Abel's Subscription Concerts, established by them in 1763: later in the month Subscription 'Festinos' were announced; on May 4, 'Mr. Gallini's Annual Ball,' and on May 22, the first 'Grand Subscription Masquerade.' On Nov. 12, 1776, Gallini purchased the shares of Bach and Abel, and became sole proprietor. Bach and Abel's concerts continued to be held there until 1782, when the withdrawal by Lord Abingdon of the pecuniary aid he had theretofore given, led to their discontinuance. Thereupon some professors of music established similar concerts under the name of 'The Professional Concert,' which were given in the room from 1783 to 1793. In 1786 Salomon, the violinist, piqued at being left out of the Professional Concert, established concerts here, at which in 1791 and 1792, and again in 1794 and 1795, Haydn directed the performance of his 12 'grand' symphonies. At the 8th concert in 1792, 'Master Hummel' played a concerto on the pianoforte, and in 1796 John Braham was introduced to the public as a tenor singer. In 1804 the Concert of Ancient Music was removed to these rooms, the Directors having taken a lease from Gallini at a rental of £1000 per annum, and they continued to be held here until 1848, the last year of their existence. The Directors made considerable alterations; the orchestra was removed to the west end, three boxes were erected across the east end for the royal family and their attendants, and the rooms were newly fitted up in a splendid manner. On the death of Gallini (Jan. 5, 1805), the freehold passed to his two nieces, who leased the rooms to Wallace and Martin, and Martin and Son successively. In December 1832 alterations were made in the great room by the enlargement of the windows so as to render it available for morning concerts; and many mirrors were introduced. The concerts of the Vocal Society were given in these rooms from its foundation in 1832 to its dissolution in 1837. A new Vocal Society gave concerts here in 1838, but its existence was of very brief duration. In 1833 the concerts of the Philharmonic Society were removed here from the Concert Room of the King's Theatre, and continued here until their departure to St. James's Hall in 1866. Both the Misses Gallini dying in 1845, the freehold was sold by auction to Robert Cocks, the music publisher, under whom the younger Martin held it by lease until December 1861. Extensive alterations and decorations were then made in the rooms, which were re-opened Jan. 8, 1862, by Mr. Henry Leslie's Choir; the concerts of the Royal Academy of Music were also removed there. The annual performance of Handel's 'Messiah' for the benefit of the Royal Society of Musicians was given there from 1785 to 1848, after which it was given first at Exeter Hall, and afterwards at St. James's Hall. In 1874 the premises were let on lease for the purpose of being converted into a club house. The last concert was given in the rooms on Saturday, Dec. 19, 1874, and the building, after undergoing an entire transformation, was opened early in 1876 as 'The Hanover Square Club.' It must not be omitted to be mentioned that the great room was remarkable for its excellent acoustic properties. [W. H. H.]

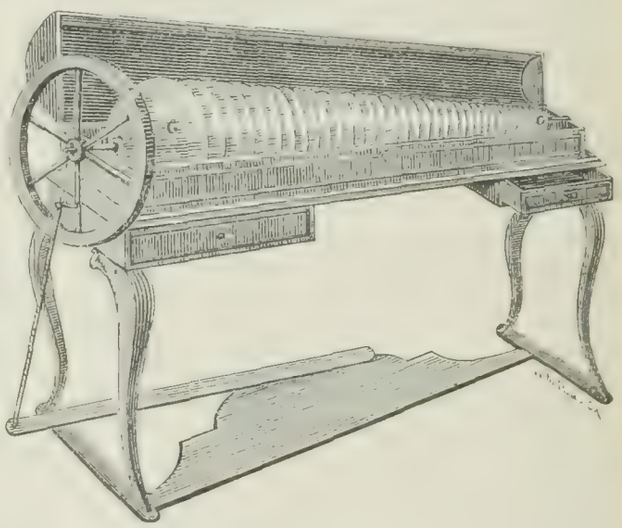
HANSLICK, EDUARD, musical critic and writer on æsthetics, born at Prague Sept. 11, 1825, son of a well-known bibliographer, studied law and philosophy in Prague and in Vienna, where he took the degree of Doctor. In 1856 he was appointed tutor of æsthetics and musical history

[1] Being at the rate of very nearly 1*l.* per square foot of ground.

[2] Gallini was a Swiss of Italian extraction, who had taught the children of George III to dance, and amassed a fortune, became manager of the Opera-house (1776), was knighted as Sir John Gallini, and married a daughter of the Earl of Abingdon.

at the university; in 61 professor extraordinary, and in 70 regular professor. His love of music had been fostered at home, and under Tomaschek he became an excellent pianist. In Vienna he had ample opportunities of becoming a critic of no ordinary merit, and his keen insight and cogent logic, and the elegance and versatility of his style, make his literary productions of lasting value. As a juror for the musical department of the Exhibitions of Paris (1867), Vienna (1873), and Paris (1878), he did everything in his power to further the interests of the musical instrument makers of Austria. In 1876 he was appointed a member of the Imperial Council, having some time before received the order of the Iron Crown. During the years 1859–63 he gave public lectures on the history of music in Vienna, and occasionally in Prague, Cologne, etc. He has been musical critic successively to the 'Wiener Zeitung,' 1848–49, the 'Presse,' 1855–64, and the 'Neue freie Presse.' Hanslick has published the following books:—'Vom musikalisch-Schönen' (Leipzig, 1854, 5th ed. 1876, also translated into French), a work which marks an epoch; 'Geschichte des Concertwesens in Wien' (Vienna, 1869); 'Aus dem[1] Concertsaal' (Vienna, 1870); 'Die moderne Oper' (Berlin, 1875, 2nd ed. 1876, sequel 1877); and has written the text for the 'Galerie deutscher Tondichter' (Munich, 1873), and the 'Galerie franz. und ital. Tondichter' (Berlin, 1874). In music Hanslick is a Conservative. His resistance to the Liszt-Wagner movement is well known. On the other hand he was an early supporter of Schumann and is a strong adherent of Brahms. [C. F. P.]

HARMONICA. The power of producing musical sounds from glass basons or drinking glasses by the application of the moistened finger, and of tuning them so as to obtain concords from two at once, was known as early as the middle of the 17th century, since it is alluded to in Harsdörfer's 'Mathematische und philosophische Erquickungen,' ii. 147 (Nuremberg, 1677). Gluck, the great composer, when in England, played 'at the Little Theatre in the Haymarket,' April 23, 1746—'a concerto on 26 drinking glasses tuned with spring water, accompanied with the whole band, being a new instrument of his own invention; upon which he performs whatever may be done on a violin or [2] harpsichord.' This or some other circumstance made the instrument fashionable, for 15 years later, in 1761, Goldsmith's fine ladies in the Vicar of Wakefield, who confined their conversation to the most fashionable topics, 'would talk of nothing but high life and high lived company . . . pictures, taste, Shakspeare, and the *musical glasses*.' That they occupied the attention of better persons than Lady Blarney and the Hon. Carolina Wilelmina Amelia Skeggs is evident from the testimony of Franklin. He came to London in 1757, and writing on July 13, 1762, to Padre Beccaria at Turin, he tells him of the attempts of Mr. Puckeridge and of Mr. Delaval, F.R.S. who fixed their glasses in order on a table, tuned them by putting in more or less water, and played them by passing the finger round the brims. Franklin's practical mind saw that this might be greatly improved, and he accordingly constructed an instrument in which the bells or basons of glass were ranged or strung on an iron spindle, the largest and deepest-toned ones on the left, and gradually mounting in pitch according to the usual musical scale. The lower edge of the basons dipped into a trough of water. The spindle was made to revolve by a treadle. It carried the basons round with it, and on applying a finger to their wet edges the sound was produced. The following cut is reduced from the engraving in Franklin's letter (Sparks's ed. vi. 245).



The essential difference between this instrument and the former ones was (1) that the pitch of the tone was produced by the size of the glasses, and not by their containing more or less water; and (2) that chords could be produced of as many notes as the fingers could reach at once. Franklin calls it the 'Armonica,' but it seems to have been generally known as 'Harmonica.' The first great player on the new instrument was Miss Marianne Davies, who had a European fame, and played music composed for her by Hasse. Another celebrated performer was Marianna Kirchgässner, a blind musician. She visited Vienna in 1791, and interested Mozart so much that he wrote an Adagio and Rondo in C for harmonica, flute, oboe, viola, and cello, which she played at her concert on June 19 (Köchel, No. 617). Sketches of his for another Quintet in the same key are also in existence. Kirchgässner was in London in 1794, and a new harmonica is said to have been built for her by Fröschel a German mechanician. In England the instrument appears to have been little if at all used during the present century. In Saxony and Thuringia however it was widely popular; at Dresden, Naumann played it, and wrote 6 sonatas for it. At Darmstadt a harmonica formed a part of the Court orchestra; the Princess Louise, afterwards Grand Duchess, was a proficient upon it, and C. F. Pohl, sen., the Princess's master,

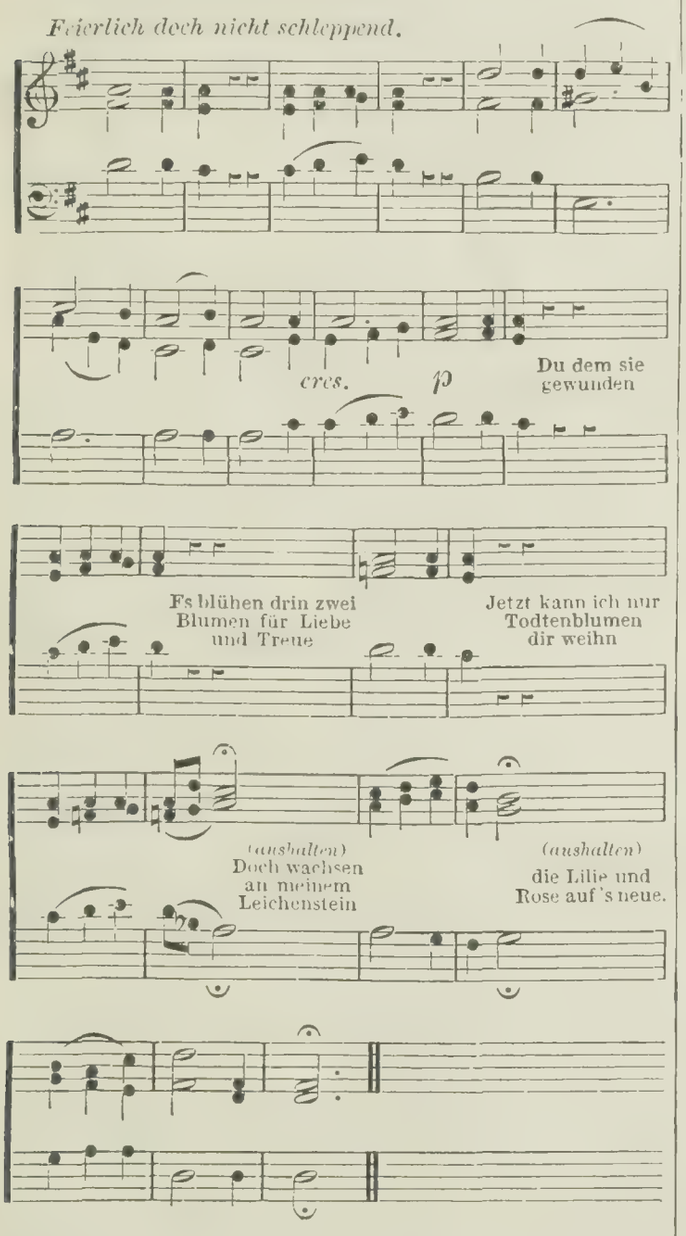
[1] Two exhaustive and accurate works indispensable to the student of musical history.

[2] See 'General Advertiser' of this date, and Walpole's letter to Mann, March 28.

was engaged exclusively for the instrument as late as 1818.

Attempts have been made to improve or modify the harmonica by substituting a violin bow for the hand, or by reducing the peculiarly penetrating and exciting tone which is said to be so prejudicial to the nerves of players—but without success. An account of these and of much more than can be included in this short statement will be found in C. F. Pohl's 'Zur Geschichte der Glasharmonica' (Vienna, 1862). One Method only exists for this instrument, that of J. C. Müller, Leipzig, 1788. A specimen of the harmonica, built by Emanuel Pohl of Kreibitz, Bohemia, is in the South Kensington Museum.

The following little piece for the Harmonica was composed by Beethoven for the 'Leonora Prohaska' of his friend Duncker in 1814 or 15. The autograph is preserved in the Library of the Gesellschaft der Musikfreunde at Vienna, and has not before been published.



The name Harmonica is now used for a toy-instrument of plates of glass hung on two tapes and struck with hammers. [G.]

HARMONICHORD. A keyed instrument invented in 1810 by Friedrich Kaufmann, the celebrated musical instrument maker of Dresden. In its form it resembled a small square piano; but the sound was obtained not by striking the wires with hammers, but by the friction against them of a revolving cylinder (as in the ordinary hurdy-gurdy), covered with leather, and rosined. This cylinder, which in the effect it produced somewhat resembled the bow of a violin, was set in motion by a pedal worked by the foot of the player. All gradations of tone, as well as the power of swelling or diminishing the sound upon a sustained note were produced by the pressure of the finger. For this instrument Weber composed in the year 1811 a very interesting adagio and rondo, with orchestral accompaniment, which is published by Peters, of Leipzig. Weber wrote concerning this composition—'It was an infernal piece of work to write for an instrument whose tone is so peculiar and strange that one has to call to one's aid the liveliest imagination to bring it suitably forward in combination with other instruments. It is a cousin of the harmonica, and has this peculiarity, that with every sustained note its octave is prominently heard.' On the printed title-page it is said to be 'for Harmonichord or *Harmonium*.' This, however, is an addition of the publisher; as not only are the two instruments totally distinct, but the physharmonica, the predecessor of the harmonium, was not invented till about fifteen years later. [E. P.]

HARMONICON, The, a monthly musical periodical edited by W. Ayrton, commenced January 1823, and continued until September 1833. It contained ably written memoirs of eminent musicians, some of the earlier being accompanied by engraved portraits, essays, reviews of new music, correspondence, criticisms of musical performances of all kinds, foreign musical news, information on all subjects interesting to musicians, and original and selected vocal and instrumental music. It was of quarto size, in 22 vols., and is the best musical periodical ever published in England. [W.H.H.]

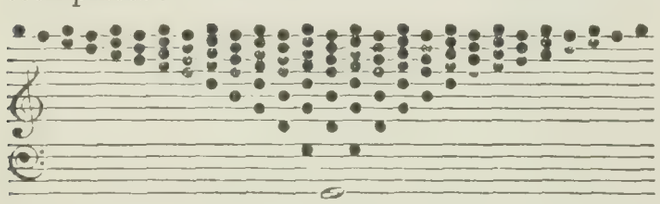
HARMONICS, tones of higher pitch which accompany every perfect musical sound in a regular series. As they ascend they diminish in intensity, and approximate in pitch. If the piano be opened and a note—say D in the bass—be struck smartly and kept down, on listening attentively a succession of faint sounds will be heard, apparently rising out of the principal sound and floating round it. These are the harmonics. They are really constituents of the main musical tone, and are produced by the concurrent vibration of the aliquot *parts* of the string. Hence Helmholtz proposes to call them 'partial tones' (*Partialtöne*). This term is no doubt more appropriate, inasmuch as above the tenth degree most of these notes form intervals dissonant from the prime note and also from each other, and thus become perceptibly *in*harmonic. On the best musical instruments, however, these high inharmonic tones are not reached, the vibratory impulse being exhausted on the prime note and the lower harmonics, which are consonant

both with the prime note and among themselves. At the same time the smaller the aliquot parts become in the ascending series, the less easily are they set in a state of separate vibration. Consequently these high dissonant harmonics are distinctly audible only on highly resonant metallic instruments, such as the cymbals, bell, and triangle, and for practical purposes the old term harmonic answers as well as the term 'partial.'

A few instruments, such as the tuning-fork and the wide stopped organ pipe, practically yield no harmonics. The human voice, the harmonium, and all orchestral instruments, are rich in them—the human voice probably the richest of all; but nature has so admirably compounded them that it is very difficult to analyse them scientifically. Rameau distinguished harmonics in the human voice as early as the beginning of the last century.

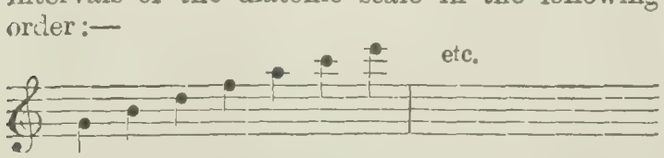
Harmonics naturally reinforce the fundamental sound, in which case their extent and distribution largely influence the intensity and the quality of the sound. They may, however, in many instances, be produced singly by mechanically checking the vibration of the fundamental note. In this relation they constitute an important practical department in most orchestral instruments.

Law of Harmonics. A sonorous body not only vibrates as a whole but in each of its several fractions or aliquot parts, $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{5}$, $\frac{1}{6}$, $\frac{1}{7}$, and so on at the same time; and each of these parts gives a separate note, the $\frac{1}{2}$ yielding the octave, the $\frac{1}{3}$ the fifth, the $\frac{1}{4}$ the double octave, the $\frac{1}{5}$ the third above the double octave, and so on. The following scheme or diagram, taken from Momigny, shows the harmonics of the open string G on the violoncello up to thirteen places:—



Here the bottom G is produced by the vibration of the whole string. The two Gs next above are produced by the vibration of the two halves. The three Ds next above by the vibration of the three thirds; and so on. Thus the diagram represents the whole of the notes produced by the vibrations of the whole string and its various sections up to its one-fourteenth part.

In this scheme the first F (counting upwards), the C a fifth above it, and the topmost notes E and F, are more or less faulty. In practically deducing the diatonic scale from this scheme, these intervals have to be corrected by the ear. By inspection of this scheme we discover the intervals of the diatonic scale in the following order:—



From this scale may obviously be deduced the chords of the third, fifth, seventh, and ninth. By combining and transposing these notes into one octave we get the following scale:—

which is the scale of C major ascending from dominant to dominant. As the same thing happens in other keys, we have thus proved the law that the intervals of each scale are generated by its dominant. The dominant, not the tonic, is therefore the true root of the whole scale.

Practical effect of Harmonics heard simultaneously with the fundamental note. The harmonics not only determine the diatonic intervals, but to some extent the *intensity* and, as has been lately proved by Helmholtz, the *quality* of musical tones. On applying the ear to the soundhole of a violin during a long crescendo on one note, the reinforcement of the tone by the gradual addition of the higher and more piercing harmonics is distinctly perceptible. The principle and the effect are precisely the same in a crescendo produced by the addition of the mixture stops on an organ. The loudest musical instruments, *cæteris paribus*, are those in which the highest harmonics predominate, e.g. the cymbals, triangle, bell, and gong.

The effect of harmonics on the quality of musical sounds is easily tested by carefully comparing the tones of an old and a new violin. In the former the strong vibrations of the fundamental note and the lower harmonics leave but little force to be expended on the higher and noisier harmonics: in the latter the fundamental note and lower harmonics are capable of absorbing less of the force, which is transmitted to the upper harmonics, and produces a harsh quality of sound. When the fundamental note and lowest harmonics predominate in the tone, the quality is soft and flute-like; when the combination is well balanced by the addition of the intermediate harmonics up to the sixth, the quality is rich and sonorous; when the highest harmonics, above the sixth and seventh, predominate, the quality is harsh and screaming. When the high dissonant harmonics are produced in a tolerably even and continuous stream of sound, the quality is said to be 'metallic.' If an instrument is ill-strung or out of order the harmonic scale is disturbed; and the harsh, uncertain, and irregular tones which it yields consist of harmonics out of their true place. Less varied comparisons may be obtained on the stops of an organ. Wide pipes, yielding a dull, heavy tone, have virtually no harmonics. In the tone of narrower open pipes the harmonics up to the sixth can be detected by the aid of Helmholtz's resonators. Pipes conically narrowed at the upper end, such as compose the stops called Gemshorn, Salicional, and Spitz-flute, yield strong intermediate harmonics, which render the tone bright, though perceptibly thin. The Rohr-flute is so constructed as greatly to reinforce the fifth harmonic ($2\frac{1}{2}$ octaves above the prime note). The nasal quality of sound, such as is yielded by the softer

reed-stops, by violins of a certain build, and by the clarinet, bassoon, etc., is produced by the predominance of the uneven harmonics ($\frac{1}{3}$, $\frac{1}{5}$, $\frac{1}{7}$, etc). On the harmonium these uneven harmonics are stronger than the even ones. The peculiar tinkling tones of the zither arise from the high uneven harmonics yielded by its comparatively thick metal strings.

If a singer produces a low note *crescendo* against a reflecting surface, the harmonics become distinctly audible. If the note is produced partly through the nose, the uneven harmonics perceptibly predominate. The number of upper harmonics in the human voice is very great: and they are, according to Helmholtz, distinct and powerful in their whole range.

Practical use of single Harmonic tones on stringed instruments. Harmonics may be singly produced (1) by varying the point of contact with the bow, or (2) by slightly pressing the string at the nodes, or divisions of its aliquot parts ($\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, etc.). (1) In the first case, advancing the bow from the usual place where the fundamental note is produced, towards the bridge, the whole scale of harmonics may be produced in succession, on an old and highly resonant instrument. The employment of this means produces the effect called 'sul ponticello.' [See PONTICELLO.] (2) The production of harmonics by the slight pressure of the finger on the open string is more useful. When produced by pressing slightly on the various nodes of the open strings they are called 'Natural harmonics.' In the following example the lower notes represent the fingering, the upper ones the effect:—

Scotch Air.

Natural harmonics are occasionally employed *pizzicato* on the violin and violoncello, and are an important resource in harp music. Accurate violinists are disinclined to use them, because the player has no control over their exact intonation, which is rigidly determined by that of the open string; and the tones of the open strings, which are tuned by perfect fifths, are in certain scales slightly dissonant. In the key of G, for instance, the harmonics of the first or E string are slightly dissonant, though they are perfect in the key of A.

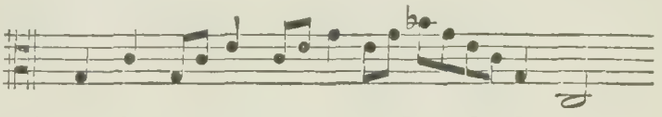
Artificial harmonics are produced by stopping the string with the first or second finger, and thus making an artificial 'nut,' and then slightly pressing the node with the fourth finger. By this means harmonics in perfect intonation can be produced in all scales. Example—

Carnaval de Venise.

Artificial Harmonics, 4th string.

For the entire theory of artificial harmonics in single and double scales see 'L'Art de Jouer du Violon de Paganini' by Guhr. They can however only be produced by using thin strings, and are little employed by the best writers. In modern music they are designated by an open note of this ◇ form. (See the Andante of Joachim's Concerto, etc.)

Practical use of single harmonic tones on wind instruments. As in the case of stringed instruments, the harmonics of wind instruments naturally reinforce the prime note, but are separable from it by artificial means. In wind instruments this is done by varying the intensity or the direction of the air current from the mouth, which sets in vibration the air-column in the tube, so as to throw the air-column into vibrating portions of different lengths, as in the case of the aliquot parts of a string. The falsetto voice consists of harmonic octaves of the natural voice. All the notes of the flute above the lowest octave are harmonic octaves, twelfths, and double octaves of the lower notes. Like the corresponding harmonics on the oboe and clarinet, these tones are produced by overblowing. Brass instruments are richest in the practical employment of harmonics. Any brass instrument, such as the hunting horn or military bugle, yielding one fundamental note, yields the familiar harmonic scale



Violinists are well aware that the longer the string in proportion to its thickness, the greater the number of upper harmonics it can be made to yield. Similarly, the longer the tube of a brass instrument, the higher does the series of its practicable harmonic tones ascend. The old French horn consists simply of a conical tube of great length, which readily yields the scale of harmonic intervals. They are produced by gently varying the degree and direction of the current of air. The dissonant notes ($\frac{1}{7}$, $\frac{1}{11}$, $\frac{1}{13}$, $\frac{1}{14}$) in the scale are to some extent corrected, and some of the missing tones are supplied by introducing the hand into the bell. Mechanical appliances have been contrived for the same purposes. On the trumpet the tube is extended for the same purposes by means of a slide. [See HORN, TRUMPET, etc.] [E.J.P.]

HARMONIC INSTITUTION. [See ARGYLL ROOMS.]

HARMONIC STOPS are organ stops, the upper pipes of which do not produce the sound that would be expected, having regard to their

length, but the *octave* to that sound. They have been known in Germany for nearly two hundred years. The 'violoncello, 8 feet pitch' on the Pedal organ at Weingarten, made in the first half of last century, is in reality 16 feet in length, of tin, and $3\frac{1}{2}$ inches in diameter.

Harmonic stops have in recent years come into great favour, in the first instance through the careful and successful experiments of the eminent French builder, M. Cavaillé-Coll, of Paris. Guided by the fact that performers upon wind instruments exercise a greater pressure of wind for the production of the higher notes than the lower, the above ingenious builders applied the same principle to some of their organ registers, with the most excellent result. In this manner they produced the stops—most of which have been naturalised in England—called 'Flute Harmonique, 8 pieds,' 'Flute Octaviante, 4 pieds,' 'Trompette Harmonique, 8 pieds,' etc. At first only a few experimental pipes were made to test the soundness of the theory, for the resistance presented to the finger by the highly compressed air was so excessive as to prevent their adoption in practice; but the invention of the Pneumatic lever removed this objection, and Harmonic Stops and the Pneumatic attachment were introduced together for the first time, in Cavaillé's fine organ in the abbey church of St. Denis, near Paris, finished in 1841. Very effective Harmonic Flutes, though naturally less powerful, are frequently voiced upon a wind of the ordinary strength when there is a copious supply of it. [E.J.H.]

HARMONIC UNION, THE. A society based on subscriptions, 'for the performance of sacred and secular music both of the Ancient and Modern Schools,' and particularly of living composers, with Solos, Chorus and Orchestra. The first proposal was issued in July, 1852, Mr. Benedict was chosen conductor, and Mr. Blagrove leader; the concerts took place at Exeter Hall, and the subscription was £3 3 per head. The first was held on Dec. 17, 1852, the programme being Motet No. 6, J. S. Bach, and the oratorio of Joseph by C. E. Horsley. Others followed at about a month's interval until Feb. 23, 1854, which appears to have been the date of the last. Many new works were brought forward, such as Horsley's Joseph; Macfarren's Lenora; Pierson's Jerusalem; F. Mori's Fridolin; Symphony (G minor) by C. E. Stephens—besides the Messiah, Acis and Galatea (with Mozart's accompaniments), Alexander's Feast, Ruins of Athens, Elijah, Walpurgisnight, Midsummer Night's Dream, etc. [G.]

HARMONIE, the French and German word for the wind instruments of the orchestra. *Musique d'harmonie* or *Harmonie musik* is music written for wind-band alone, such as Mendelssohn's overture in C, op. 24, Meyerbeer's Fackeltänze, etc. The origin of the term is not known. [G.]

HARMONIUM (French, also *Orgue expressif*). A well-known popular keyed instrument, the tones of which are produced by thin tongues of brass or steel, set in periodic motion by pressure of air, and called 'vibrators.' They are known also as 'free reeds'; reeds, because their principle is that of the shepherd's pipe; free, because they do not entirely close the openings in which they vibrate at any period of their movement, while those generally used in the organ, known as 'beating or striking reeds,' close the orifice at each pulsation. It is not however the vibration of the tongue itself that we hear as the tone: according to Helmholtz this is due to the escape of the air in puffs near its point, the rapidity of alternation of the puffs determining the pitch. The *timbre* of the note is conditioned in the first place by this opening, and then by the size and form of the channel above the tongue and its pallet hole, through which the air immediately passes. The Harmonium is the most modern of keyed instruments, if we include the nearly related AMERICAN ORGAN, in which the vibrator is set in motion by reverse power, that is by drawing in the air; for if we go back to the earliest attempts to make instruments of the kind we are still within the 19th century. The usefulness and convenience of the harmonium have gone far to establish it, almost as a rival, in a commercial sense, to the pianoforte. It has been too much the practice to regard the harmonium only as a handy substitute for the organ, and this has been fostered by interested persons to the detriment of its individuality and the loss of the perception that it has reason to exist from its own merits as a musical instrument. It is true that like the organ the tones of the harmonium may be sustained at one power so long as the keys are kept down, and variety of *timbre* is obtained by using the stops; but when the Expression stop is used, by which the air reservoir is cut off and the pressure made to depend entirely upon the management of the bellows, the harmonium gains the power of increase and decrease of tone under the control of the player, who by the treadles can graduate the condensation of the wind almost as a violin-player manages his tone by the bow. To use this power artistically the harmonium-player must have skill; and few take to this instrument with anything like the high technical aim with which the pianoforte and violin are studied. There is however no reason that there should not be a school of composers and players competent to realise and develop the individual character of the instrument.

The history of the harmonium is intimately connected with that of the different wind harmonicas which from the musical fruit and baby trumpets of Nuremberg, to accordions and concertinas, have during the past fifty years had such extensive popularity. Unlike as the whole tribe of reed organs have been to any notion of music that pertained to ancient Greece, it is not a little surprising that a large vocabulary of Greek names should have been adopted to describe them. The first name, and one still in use, that of Orgue expressif, was due to a French-

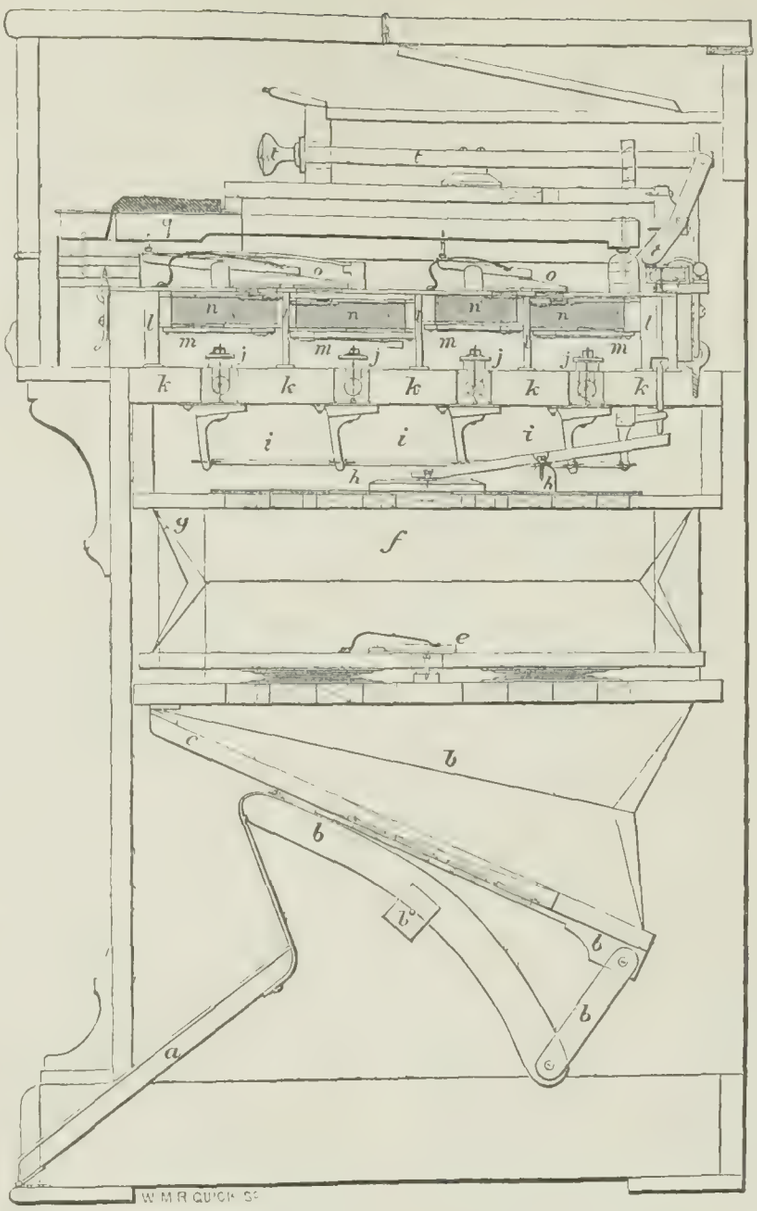
man, Grenié, who, according to Fétis (Fabrication des Instruments de Musique, Paris 1855), very early in this century imagined the construction of a keyboard instrument, which, by tongues of metal vibrating under variable pressures of atmosphere, should give *nuances*, or varying intensities of sound. His tongues were not 'beating' but 'free' reeds, having an alternative movement, the energy depending upon the density of the air-current affecting them. It was not a novel principle, for the Chinese *cheng* might have suggested the employment of it; but be this as it may, Fétis informs us that Grenié never assumed that he was the inventor of it. The experiments of Sebastian Erard with free reeds, of which Grétry thought so much, were already known. A few years later than these, about 1814 some say, and quite independently, Eschenbach of Koenigshoven in Bavaria invented a keyboard instrument with vibrators, which he named 'Organo-violine.' Then began the Greek era. In 1816 Schlimbach of Ohrdruff, improving upon Eschenbach, produced the Æoline. The next step was an apparatus for continuous wind, by Voit of Schweinfurt, who called his instrument Æolodicon. In 1818 Anton Häckel of Vienna constructed a diminutive æoline as an instrument to be used with a pianoforte, bringing it out as Physharmonica.[1] This bellows-harmonica Professor Payer took with him to Paris in 1823, and several imitations were made of it, one of which, the Aerophone of Christian Dietz, was described by him in the 6th volume of the Revue Musicale (Paris 1829). Returning to Germany, Reich of Fürth, near Nuremberg, produced at Munich in 1820 *timbre* registers imitating the clarinet and bassoon. The 16-foot or octave-deeper register Fétis attributes to Fourneaux père of Paris, 1836. The Melophone came out at the Paris Exhibition of 1834, and was probably made by Jacquet, whom the same authority quotes as the only maker of melophones in 1855. Elsewhere we read of an Æolodicon with bent tongues, and of a Terpodion with tongues of wood; of an Æolophone, an Adelphone, an Adiaphonon, an Harmonikon, and a Harmonine; of Melodiums, Æolians, and Panorgues; of the Poikilorgue of M. Cavaillé-Coll, etc. In England keyboard harmonicas with bellows were known by the name of Seraphine, which was not a harmonium, for it had no channels for the tongues. The oldest English patent for a seraphine is that of Myers and Storer, dated July 20, 1839.

It must be remembered that nearly all these instruments had but one complete set of vibrators to a keyboard. The Organino, a tentative instrument of Alexandre Debain (born 1809, died 1877), had two notes an octave apart on each key. To this remarkable mechanician was due the gathering up the work of all his predecessors and uniting four stops on one keyboard to produce the Harmonium. His first patent for this instrument, in Paris, is dated Aug. 9, 1840 (Notabilités de la Facture Instrumentale, Paris 1857). Inventor or improver, Debain had the great merit of opening the path to contrasts in colour of free-reed tone, by means of various sized channels to the vibrators, submitted in different registers, to one keyboard. It was however unfortunate that in the defence of his rights he was induced to secure to himself the sole privilege of using the name Harmonium in France, thus forcing other makers to use the name Organ, and thus to add another stone to the cairn of confusion in musical instrument nomenclature. Of late the name Reed-organ has been used to express both the harmonium and the American organ, and is perhaps the best way out of a difficulty. The next great invention after Debain —attributed by Fétis to the Alexandres, father and son—was the Expression, already mentioned, the creation of a new and æsthetically more valuable harmonium. Another major invention was that of Martin, who gave the harmonium, to use a technical term, 'quicker speech,' *i.e.* made the sound more quickly follow the descent of the key. The invention is known as 'percussion,' and is an adaptation of the pianoforte escapement, by which a little hammer strikes the tongue at the same moment that it receives the impact of the wind. Another invention of Martin's, termed 'prolongement,' enables the player to prolong certain notes after the fingers have quitted the keys. Martin governed this by knee pedals, but it is now usually effected by a stop, and knocked off at will by a little heel movement. The 'melody-attachment' of William Dawes, patented in London 1864, has the effect of making the melody-note, or air, when in the highest part, predominate, by a contrivance that shuts off all notes below the highest in certain registers of a combination. In the 'pedal-substitute' of Dawes and Ramsden this is reversed, and the lowest notes can be made to predominate over the other notes of a left hand chord. An important invention, and curious as bringing the pianoforte touch to a certain extent upon the harmonium keyboard, is the 'double touch,' invented by an English musician, Mr. Augustus L. Tamplin, before 1855, and now introduced systematically in the famous harmoniums of Mustel of Paris, and of Mr. Gilbert L. Bauer, an artistic London maker, and producing emphasised or strengthened tones by a greater depression of the key. Another important invention of the greatest delicacy is Mustel's 'pneumatic balance' (French *Double Expression*)—valves of delicate construction acting in the wind reservoir, and keeping the pressure of air in it practically equal, so that it cannot possibly be overblown.

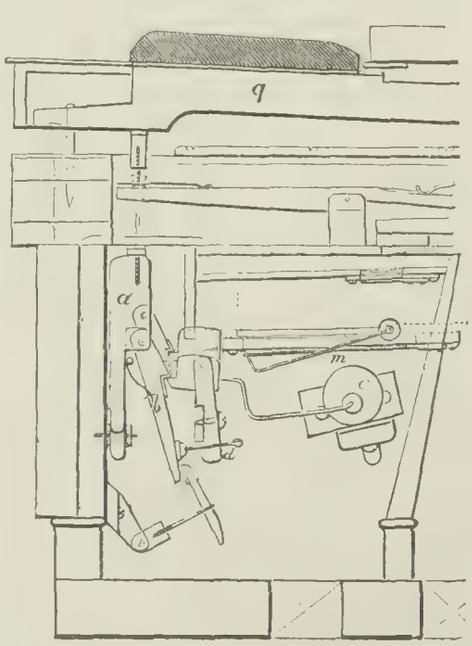
Proceeding now to the structure of the harmonium it is sufficient to notice externally the keyboard and treadles as prominent features. The latter (*a*), moved by the feet of the player, feed the bellows (*b*); the air is by them forced up the wind-trunk (*g*) into the wind-chest (*i*), and from thence, while the expression-stop is not

[1] This name is still retained for a free-reed stop in the organ, with tremolo and swell box of its own, by Walcker of Ludwigsburg and others.

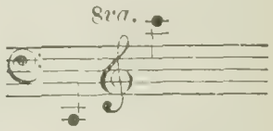
drawn, into the reservoir (*f*), in a continuous and equal stream, excess in which is obviated by a discharge pallet (*e*) acting as a safety valve. But when the expression-stop is drawn and the expression-hole (*h*) to the reservoir is consequently closed, the air acts directly upon the vibrators or tongues (*m*), from the feeders (*c*). The entire apparatus for the wind is covered by the bellows-board (*k*), containing the valves (*j*) that admit the wind to the different rows of vibrators or reed compartments, as the stops (*t*) may be drawn. Above the bellows-board is the 'pan' (*l*), sometimes erroneously called the soundboard, a board of graduated thickness in which are the channels (*n*) —separate chambers of air to each vibrator, determining, as said before, the different *timbres*. The proportions of the channels and size of the pallet-holes are found empirically. The air within the channels, set in vibration by the tongues, is highly compressed. Sometimes, to gain space and a different quality, the channels with their tongues are placed upright. A stop (*t*) being drawn and a key (*q*) depressed, wind is admitted by the action to the tongue or vibrator, and escapes by the pallet-hole (*o*)—at a comparatively even pressure if it comes from the reservoir, or at a varying pressure if, as already explained, the expression-stop is drawn and the wind comes from the feeders direct.



We give a cut of the percussion action already alluded to. Here *q* is the key, which on being depressed sends down a 'plunger' (*a*), which acts upon a little escapement action, with lever (*b*), hammer (*c*), and set-off (*d*); *m* is the reed, which by this arrangement is struck by the hammer and assisted to move at the moment the wind is admitted.



The harmonium has a keyboard of five octaves at 8-ft. pitch. The bass



stops range up to and include the *e* on the first line of the treble stave; and the treble stops range from the *f* upwards —29 and 32 notes respectively—a wider compass than any other wind instrument. In an ordinary harmonium the registers or rows of vibrators are four in number, divided, as just stated, into bass and treble, and again into front and back organs as they are technically called. The front organ has the foundation and fuller toned stops, the back organ the imitation and more reedy stops. Thus, adding the French names as they are frequently to be met with—

Front. No. 1. Diapason bass and Diapason treble—*Cor Anglais* and *Flûte*. 8-ft. pitch.

No. 2. Bourdon bass and Double Diapason treble—*Bourdon* and *Clarinette*. 16-ft. pitch.

Back. No. 3. Clarion bass and Principal treble—*Clarion* and *Fifre*. 4-ft. pitch.

No. 4. Bassoon bass and Oboe treble—*Basson* and *Hautbois*. 8-ft. pitch.

M. Mustel retains this arrangement of the foundation stops in all harmoniums; Mr. Bauer in large harmoniums has doubled them. In the large Mustel instruments other stops of great beauty are added, the indisputable introduction of their ingenious maker—

Harpe Eolienne. Bass. 2-ft. pitch. Two ranks of

vibrators, out of tune, the one a beat sharp, the other a beat flat, producing a tremulous effect.

Musette. Treble. 16-ft. pitch. Nasal quality.

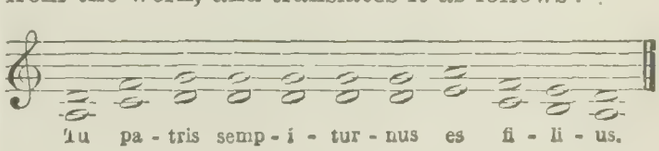
Voix Celeste. Treble. 16-ft. pitch. Two ranks with soft quality.

Baryton. Treble. 32-ft. pitch. Nasal quality like the *Musette*, but broader.

The 'full organ' (*grand jeu*) is a drawstop giving instantly the full power of the harmonium without the out-of-tune ranks. The 'percussion' has to do with the diapason only, and not with all four rows, as originally applied by Martin. Two mechanical stops—the *Tremolo*, which sets the wind in motion before it reaches the vibrators, and the *Sourdine*, which shuts off a portion of the wind that would reach them, may be regarded now as discarded in all harmoniums of good manufacture. The Swell (*recit*) is like the Venetian swell in the organ. It is usually placed over the back organ, and is controlled by the 'Pneumatic Fortes,' set in motion by knee pedals, which opens the louvres by extra pressure of wind acting upon pneumatic levers. The front organ in foreign harmoniums is usually subdued by a thin board the under surface of which is covered with swansdown or other soft material; this is replaced in England by a covering of brown sheepskin or basil, also lined with swansdown. The tongues are not made of ordinary sheet-rolled brass; but of a metal prepared expressly, and with some secrecy. The best is believed to be from hammered wire reduced by continued hammering to the thickness required. A broader tongue is found to give a bolder tone, but sacrifices quickness of speech; a narrower tongue is shriller. The tongues are bent in various ways, longitudinally and laterally, to gain sweetness, but the speech suffers. Tuning is effected by scraping near the shoulder to flatten the tongue, or near the point to sharpen it. The air pressure somewhat affects the tuning of the larger vibrators, but it is a merit in the harmonium that it alters little in comparison with the pianoforte or flue-work of an organ. Double touch is produced by causing the back organ to speak first, and is divided technically into the 'upper' and 'deep' touches. The harmonium has been combined in construction with the pianoforte by Debain and other makers. The *timbres* and nature of the two instruments are so dissimilar, not to say antagonistic, that no real benefit is to be gained by yoking them together. [A.J.H.]

HARMONY. The practice of combining sounds of different pitch, which is called Harmony, belongs exclusively to the music of the most civilised nations of modern times. It seems to be sufficiently proved that the ancient Greeks, though they knew the combinations which we call chords and categorised them, did not make use of them in musical performance. This reticence probably arose from the nature of their scales, which were well adapted for the development of the effective resources of melody, but were evidently inadequate for the purposes of harmony. In looking back over the history of music it becomes clear that a scale adapted for any kind of elaboration of harmony could only be arrived at by centuries of labour and thought. In the search after such a scale experiment has succeeded experiment, those which were successful serving as the basis for further experiments by fresh generations of musicians till the scale we now use was arrived at. The ecclesiastical scales, out of which our modern system was gradually developed, were the descendants of the Greek scales, and like them only adapted for melody, which in the dark ages was of a sufficiently rude description. The people's songs of various nations also indicate characteristic scales, but these were equally unfit for purposes of combination, unless it were with a drone bass, which must have been a very early discovery. In point of fact the drone bass can hardly be taken as representing any idea of harmony proper; it is very likely that it originated in the instruments of percussion or any other form of noise-making invention which served to mark the rhythms or divisions in dancing or singing; and as this would in most cases (especially in barbarous ages) be only one note, repeated at whatever pitch the melody might be, the idea of using a continuous note in place of a rhythmic one would seem naturally to follow; but this does not necessarily imply a feeling for harmony, though the principle had certain issues in the development of harmonic combinations, which will presently be noticed. It would be impossible to enter here into the question of the construction and gradual modification of the scales. It must suffice to point out that the ecclesiastical scales are tolerably well represented by the white notes of our keyed instruments, the different ones commencing upon each white note successively, that commencing on D being the one which was more commonly used than the others. In these scales there were only two which had a leading note or major seventh from the tonic. Of these the one beginning on F (the ecclesiastical Lydian) was vitiated by having an augmented fourth from the Tonic, and the one commencing on C (the ecclesiastical Ionic, or Greek Lydian) was looked upon with disfavour as the 'modus lascivus.' These circumstances affected very materially the early ideas of harmony; and it will be seen that, conversely, the gradual growth of the perception of harmonic relations modified these ecclesiastical scales by very slow degrees, by the introduction of accidentals, so that the various modes were by degrees fused into our modern major and minor scales.

The earliest attempts at harmony of which there are any examples or any description, was the Diaphony or Organum which is described by Hucbald, a Flemish monk of the tenth century, in a book called 'Enchiridion Musicæ.' These consist for the most part of successions of fourths or fifths, and octaves. Burney gives an example from the work, and translates it as follows:—



The practice of adding extra parts to a Canto fermo at the distance of a fourth or fifth, with an octave to make it complete, seems to have been common for some time, and was expressed by such terms as 'diatessaronare,' or in French 'quintoier.' This however was not the only style of combination known to Hucbald, for in another example which consists chiefly of successions of fifths and octaves the parallelism is interrupted at the close, and the last chord but one contains a major sixth. Further than this, Burney gives an example in which the influence of a drone bass or holding note is apparent, whereby the origin of passing notes is indicated, as will be observed in the use of a ninth transitionally between the combinations of the octave and the tenth in the following example at *.

The use of tenths in this example is remarkable, and evidently unusual, for Guido of Arezzo, who lived full a century later, speaks of the 'symphonia vocum' in his Antiphonarium, and mentions only fourths, fifths, and octaves. This might be through Hucbald's notions of combination being more vague than those of Guido, and his attempts at harmony more experimental; for, as far as can be gathered from the documents, the time which elapsed between them was a period of gradual realisation of the qualities of intervals, and not of progress towards the use of fresh ones. Guido's description of the Organum is essentially the same as the succession of fourths and fifths given by Hucbald; he does not however consider it very satisfactory, and gives an example of what was more musical according to his notions; but as this is not in any degree superior to the second example quoted from Hucbald above, it is clear that Guido's views on the subject of Harmony do not demand lengthy consideration here. It is only necessary to point out that he seems to have more defined notions as to what is desirable and what not, and he is remarkable also for having proposed a definition of Harmony in his Antiphonarium in the following terms—'Armonia est diversarum vocum apta coadunatio.'

The Diaphony or Organum above described was succeeded, perhaps about Guido's time, by the more elaborate system called Discantus. This consisted at first of manipulation of two different tunes so as to make them tolerably endurable when sung together. Helmholtz suggests that 'such examples could scarcely have been intended for more than musical tricks to amuse social meetings. It was a new and amusing discovery that two totally independent melodies might be sung together and yet sound well.' The principle was however early adopted for ecclesiastical purposes, and is described under the name Discantus by Franco of Cologne, who lived but little after Guido in the eleventh century. From this Discantus sprang counterpoint and that whole genus of polyphonic music, which was developed to such a high pitch of perfection between the 14th and the 17th centuries; a period in which the minds of successive generations of musicians were becoming unconsciously habituated to harmonic combinations of greater and greater complexity, ready for the final realisation of harmony in and for itself, which, as will be seen presently, appears to have been achieved about the year 1600. Franco of Cologne, who as above stated describes the first forms of this Descant, is also somewhat in advance of Guido in his views of harmony. He classifies concords into perfect, middle, and imperfect consonances, the first being the octaves, the second the fourths and fifths, and the third the major and minor thirds. He puts the sixths among the discords, but admits of their use in Descant as less disagreeable than flat seconds or sharp fourths, fifths, and sevenths. He is also remarkable for giving the first indication of a revulsion of feeling against the system of 'Organising' in fifths and fourths, and a tendency towards the modern dogma against consecutive fifths and octaves, as he says that it is best to mix imperfect concords with perfect concords instead of having successions of imperfect or perfect.

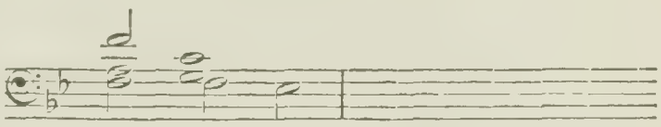
It is unfortunate that there is a deficiency of examples of the secular music of these early times, as it must inevitably have been among the unsophisticated geniuses of the laity that the most daring experiments at innovation were made; and it would be very interesting to trace the process of selection which must have unconsciously played an important part in the survival of what was fit in these experiments, and the non-survival of what was unfit. An indication of this progress is given in a work by Marchetto of Padua, who lived in the 13th century, in which it appears that secular music was much cultivated in Italy in his time, and examples of the chromatic progressions which were used are given; as for instance—

Marchetto speaks also of the resolutions of Discords, among which he classes fourths, and explains that the part which offends the ear by one of these discords must make amends by passing to a concord, while the other part stands still. This classification of the fourth among discords, which here appears for the first time, marks a decided advance in refinement of feeling for harmony, and a boldness in accepting that feeling as a guide in preference to theory. As far as the ratios of the vibrational numbers of the limiting sounds are concerned, the fourth stands next to the fifth in excellence, and above the third; and theoretically this was all that the mediæval musicians had to guide them. But they were instinctively choosing those consonances which are represented in the compound

tone of the lower note, that is in the series of harmonics of which it is the prime tone, or 'generator,' and among these the fourth does not occur; and they had not yet learnt to feel the significance of inversions of given intervals; and therefore the development of their perception of harmonies, dealing as yet only with combinations of two different notes at a time, would lead them to reject the fourth, and put it in the category of discordant intervals, in which it has ever since remained as far as contrapuntal music is concerned, while even in harmonic music it cannot be said to be at all on an equality with other consonances.

The next writer on music of any prominent importance after Marchetto was Jean de Muris, who lived in the 14th century. In his 'Ars Contrapuncti' he systematises concords, as the previous writers had done, into perfect and imperfect; but his distribution is different from Franco's, and indicates advance. He calls the octave and the fifth the perfect, and the major and minor thirds and major sixths the imperfect concords. The minor sixth he still excludes. Similarly to Franco he gives directions for intermingling the perfect and imperfect concords, and further states that parts should not ascend or descend in perfect concords, but that they may in imperfect. It is clear that individual caprice was playing a considerable part in the development of musical resources in de Muris's time, as he speaks with great bitterness of extempore descanters. He says of this new mode of descanting, in which they professed to use new consonances, 'O magnus abusus, magna ruditas, magna bestialitas, ut asinus sumatur pro homine, capra pro leone,' and so on, concluding, 'sic enim concordiæ confunduntur cum discordiis ut nullatenus una distinguatur ab aliâ.' Such wildness may be aggravating to a theorist, but in early stages of art it must be looked upon with satisfaction by the student who sees therein the elements of progress. Fortunately, after de Muris's time, original examples begin to multiply, and it becomes less necessary to refer to reporters for evidence, as the facts remain to speak for themselves. Kiesewetter gives an example of four-part counterpoint by Dufay, a Netherlander, who was born about 1360. This is supposed to be the earliest example of its kind extant, and is a very considerable advance on anything of which there is any previous account or existing examples, as there appears in it a frequent use of what we call the complete common chord with the third in it, and also its first inversion; and in technical construction especially it shows great advance in comparison with previous examples, and approaches much nearer to what we should call real music. It requires to be noted moreover that this improvement in technical construction is the most striking feature of the progress of music in the next two centuries, rather than any large extension of the actual harmonic combinations.

The works of Ockeghem, who lived in the next century to Dufay, do not seem to present much that is worthy of remark as compared with him. He occasionally uses suspended discords in chords of more than two parts, as—



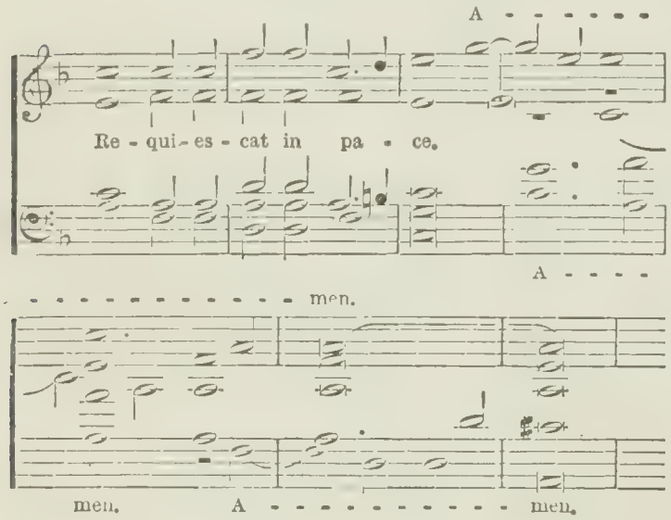
from a canon quoted by Burney; but discords are of rare occurrence in his works, as they are also in those of his great pupil Josquin de Prés. For instance, in the first part of the Stabat Mater by the latter (in the Raccolta Generale delle Opere Classiche, edited by Choron), there are only ten examples of such discords in the whole eighty-eight bars, and it is probable that this was a liberal supply for the time when it was written.

Ambros says that Josquin was the first to use accidentals to indicate the modifications of notes, which we are tolerably certain must have been modified according to fixed rules before his time without actual indication in the copies. Josquin certainly made use of them also to obtain effects which could not have been derived from the ordinary principles of rendering the music, and thus took an important step in the direction of assimilating the ecclesiastical scales in the manner which gradually resulted in the musical system we now use. A remarkable instance of this is his use more than once of a concluding chord with a major third in it, the major third being indicated by an accidental. Prior to him the concluding chord had contained only a bare fifth at most, and of this there are examples in his works also, as—

from the Benedictus of the Mass 'Faysans regrets' quoted by Burney (ii. 500)—in which progression the use of the E♭ is worthy of notice; but his use of the major third shows a remarkable advance, especially in the direction of feeling for tonality, which is one of the essential features of modern music.

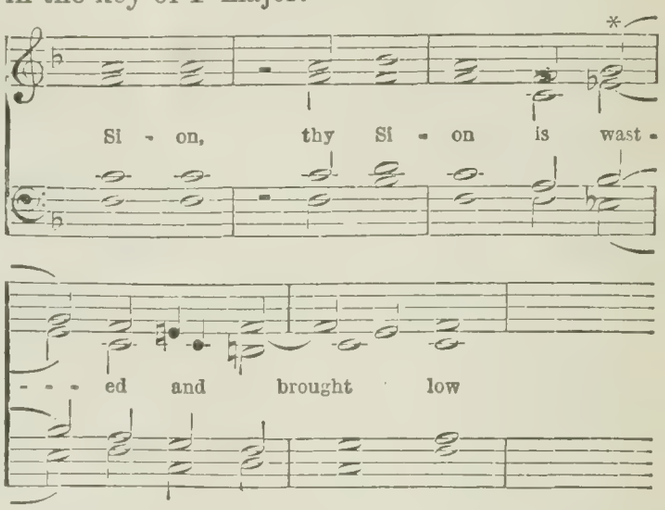
This use of the major third in the final chord of a piece in a minor key became at a later time almost universal, the only alternative being a bare fifth, as in the last example; and the practice was continued far on into modern music; as by Bach and Handel, in the former of whose works it is very common even in instrumental music. And still later we find it in Mozart, as at the end of the 'Quam olim Abrahæ' in the Requiem Mass. On the other hand, at the conclusion of the Chorus 'Dies Iræ' of the same mass the final chord appears, as far as the voices are concerned, with only a fifth in it, as in the example from Josquin above. However with composers of the harmonic period such as these it has not been at all a recognized rule to avoid the minor third in the final chord, its employment or avoidance being rather the result of charac-

teristic qualities of the piece which it concludes. But with composers of the preharmonic period it was clearly a rule; and its origin depended on the same feeling as that which caused them to put the fourth in the category of the discords; for like the fourth, the minor third does not exist as a part of the compound tone of the lower note, and its quality is veiled and undefined; and it was not till a totally new way of looking at music came into force that it could stand on its own basis as final; for among other considerations, the very vagueness of tonality which characterised the old polyphonic school necessitated absolute freedom from anything approaching to ambiguity or vagueness in the concluding combination of sounds. In modern music the passage preceding the final cadence is likely to be all so consistently and clearly in one key, that the conclusion could hardly suffer in definition by the use of the veiled third; but if the following beautiful passage from the conclusion of Josquin's 'Deploration de Jehan Okenheim' be attempted with a minor third instead of his major third for the conclusion, the truth of these views will be more strongly felt than after any possible argument :—

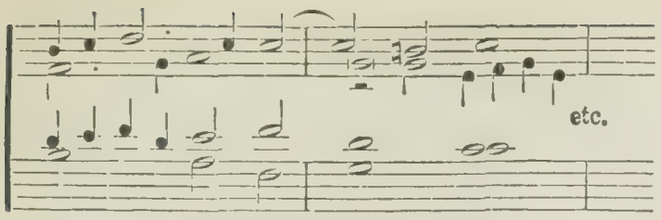


In this case it is quite clear that a minor third would not seem like any conclusion at all; even the bare fifth would be better, since at least the harmonic major third of the three A's would sound unembarassed by a contiguous semitone, for each of the A's in the chord would have a tolerably strong harmonic C♯, with which the presence of a C♮ would conflict. But the major third has in this place a remarkable finality, without which the preceding progressions, so entirely alien to modern theories of tonality, would be incomplete, and, as it were, wanting a boundary line to define them.

This vagueness of tonality, as it is called, which is so happily exemplified in the above example, especially in the 'Amen,' is one of the strongest points of external difference between the mediæval and modern musical systems. The vagueness is to a great extent owing to the construction of the ecclesiastical scales, which gives rise to such peculiarities as the use of a common chord on the minor seventh of the key, as in the following example from Bird's Anthem, 'Bow thine ear,' where at * there is a common chord on E♭ in a passage which in other respects is all in the key of F major.

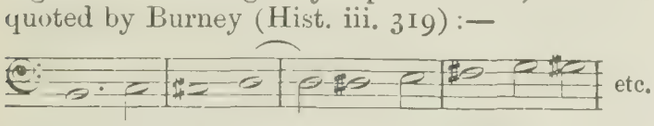


But the actual and vital difference between the two systems lay in the fact that the old musicians regarded music as it were horizontally, whereas the moderns regard it perpendicularly. The former looked upon it and taught it in the sense of combined voice parts, the harmonic result of which was more or less a matter of indifference; but the latter regard the series of harmonies as primary, and base whole movements upon their interdependent connection, obtaining unity chiefly by the distribution of the keys which throws those harmonies into groups. In the entire absence of any idea of such principles of construction, the mediævalists had to seek elsewhere their bond of connection, and found it in Canonic imitation, or Fugue, though it must be remembered that their idea of Fugue was not of the elaborate nature denoted by the term at the present day. As an example of this Canonic form, the famous secular song, 'Sumer is icumen in,' will serve very well; and as it is printed in score in both Burney's and Hawkins's Histories, it will be unnecessary to dwell upon it here, since its harmonic construction does not demand special notice. In all such devices of Canon and Fugue the great early masters were proficients, but the greatest of them were not merely proficient in such technicalities, but were feeling forward towards things which were of greater importance, namely, pure harmonic effects. This is noticeable even as early as Josquin, but by Palestrina's time it becomes clear and indubitable. On the one hand, the use of note against note counterpoint, which so frequently occurs in Palestrina's works, brings forward prominently the qualities of chords; and on the other, even in his polyphony it is not uncommon to meet with passages which are as clearly founded on a simple succession of chords as anything in modern music could be. Thus the following example from the motet, 'Hæc dies quam fecit Dominus'—



is simply an elaboration of the progression :—

In fact, Palestrina's success in the attempt to revivify Church Music lay chiefly in the recognition of harmonic principles ; and in many cases this recognition amounts to the use of simple successions of chords in note against note counterpoint, as a contrast to the portion of the work which is polyphonic. His success also depended to a great degree on a very highly developed sense for qualities of tone in chords arising from the distribution of the notes of which they are composed. He uses discords more frequently than his predecessors, but still with far greater reticence than a modern would do ; and in order to obtain the necessary effects of contrast, he uses chords in various positions, such as give a variety of qualities of softness or roughness. This question, which shows to what a high degree of perfection the art was carried, is unfortunately too complicated to be discussed here, and the reader must be referred to part ii. chap. 12 of Helmholtz's work on the 'Sensations of Tone as a physiological basis for the theory of Music,' where it is completely investigated. As an example of the freedom with which accidentals were used in secular music in Palestrina's time may be taken the following passage from a madrigal by Cipriano Rore, which is quoted by Burney (Hist. iii. 319) :—



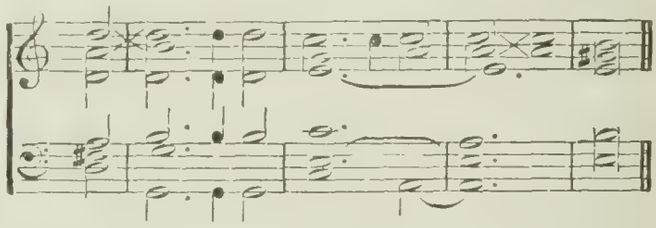
It will have been remarked from the above survey, that from the dawn of any ideas of combination of notes, musicians were constantly accepting fresh facts of harmony. First perfect consonances, then imperfect, and then suspended discords, which amounted to the delaying of one note in passing from one concord to another; then modifications of the scales were made by the use of accidentals, and approaches were by that means made towards a scale which should admit of much more complex harmonic combinations. But before it could be further modified, it was necessary that a new standpoint should be gained. The great musicians of the 16th century had carried the art to as high a pitch of perfection in the pure polyphonic style as seems to us possible, and men being accustomed to hear in their works the chords which were the result of their polyphony were ready for the first steps of transition from that style to the harmonic. Palestrina, the hero of the old order, died in 1592, and in 1600 the first modern opera, the 'Euridice' of Giacomo Peri, was performed at Florence. It is impossible to point definitely to any particular time and say 'Here the old order ended and the new began,' for in point of fact the periods overlap one another. A species of theatrical performance accompanied by music had been attempted long before this, and secular music had long displayed very free use of chromaticisms similar to the modern style of writing; and, on the other hand, fine examples of polyphony may be found later; but nevertheless the appearance of this opera is a very good typical landmark, since features of the modern school are so clearly displayed in it, such as arias and recitatives accompanied harmonically after the modern manner; moreover in these the harmonies are indicated by figures, which is a matter of considerable importance, as it implies a total change of position relative to the construction of the music. As long as harmony was the accidental result of the combination of different melodies, the idea of using abbreviations for a factor which was hardly a recognized part of the effect would not have occurred to any one, but as soon as harmony came to be recognized as a prominent fact, the use of signs to indicate the grouping of notes into these chords would naturally suggest itself, especially as in the infancy of these views the chords were of a simple description. That the system of figuring a bass was afterwards largely employed in works founded exclusively on the old theory of counterpoint is no argument against this view, as no one can fail to see how entirely inadequate the figuring is to supply any idea whatever of the effects of contrapuntal music. With Peri are associated the names of Cavaliere, Viadana, Caccini, and Monteverde. To Caccini the invention of recitative is attributed, to Viadana that of the 'basso continuo,' and to Monteverde the boldest new experiments in harmony; and to the present question the last of these is the most important. It has already been remarked that during the previous century progress had been rather in technical expression and perfection of detail than in new harmonies. Palestrina's fame does not rest upon elaborate discords, but upon perfect management of a limited number of different combinations. Monteverde evidently abandoned this ideal refinement, and sought for harsher and more violent forms of contrast. Thus in a madrigal 'Straccia me pur,' quoted in Burney's History (iii. 239), the following double suspensions occur :—

But a far more important innovation, which there need be no hesitation in attributing to him, as he was personally blamed for it by the dogmatists of his time, was the use of the minor seventh, which we call the Dominant seventh, without preparation. There is more than one example

of this in his works, but one which occurs in a madrigal, 'Cruda Amarilli,' is specially remarkable, as it is preceded by a ninth used evidently as a grace-note in a manner which for his time must have been very daring. It is as follows :—

This independent manner of using the Dominant seventh shows an appreciation of the principle of the relation of chords through a common tonic: that is to say, the connection and relative importance of chords founded on different root notes of a scale according to the modern and not the old ecclesiastical principle. It is true that the very idea of roots of chords did not suggest itself as a realisable conception till nearly a century later; but as is usual in these cases, artistic instinct was feeling its way slowly and surely, and scientific demonstration had nothing to do with the discovery till it came in to explain the results when it was all accomplished. The development of this principle is the most important fact to trace in this period of the history of music. Under the ecclesiastical system one chord was not more important than another, and the very existence of a Dominant seventh according to the modern acceptation of the term was precluded in most scales by the absence of a leading note which would give the indispensable major third. The note immediately below the Tonic was almost invariably sharpened by an accidental in the cadence in spite of the prohibition of Pope John XXII, and musicians were thereby gradually realizing the sense of the dominant harmony; but apart from the cadence this note was extremely variable, and many chords occur, as in the example already quoted from Byrd, which could not occur in that manner in the modern scales, where the Dominant has always a major third. Even considerably later than the period at present under consideration —as in Carissimi and his contemporaries, who represent very distinctly the first definite harmonic period—the habits of the old ecclesiastical style reappear in the use of notes and chords which would not occur in the same tonal relations in modern music; and the effect of confusion which results is all the more remarkable because they had lost the nobility and richness which characterised the last and greatest period of the polyphonic style. The deeply ingrained habits of taking the chords wherever they lay, according to the old teaching of Descant, retarded considerably the recognition of the Dominant and Tonic as the two poles of the harmonic circle of the key; but Monteverde's use of the seventh, above quoted, shows a decided approach to it. Moreover in works of this time the universality of the harmonic Cadence as distinguished from the cadences of the ecclesiastical modes becomes apparent. The ecclesiastical cadences were nominally defined by the progressions of the individual voices, and the fact of their collectively giving the ordinary Dominant Cadence in a large proportion of instances was not the result of principle, but in point of fact an accident. The modern Dominant Harmonic Cadence is the passage of the mass of the harmony of the Dominant into the mass of the Tonic, and defines the key absolutely by giving successively the harmonies which represent the compound tone of the two most important roots in the scale, the most important of all coming last.

The following examples will serve to illustrate the character of the transition. The conclusion of Palestrina's Motet, 'O bone Jesu,' is as follows :—



In this a modern, regarding it in the light of masses of harmony with a fundamental bass, would find difficulty in recognising any particular key which would be essential to a modern Cadence; but the melodic progressions of the voices according with the laws of Cadence in Descant are from that point of view sufficient.

On the other hand, the following conclusion of a Canzona by Frescobaldi, which must have been written within fifty years after the death of Palestrina, fully illustrates the modern idea, marking first the Dominant with great clearness, and passing thence firmly to the chord of the Tonic F :—

It is clear that the recognition of this relation between the Dominant and Tonic harmony was indispensable to the perfect establishment of the modern system. Composers might wake to the appreciation of the effects of various chords and of successions of full chords (as in the first chorus of Carissimi's 'Jonah'), but inasmuch as the Dominant is indispensable for the definition of a key (hence called 'der herrschende Ton'), the principle of modulation, which is the most important secondary feature of modern music, could not be systematically and clearly carried out till that

means of defining the transition from one key to another had been attained. Under the old system there was practically no modulation. The impression of change of key is not unfrequently produced, and sustained for some time by the very scarceness of accidentals; since a single accidental, such as F♯ in the progress of a passage in C, is enough to give to a modern musician the impression of change to G, and the number of chords which are common to G and C would sustain the illusion. Sufficient examples have already been given to show that these impressions are illusory, and reference may be made further to the commencement of Palestrina's 'Stabat Mater' in 8 parts, and his Motet 'Hodie Christus natus est,' and Gibbons's Madrigal 'Ah, dear heart,' which will also further show that even the use of accidentals was not the fruit of any idea of modulation. The frequent use of the perfect Dominant Cadence or 'full Close,' must have tended to accustom composers to this important point in modern harmony, and it is inevitable that musicians of such delicate artistic sensibility as the great composers of the latter part of the 16th century should have approached nearer and nearer to a definite feeling for tonality, otherwise it would be impossible to account for the strides which had been made in that direction by the time of Carissimi. For in his works the principle of tonality, or in other words the fact that a piece of music can be written in a certain key and can pass from that to others and back, is certainly displayed, though the succession of these keys is to modern ideas irregular and their individuality is not well sustained, owing partly no doubt to the lingering sense of a possible minor third to the Dominant.

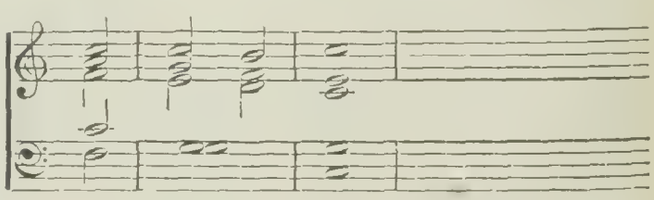
The supporters of the new kind of music as opposed to the old polyphonic style had a great number of representative composers at this time, as may be seen from the examples in the fourth volume of Burney's History; and among them a revolutionary spirit was evidently powerful, which makes them more important as innovators than as great musicians. The discovery of harmony seems to have acted in their music for a time unfavourably to its quality, which is immensely inferior to that of the works of the polyphonic school they were supplanting. Their harmonic successions are poor, and often disagreeable, and in a large number of cases purely tentative. The tendency was for some time in favour of the development of tunes, to which the new conceptions of harmony supplied a fresh interest. Tunes in the first instance had been homophonic—that is, absolutely devoid of any sense of relation to harmony; and the discovery that a new and varied character could be given to melody by supplying a harmonic basis naturally gave impetus to its cultivation. This also was unfavourable to the development of a high order of art, and it was only by the re-establishment of polyphony upon the basis of harmony, as we see it displayed to perfection in the works of Bach, that the art could regain a lofty standard comparable to that of Palestrina, Lasso, Byrd, Gibbons, and the many great representatives of the art at the end of the sixteenth and the beginning of the seventeenth centuries. In point of fact harmonic music cannot be considered apart from the parts or voices of which it is composed. It consists of an alternation of discord and concord, and the passage of one to the other cannot be conceived except through the progression of the parts. As has been pointed out with respect to the discovery of harmonic or tonal form in musical composition in the article Form, the effect of the new discovery was at first to make composers lose sight of the important element of progression of parts, and to look upon harmony as pre-eminent; consequently the progressions of parts in the works of the middle of the 17th century seem to be dull and uninteresting. Many composers still went on working in the light of the old system, but they must be regarded in relation to that system, and not as representatives of the new; it was only when men strong enough to combine the principles of both schools appeared that modern music sprang into full vigour. The way was prepared for the two great masters who were to achieve this at the beginning of the eighteenth century by the constant labours and experiments of the composers of the seventeenth. It would be impossible to trace the appearance of fresh harmonic material, as the composers were so numerous, and many of their works, especially in the early period, are either lost or unattainable. But in surveying the general aspect of the works which are available, a gradual advance is to be remarked in all departments, and from the mass of experiments certain facts are established. Thus clearness of modulation is early arrived at in occasional instances; for example, in an opera called 'Orontea' by Cesti, which was performed at Venice as early as 1649, there is a sort of short Aria, quoted by Burney (iv. 67), which is as clearly defined in this respect as any work of the present day would be. It commences in E minor, and modulates in a perfectly natural and modern way to the relative major G, and makes a full close in that key. From thence it proceeds to A minor, the subdominant of the original key, and makes another full close, and then, just touching G on the way, it passes back to E minor, and closes fully in that key. This is all so clear and regular according to modern ideas that it is difficult to realise that Cesti wrote within half a century of Palestrina, and of the first recognition of the elements of modern harmony by Caccini, Monteverde, and their fellows. The clearness of each individual modulation, and the way in which the different keys are rendered distinct from one another, both by the use of appropriate Dominant harmony, and by avoiding the obscurity which results from the introduction of foreign chords, is important to note, as it indicates so strongly the feeling for tonality which by constant attention and cultivation culminated in the definite principles which we now use. That the instance was tentative, and that Cesti was

guided by feeling and not rule, is sufficiently proved by the fact that not only contemporary musicians, but successive generations up to the end of the century, and even later, frequently fell into the old habits, presenting examples of successions of harmony which are obscure and confused in key.

It is not possible to discover precisely when the use of the seventh in the Dominant Cadence came into use. It has been already pointed out that Monteverde hazarded experimentally the use of the Dominant seventh without preparation, but nevertheless it does not seem to have been used with any obvious frequency by musicians in the early part of the 17th century; but by the middle and latter part it is found almost as a matter of course, as in the works of the distinguished French instrumental composers Dumont, Jacques de Chambonnières, and Couperin. The following is an example from the second of these—

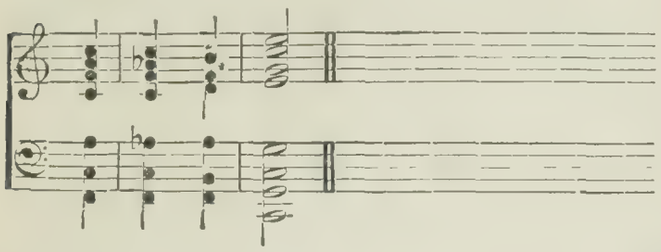
which shows how easily it might have been introduced in the first instance as a passing note between the root of the first chord and the third of the next, and its true significance have been seen afterwards.

This use of the seventh in the Dominant chord in the Cadence makes the whole effect of the Cadence softer and less vigorous, but for the purpose of defining the key it makes the Cadence as strong as possible; and this, in consideration of the great latitude of modulation and the great richness and variety of harmony in modern music, becomes of great importance. It does this in three ways. First, by simply adding another note to the positive representative notes of the key which are heard in the Cadence, in which in this form the submediant (as A in the key of C) will be the only note of the scale which will not be heard. Secondly, by giving a very complete representation of the compound tone of the root-notes as contained in the Diatonic scale; since the seventh harmonic, though not absolutely exact with the minor seventh which is used in harmony, is so near that they can hardly be distinguished from one another, as is admitted by Helmholtz. And thirdly, by presenting a kind of additional downward-tending leading-note to the third in the Tonic chord, to which it thereby directs the more attention. In relation to which it is also to be noted that the combination of leading note and subdominant is decisive as regards the key, since they cannot occur in combination with the Dominant as an essential Diatonic chord in any other key than that which the Cadence indicates. The softness which characterises this form of the Cadence has led to its avoidance in a noticeable degree in many great works, notwithstanding its defining properties—as in both the first and last movements of Beethoven's C-minor Symphony, the first movement of his Symphony in A, and the Scherzo of the Ninth Symphony. In such cases the definition of key is obtained by other means, as for example in the last movement of the C-minor Symphony by the remarkable reiteration both of the simple concordant cadence and of the Tonic chord. In the first movement of the A Symphony and the Scherzo of the Ninth, the note which represents the seventh, although omitted in the actual harmony of the Cadence, appears elsewhere in the passage preceding. In respect of definition of key it will be apposite here to notice another form of Cadence, namely that commonly called Plagal, in which the chord of the sub-dominant (as F in the key of C) precedes the final Tonic chord. This Cadence is chiefly associated with ecclesiastical music, to which it was more appropriate than it is in more elaborate modern music. On the one hand it avoided the difficulty of the Dominant chord which resulted from the nature of most of the ecclesiastical scales, while its want of capacity for enforcing the key was less observable in relation to the simpler harmonies and absence of modulation of the older style. This deficiency arises from the fact that the chord of the Subdominant already contains the Tonic to which it is finally to pass, and its compound tone which also contains it does not represent a position so completely in the opposite phase to the Tonic as the Dominant does; whence the progression is not strongly characteristic. It also omits the characteristic progression of the leading note up to the Tonic, and does not represent so many positive notes of the scale as the Dominant Cadence. For these various reasons, though not totally banished from modern music, it is rare, and when used appears more as supplementary to the Dominant Cadence, and serving to enforce the Tonic *note*, than as standing on its own basis. Moreover, as supplementary to the Dominant Cadence it offers the advantage of giving the extra note in the scale which, as has been remarked, is almost inevitably omitted in the Dominant Cadence. Hence an extended type of Cadence is given by some theorists as the most complete, which, as it were, combines the properties of the two Cadences in this form—



In this the sub-dominant chord of the weaker Cadence comes first, and a chord of 6–4, as it is called, is inserted to connect it with the Dominant chord, (as otherwise they would have no notes in common and the connection between them harmonically would not be ostensible,) and then the Dominant chord passes into the Tonic

after the usual fashion. Other methods of joining the Subdominant chord to the Dominant chord are plentifully scattered in musical works, as for instance the use of a suspended fourth in the place of the 6–4; but as a type the above answers very well, and it must not be taken as more than a type, since a bare theoretical fact in such a form is not music, but only lifeless theory. As an example of the theory vitalised in a modern form may be given the conclusion of Schumann's Toccata in C for pianoforte (op. 7), as follows :—



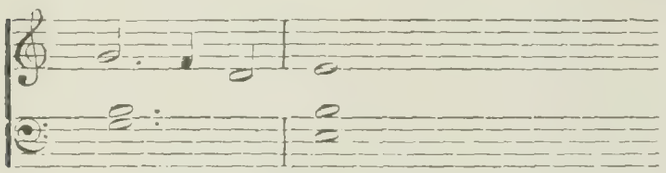
In this the weak progression of the 6–4 is happily obviated by connecting the Subdominant and Dominant chords by the minor third of the former becoming the minor ninth of the latter ; and at the same time the novelty of using this inversion of the Dominant minor ninth as the penultimate chord, and its having also a slight flavour of the old plagal Cadence, gives an additional vitality and interest to the whole. Composers of the early harmonic period also saw the necessity of putting recognised facts in some form which presented novelty and individuality, and their efforts in that direction will be shortly taken notice of. Meanwhile, it must be observed that the discovery of the harmonic Cadence as a means of taking breath or expressing a conclusion of a phrase and binding it into a definite thought, affected music for a time unfavourably in respect of its continuity and breadth. In Polyphonic times, if it was desirable to make a break in the progress of a movement, the composers had to devise their own means to that end, and consequently a great variety is observable in the devices used for that purpose, which being individual and various have most of the elements of vitality in them. But the harmonic Cadence became everybody's property; and whenever a composer's ideas failed him, or his imagination became feeble, he helped himself out by using the Cadence as a full stop and beginning again; a proceeding which conveys to the mind of a cultivated modern musician a feeling of weakness and inconsequence, which the softness and refinement of style and a certain sense of languor in the works of the early Italian masters rather tend to aggravate. Thus in the first part of Carissimi's Cantata 'Deh contentatevi,' which is only 74 bars in length, there are no less than 10 perfect Dominant Cadences with the chords in their first positions, besides interrupted Cadences and imperfect Cadences such as are sometimes called half-closes. This is no doubt rather an excessive instance, but it serves to illustrate the effect which the discovery of the Cadence had on music; and its effect on English ecclesiastical music of a slightly later period, as for instance in the works of Rogers, will be remembered by musicians acquainted with that branch of the art as a proof that the case is not over-stated. It was no doubt necessary for the development of Form in musical works that this phase should be gone through, and the part it played in that development is considered under that head, and therefore must not be further dwelt upon here. The use of imperfect and interrupted Cadences, as above alluded to, appears in works early in the 17th century, being used relatively to perfect Cadences as commas and semicolons are used in literature in relation to full stops. The form of the imperfect Cadence or half-close is generally a progression towards a pause on the Dominant of the key. The two following examples from Carissimi will illustrate his method of using them,—

in which the key is C, and—

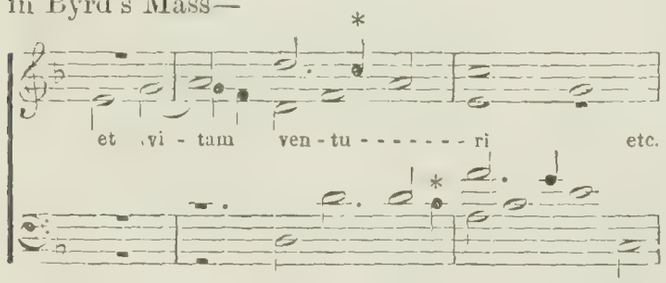
in which the key is E♭. The form of the Interrupted Cadence which is usually quoted as typical is that where the progression which seems to tend through the Dominant chord to the concluding Tonic chord is made to diverge to some other position, such as a chord on the submediant of the key, as on A in the key of C. This form also appears in Carissimi, but not with any apparent definiteness of purpose. In fact, as a predetermined effect the Interrupted Cadence belongs to a more advanced condition of ideas in music than that illustrated by Carissimi and his followers and contemporaries, and only demands a passing notice here from the fact that it does occur, though rarely. Composers in those times were more in the habit of concluding with the Cadence, and repeating part of what they had said before over again with another Cadence; which answers the same requirements of form as most of the uses of Interrupted Cadences by Bach and Handel, but in a much less refined and artistically intelligent manner.

In order to see the bearings of many of the experiments which were made by the early representatives of harmonic music it will be necessary to return for a short space to their predecessors. The basis which the old contrapuntists had worked upon—which we express, for brevity's sake, in the language which is consistently only applicable to harmonic music, as concords and their first inversions and simple discords of suspension—had been varied and enriched by them by the use of passing notes. In the use of these a great deal of ingenuity was

exercised, and the devices which resulted were in some instances looked upon as everybody's property, and became quite characteristic of the particular form of art. As a type of these may be taken the following from Dufay, who lived in the 14th century, and has already been spoken of as being quoted by Kiesewetter—



In this the F is clearly taken as a passing note between G and E, and a note on the other side of the E is interpolated before the legitimate passage of the passing note is concluded. This particular figure reappears with astonishing frequency all through the polyphonic period, as in Josquin's Stabat Mater, in Palestrina's Missa Papæ Marcelli, in Gibbons's Hosanna, and in Byrd's Mass. But what is particularly noticeable about it is that it gets so thoroughly fixed as a figure in the minds of musicians that ultimately its true significance is sometimes lost sight of, and it actually appears in a form in which the discord of the seventh made by the passing note is shorn of its resolution. As an example of this (which however is rare) may be taken the following passage from the Credo in Byrd's Mass—

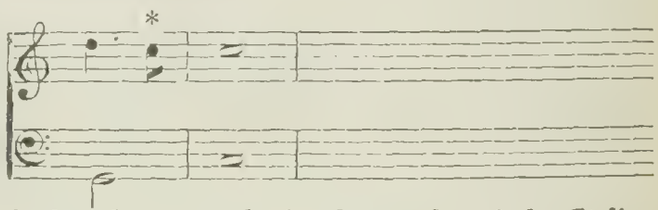


In this the seventh in the treble and its counterpart in the bass never arrive at the B♭ on which they should naturally resolve, and musicians were probably so accustomed to the phrase that they did not notice anything anomalous in the progression. It is probable, moreover, that the device in the first instance was not the result of intellectual calculation—such as we are forced to assume in analysing the progression—but merely of artistic feeling; and in point of fact such artistic feeling, when it is sound, is to all appearances a complex intellectual feat done instinctively at a single stroke; and we estimate its soundness or unsoundness by applying intellectual analysis to the result. The first example given above stands this test, but the latter, judged by the light of the rules of Descant, does not; hence we must regard it as an arbitrary use of a well-known figure which is justifiable only because it is well-known; and the principle will be found to apply to several peculiar features which presently will be observed as making their appearance in harmonic music. The early harmonists proceeded in a similar direction in their attempt to give richness to the bare outline of the harmonic substructure by the use of grace-notes, appoggiaturas, anticipatory notes and the like, and by certain processes of condensation or prolongation which they devised to vary the monotony of uniform resolution of discords. Of these some seem as arbitrary as the use of the characteristic figure of the polyphonic times just quoted from Byrd, and others were the fruit of that kind of spontaneous generalisation which we recognise as sound. It is chiefly important to the present question to notice the principles which guided or seem to have guided them in that which seems to us sound. As an example of insertion between a discord and its resolution, the following passage from a Canzona by Frescobaldi may be taken—

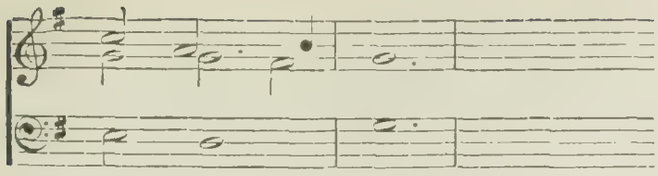
in which the seventh (*a*) is not actually resolved till (*b*); the principle of the device being the same as in the early example quoted above from Dufay. Bach carried this principle to a remarkable pitch, as for instance

from the Fugue in B minor, No. 24 in the 'Wohltemperirte Clavier.'

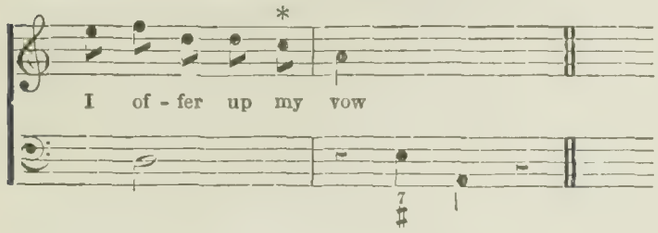
The simple form of anticipation which appears with so much frequency in Handel's works in the following form—



is found commonly in the works of the Italian composers of the early part of the 17th century. Several other forms also are of frequent occurrence, but it is likely that some of them were not actually rendered as they stand on paper, since it is clear that there were accepted principles of modification by which singers and accompanyists were guided in such things just as they are now in rendering old recitatives in the traditional manner, and had been previously in sharpening the leading note of the ecclesiastical modes. Hence it is difficult to estimate the real value of some of the anticipations as they appear in the works themselves, since the traditions have in many instances been lost. An anticipation relative melodically to the general composition of the tonic chord, which is also characteristic of modern music, occurs even as early as Peri, from whose 'Eurydice' the following example is taken—

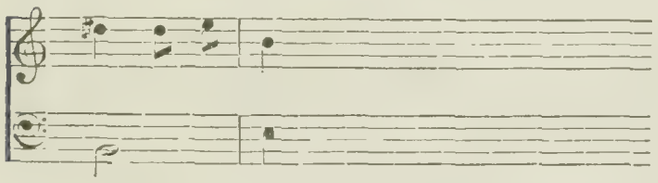


This feature has a singular counterpart in the Handelian recitative, e. g.—

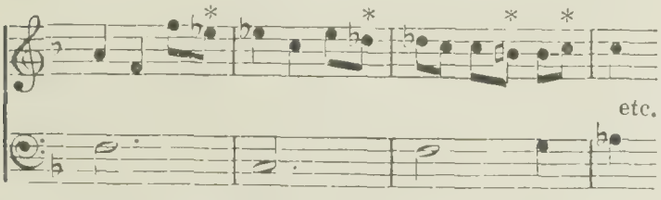


The following examples are more characteristic of the 17th century.

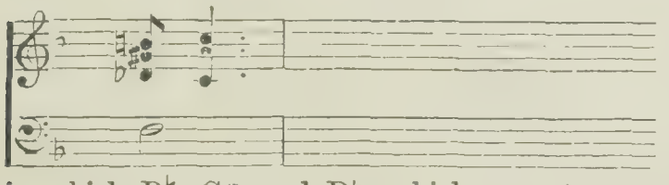
is quoted by Burney (iv. 34) from Peri. In Carissimi and Cesti are found characteristic closes of recitative in this manner—



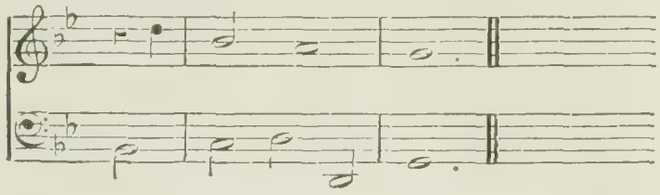
but in this case the actual rendering is particularly doubtful, and the passage was probably modified after the manner in which recitatives are always rendered. A less doubtful instance, in which there is a string of anticipations, is from a fragment quoted also by Burney (iv. 147) from a Cantata by Carissimi as follows:—



The use of combinations which result from the simultaneous occurrence of passing notes, a practice so characteristic of Bach, cannot definitely be traced at this early period. Indeed, it is not certain that the musicians had discovered the principle which is most prolific in these effects—namely, the use of preliminary notes a semitone above or below any note of an essential chord, irrespective of what precedes, and at any position relative to the rhythmic divisions of the music, as—



in which B♮, G♯, and D♭, which seem to constitute an actual chord, are merely the result of the simultaneous occurrence of chromatic preliminary passing notes before the essential notes C, A, and C of the common chord of F major. But there is a combination which is very common in the music of the 17th century, which has all the appearance of being derived from some such principle, and demands notice. It appears in Cesti's 'Orontea' (Burney, iv. 68) as follows:—



and, however preceded, it always amounts to the same idea—namely, that of using an unprepared seventh on the subdominant of the key (major or minor) preceding the Dominant chord of the Cadence. This may be explained as a passing note downwards towards the uppermost note of the succeeding concord on the Dominant, which happens to coincide with the passing note upwards between the third of the tonic chord and the root of the Dominant chord,—as C between B♭ and D in the example; in which case it would be derived from the principle above explained; or on the other hand the passage may be explained on the basis of the old theory of passing notes in a way which is highly illustrative of the methods by which novelty is arrived at in music. Composers were accustomed to the progression in which a chord of 6-4 preceded the Dominant chord, as—

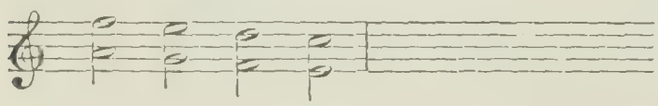
and having the particular melodic progression which results from this well fixed in their minds, they inserted a passing note on the strong beat of the bar in the bass without altering the treble, as in the example quoted above from Cesti, and thereby added considerably to the vigour of the passage. This particular feature seems to have been accepted as a musical fact by composers, and appears constantly, from Monteverde till the end of the century, among French and Italians alike; and it is invested with the more interest because it is found in Lully in an improved form, which again renewed its vitality. It stands as follows in a Sarabande by him—

and this form was adopted by Handel, and will be easily recognised as familiar by those acquainted with his works. Corelli indicates the firm hold which this particular seventh had obtained

on the minds of musicians by using it in immediate succession to a Dominant 7th, so that the two intervals succeed each other in the following manner:—

in the Sonata II of the Opera 2nda, published in Rome, 1685. These methods of using passing notes, anticipations, and like devices, are extremely important, as it is on the lines thereby indicated that progress in the harmonic department of music is made. Many of the most prolific sources of variety of these kinds had descended from the contrapuntal school, and of these their immediate successors took chief advantage; at first with moderation, but with ever gradually increasing complexity as more insight was gained into the opportunities they offered. Some devices do not appear till somewhat later in the century, and of this kind were the condensation of the resolution of suspensions, which became very fruitful in variety as music progressed. The old-fashioned suspensions were merely temporary retardations in the progression of the parts which, taken together in their simplicity, constituted a series of concords. Thus the succession—

is evidently only a sophisticated version of the succession of sixths—

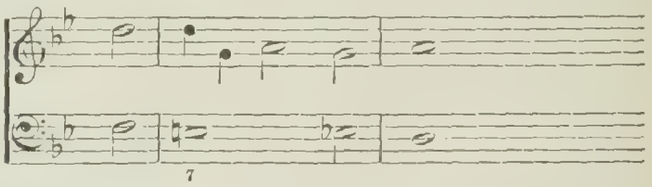


and the principle which is applied is analogous to the other devices for sophisticating the simplicity of concords which have been analysed above; and the whole shewing how device is built upon device in the progress of the art. Sometime in the 17th century a composer, whose name is probably lost to posterity, hit upon the happy idea of making the concordant notes move without waiting for the resolution of the discordant note, so that the process—

in which there are three steps, is condensed into the following (from Alessandro Scarlatti)—

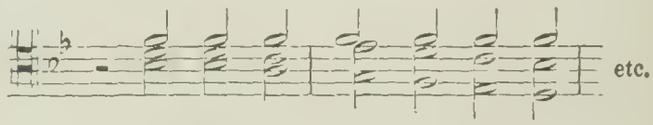
in which there are only two to gain the same end. This device is very common at the end of the 17th century, as in Corelli, and it immediately bore fresh fruit, as the possibility of new successions of suspensions interlaced with one another became apparent, such as—

in which each shift of a note which would be considered as part of the implied concord creates a fresh suspension. And by this process a new and important element of effect was obtained, for the ultimate resolution of discord into concord could be constantly postponed although the harmonies changed; whereas under the old system each discord must be resolved into the particular concord to which it belonged, and therefore the periods of suspense caused by the discords were necessarily of short duration. In dealing with discords attempts were occasionally made to vary the recognized modes of their resolutions; for instance, there are early examples of attempts to make the minor seventh resolve upwards satisfactorily, and both Carissimi and Purcell endeavoured to make a seventh go practically without any resolution at all, in this form—

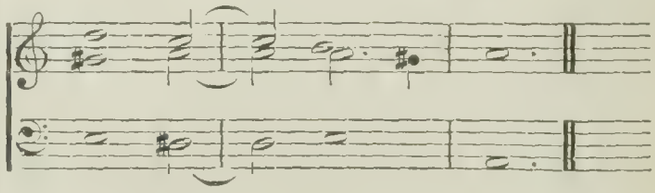


from Purcell's 'Dido and Æneas'—where the resolution is only supplied by the second violins—

and from Carissimi—in which it is not supplied at all, if Burney's transcription (iv. 147) is correct. Another experiment which illustrates a principle, and therefore demands notice, is the following from Purcell's service in B♭, in which the analogue of a pedal in an upper part is used to obtain a new harmonic effect:—



About this time also a chord which is extremely characteristic of modern music makes its appearance, namely, the chord of the diminished seventh. This appears for example, unprepared in Corelli's Sonata X of the 'Opera Terza,' published in 1689, as follows—



In this and in other instances of his use of it, it occupies so exactly analogous a position to the familiar use of the seventh on the subdominant which has already been commented upon at length, that the inference is almost unavoidable that composers first used the diminished seventh as a modification of that well-known device in a minor key, by sharpening its bass note to make it approach nearer to the dominant, and also to soften its quality.

It will be necessary at this point to turn again for a short space to theorists, for it was in relation to the standard of harmony which characterises the end of the 17th century that Rameau's attempt was made to put the theory of music on some sort of philosophical basis. He called attention to the fact that a tone consists not only of the single note which everybody recognizes, which he calls the principal sound, but also of harmonic sounds corresponding to notes which stand at certain definite distances from this lower note, among which are the twelfth and seventeenth, corresponding to the fifth and third; that as there is a perfect correspondence between octave and octave these notes can be taken either as the major common chord in its first position, or its inversions; and that judged from this point of view the lower note is the root or fundamental note of the combination. This was the basis of his theory of harmony, and it is generally considered to have been the first explicit statement of the theory of chords in connection with roots or fundamental notes. Rameau declines to accept the minor seventh as part of the compound tone of the root, and he does not take his minor third as represented by the 19th 'upper partial,' which is very remote, but justifies the minor chord on the principle that the minor third as well as the root note generates the fifth (as both C and Eb would generate G), and that this community between them makes them prescribed by nature. D'Alembert took the part of expositor, and also in some slight particulars of modifyer, of Rameau's principles, in his 'Elements de Musique.' It is not the place here to enter into details with respect to the particulars resulting from the theory, which was applied to explain the construction of scale, temperament, and many other subordinate matters, and to discover the proper progressions of roots, and the interconnection between chords. But a passage in D'Alembert's book deserves especial notice as illustrating modern harmonic as distinguished from the old contrapuntal ideas with respect to the nature of discords; since it shows how completely the old idea of suspensions as retardations of the parts had been lost sight of: 'En general la dissonance étant un ouvrage de l'art, surtout dans les accords qui ne sont point de dominant, tonique, ou de sous-dominant; le seul moyen d'empêcher qu'elle ne déplaise en paroissant trop etrangère à l'accord, c'est qu'elle soit, pour ainsi dire, annoncée a l'oreille en se trouvant dans l'accord précédent, et qu'elle serve par là a *lier* les deux accords.' The sole exception is in respect of the dominant seventh, which, apparently as a mere matter of experience, does not seem to require this preparatory announcement. Tartini published his theories about the same time as Rameau, and derived the effect of chords from the combinational tones, of which he is reputed to have been the discoverer. Helmholtz has lately shewn that neither theory is complete without the other, and that together they are not complete without the theory of beats, which really affords the distinction between consonance and dissonance; and that all of these principles taken together constitute the scientific basis of the facts of harmony. Both Rameau and Tartini were therefore working in the right direction; but for the musical world Rameau's principles were the most valuable, and the idea of systematising chords according to their roots or fundamental basses has been since generally adopted.

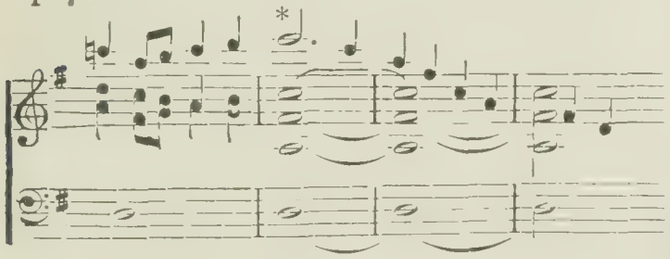
By the beginning of the 18th century the practice of grouping the harmonic elements of music or chords according to the keys to which they belong, which is called observing the laws of tonality, was tolerably universal. Composers had for the most part moved sufficiently far away from the influence of the old ecclesiastical system to be able to realise the first principles of the new secular school. These principles are essential to instrumental music, and it is chiefly in relation to that large department of the modern art that they must be considered. Under the conditions of modern harmony the harmonic basis of any passage is not intellectually appreciable unless the principle of the relations of the chords composing it to one another through a common tonic be observed. Thus if in the middle of a succession of chords in C a chord appears which cannot be referred to that key, the passage is inconsistent and obscure; but if this chord is followed by others which can with it be referred to a different key, modulation has been effected, and the succession is rendered intelligible by its relation to a fresh tonic in the place of C. The range of chords which were recognized as characteristic of any given key was at first very limited, and it was soon perceived that some notes of the scale served as the bass to a larger number and a more important class of them, the Dominant appearing as the most important, as the generator of the larger number of diatonic chords; and since it also contains in its compound tone the notes which are most remote from the chord of the tonic, the artistic sense of musicians led them to regard the Dominant and the Tonic as the opposite poles of the harmonic circle of the key, and no progression was sufficiently definable to stand in a position of tonal importance in a movement unless the two poles were somehow indicated. That is to say, if a movement is to be cast upon certain prominent successions of keys to which other keys are to be subsidiary, those which are to stand prominently forward must be defined by some sort of contrast based on the alternation of Tonic and Dominant harmony. It is

probably for this reason that the key of the Subdominant is unsatisfactory as a balance or complementary key of a movement, since in progressing to its Dominant to verify the tonality, the mind of an intelligent listener recognises the original Tonic again, and thus the force of the intended contrast is weakened. This, as has been above indicated, is frequently found in works of the early harmonic period, while composers were still searching for the scale which should give them a major Dominant chord, and the effect of such movements is curiously wandering and vague. The use of the Dominant as the complementary key becomes frequent in works of the latter portion of the 17th century, as in Corelli; and early in the next, as in Bach and Handel, it is recognised as a matter of course; in the time of Haydn and Mozart so much strain was put upon it as a centre, that it began to assume the character of a conventionalism and to lose its force. Beethoven consequently began very early to enlarge the range of harmonic bases of the key by the use of chords which properly belonged to other nearly related keys, and on his lines composers have since continued to work. The Tonic and Dominant centres are still apparently inevitable, but they are supplemented by an enlarged range of harmonic roots giving chromatic combinations which are affiliated on the original Tonic through their relations to the more important notes of the scale which that Tonic represents, and can be therefore used without obscuring the tonality. As examples of this may be taken the minor seventh on the tonic, which properly belongs to the nearly allied key of the subdominant; a major concord on the supertonic, with the minor seventh superimposed, which properly belong to the Dominant key; the major chord on the mediant, which properly belongs to the key of the relative minor represented by the chord of the submediant, and so on.

Bach's use of harmony was a perfect adaptation to it of the principles of polyphony. He resumed the principle of making the harmony ostensibly the sum of the independent parts, but with this difference from the old style, that the harmonies really formed the substratum, and that their progressions were as intelligible as the melodies of which they seemed to be the result. From such a principle sprang an immense extension of the range of harmonic combinations. The essential fundamental chords are but few, and must remain so, but the combinations which can be made to represent them on the polyphonic principle are almost infinite. By the use of chromatic passing and preliminary notes, by retardations, and by simple chromatic alterations of the notes of chords according to their melodic significance, combinations are arrived at such as puzzled and do continue to puzzle theorists who regard harmony as so many unchangeable lumps of chords which cannot be admitted in music unless a fundamental bass can be found for them. Thus the chord of the augmented sixth is probably nothing more than the modification of a melodic progression of one or two parts at the point where naturally they would be either a major or minor sixth from one another, the downward tendency of the one and the upward tendency of the other causing them to be respectively flattened and sharpened to make them approach nearer to the notes to which they are moving. In the case of the augmented sixth on the flat second of the key, there is only one note to be altered; and as that note is constantly altered in this fashion in other combinations—namely by substituting the flattened note for the natural diatonic note, as D♭ for D in the key of C, by Carissimi, Bach, Beethoven, Chopin, in all ages of harmonic music—it seems superfluous to consider whether or no it is a chord with a double root as theorists propose, in which one note is the minor ninth of one root, and the other the major third of another. The way in which ideas become fixed by constant recurrence has already (p. 678) been indicated in the case of a figure which was very characteristic of the polyphonic school, and in that of the subdominant seventh with the early harmonists; in like manner modifications, such as the augmented sixth, and the sharp fifth (which is merely the straining upwards of the upper note of a concord in its melodic progression to the next diatonic note), become so familiar by constant recurrence, that they are accepted as facts, or rather as representatives, by association, of the unmodified intervals, and are used to all intents as essential chords; and moreover being so recognised, they are made liable to resolutions and combinations with other notes which would not have been possible while they were in the unaltered condition; which is not really more to be wondered at than the fact that Bach and his contemporaries and immediate predecessors habitually associated tunes originally cast in the old ecclesiastical modes with harmonies which would have been impossible if those modes had not been superseded by the modern system of scales. The inversion of the above-mentioned augmented sixth as a diminished third is remarkable for two reasons. In the first place, because when used with artistic purpose it is one of the most striking chords in modern music, owing to the gradual contraction towards the resolution—as is felt in the employment of it by both Bach and Beethoven to the words 'et sepultus est' in the 'Crucifixus' of their masses in B minor and D respectively; and in the second, because a distinguished modern theorist (whose work is in many respects very valuable) having discovered that the augmented sixth is a double rooted chord, says that it 'should not be inverted, because the upper note, being a secondary harmonic, and capable of belonging only to the secondary root, should not be beneath the lower, which can only belong to the primary root.' It must not be forgotten, however, in considering the opinions of theorists on the origin of chords such as these, that their explanations are not unfrequently given merely

for the purpose of classifying the chords, and of expounding the laws of their resolutions for the benefit of composers who might not be able otherwise to employ them correctly.

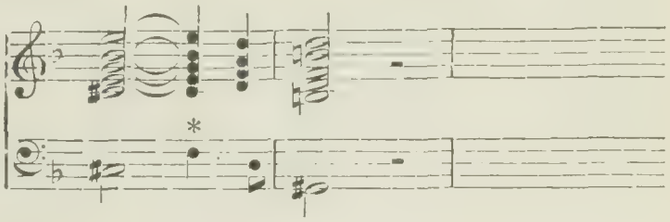
The actual number of essential chords has remained the same as it was when Monteverde indicated the nature of the Dominant seventh by using it without preparation, unless a single exception be made in favour of the chord of the major ninth and its sister the minor ninth, both of which Helmholtz acknowledges may be taken as representatives of the lower note or root; and it cannot be denied that they are both used with remarkable freedom, both in their preparation and resolution, by the great masters. Haydn, for instance, who is not usually held to be guilty of harmonic extravagance, uses the major ninth on the Dominant thus in his Quartet in G, Op. 76—



and the minor ninth similarly, and with as great freedom, as follows, in a Quartet in F minor (Trautwein, No. 3).

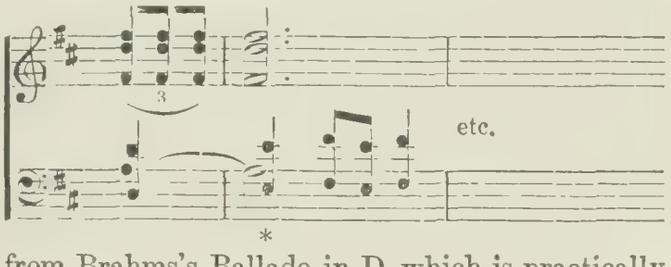
It is not possible to enter here into discussion of particular questions, such as the nature of the chord frequently called the 'Added Sixth,' to which theorists have proposed almost as many roots as the chord has notes; Rameau originally suggesting the Subdominant, German theorists the Supertonic as an inversion of a seventh, Mr. Alfred Day the Dominant, as an inversion of a chord of the eleventh, and Helmholtz returning to the Subdominant again in support of Rameau. Neither is it necessary to enter into particulars on the subject of the diminished seventh, which modern composers have found so useful for purposes of modulation, or into the devices of enharmonic changes, which are so fruitful in novel and beautiful effects, or into the discordance or non-discordance of the fourth. It is necessary for the sake of brevity to restrict ourselves as far as possible to things which illustrate general principles; and of these none are much more remarkable than the complicated use of suspensions and passing notes, which follow from the principles of Bach in polyphony as applied to harmony, and were remarked on above as laying the foundations of all the advance that has been made in Harmony since his time. Suspensions are now taken in any form and position which can in the first place be possibly prepared even by passing notes, or in the second place be possibly resolved even by causing a fresh discord, so long as the ultimate resolution into concord is feasible in an intelligible manner. Thus Wagner's Meistersinger opens with the phrase—

in which B is a suspended passing note resolving so as to make a fresh discord with the treble, which in reality is resolved into another discord made by the appearance of a chromatic passing note, and does not find its way into an essential concord till three chords further on; but the example is sufficient to show the application of both principles as above expressed. One of the most powerful suspensions in existence is the following from Bach's Organ Toccata in D minor—



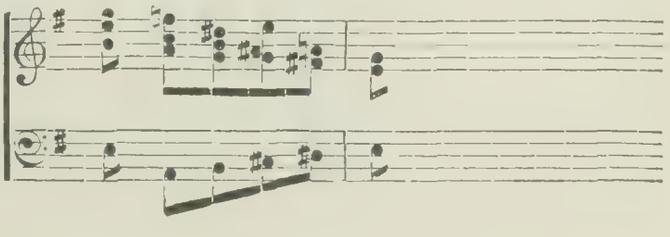
Of strongly accented passing notes the following are good examples—

from the Overture to the Messiah; and



from Brahms's Ballade in D, which is practically the same passing note as that in the example from Handel, but passing in the opposite direction.

A good example of a succession of combinations resulting from the principles above enumerated with regard to the modification of diatonic notes, and the use of chromatic passing notes, occurs in Bach's Cantata, 'Christ unser Herr' (p. 208)—



In the 2nd scene of the 2nd act of 'Tristan and Isolde' the combination given theoretically above (p. 679*a*) actually occurs, and two of the preliminary chromatic notes (*) are sustained as a suspension into the next chord—

In the latter part of the last Act of the same work are some extremely remarkable examples of the adaptation of the polyphonic principle to harmony, entailing very close modulations, for which there is not space here.

The principle of persistence was early recognised in the use of what were called Diatonic successions or sequences. They are defined by Prof. Macfarren as 'the repetition of a progression of harmony, upon other notes of the scale, when all the parts proceed by the same degrees in each repetition as in the original progression,' irrespective of augmented or diminished intervals, or doublings of notes which in other cases it is not desirable to double. And this may be expanded into the more general proposition that when a figure has been established, and the principle and manner of its repetition, it may be repeated analogously without any consideration of the resulting circumstances. Thus Beethoven having established the form of his accompaniment—

goes through with it in despite of the consecutive fifths which result—

Again, a single note whose stationary character has been established in harmony of which it actually forms a part, can persist through harmonies which are otherwise alien to it, and irrespective of any degree of dissonance which results. This was early seen in the use of a Pedal, and as that was its earliest form (being the immediate descendant of the Drone bass mentioned at the beginning of the Article) the singular name of an inverted Pedal was applied to it when the persistent note was in the treble, as in an often-quoted instance from the slow movement of the C-minor Symphony of Beethoven, and a fine example in the Fugue which stands as Finale to Brahms's set of Variations on a Theme by Handel, and in the example quoted from Purcell's Service above. Beethoven even makes more than one note persist, as in the first variation on the Diabelli Valse (op. 121)—

Another familiar example of persistence is persistence of direction, as it is a well-known device to make parts which are progressing in opposite directions persist in doing so irrespective of the combinations which result. For the limitations which may be put on these devices reference must be made to the regular text-books, as they are many of them principles of expediency and custom, and many of them depend on laws of melodic progression, the consideration of which it is necessary to leave to its own particular head.

It appears then, finally, that the actual basis of harmonic music is extremely limited, consisting of concords and their inversions, and at best not more than a few minor sevenths and major and minor ninths; and on this basis the art of modern music is constructed by devices and principles which are either intellectually conceived or are the fruit of highly developed musical instinct, which is according to vulgar phrase 'inspired,' and thereby discovers truths at a single leap which the rest of the world recognise as evidently the result of so complex a generalisation that they are unable to imagine how it was done, and therefore apply to it the useful term 'inspiration.' But in every case, if a novelty is sound, it must answer to verification, and the verification is to be obtained only by intellectual analysis, which in fact may not at first be able to cope with it. Finally, everything is admissible which is intellectually verifiable, and what is inadmissible is so relatively only. For instance, in the large majority of cases, the simultaneous occurrence of all the diatonic notes of the scale would be quite inadmissible, but composers have shown how it can be done, and there is no reason why some other composer should not show how all the chromatic notes can be added also; and if the principles by which he arrived at the combination stand the ultimate test of analysis, musicians must bow and acknowledge his right to the combination. The history of harmony is the history of ever-increasing richness of combination, from the use, first, of simple consonances, then of consonances superimposed on one another, which we call common chords, and of a few simple discords simply contrived; then of a system of classification of these concords and discords by key relationship, which enables some of them to be used with greater freedom than formerly; then of the use of combinations which were specially familiar as analogues to essential chords; then of enlargement of the bounds of the keys, so that a greater number and variety of chords could be used in relation to one another, and finally of the recognition of the principle that harmony is the result of combined

melodies, through the treatment of the progressions of which the limits of combination become practically co-extensive with the number of notes in the musical system. [C.H.H.P.]

HAROLD EN ITALIE. The 4th of Berlioz's 5 symphonies, op. 16, dedicated to Humbert Ferrand; for full orchestra with sola viola; in 4 movements—(1) 'Harold aux montagnes. Scènes de mélancolie, de bonheur et de joie.' Adagio and Allegro; in G. (2) 'Marche de Pélerins chantant la prière du soir.' Allegretto; in E. (3) 'Sérénade d'un Montagnard des Abbruzes à sa maitresse.' Allegro assai; in C. (4) 'Orgie de Brigands. Souvenirs des Scènes précédentes.' Allegro frenetico; in G. It was composed in 1834, and originated in a request of Paganini's that Berlioz should write a solo in which he could display the qualities of his Stradivarius viola. It is needless to say that it did not fulfil that intention. The idea of the work is based on Childe Harold. (See Berlioz's Mémoires, chap. 45.) It was first performed at the Conservatoire Nov. 23, 1834, but has been much altered since. Score and parts are published by Schlesinger. It was played for the first time in England at the New Philharmonic Concert, July 4, 1855. Berlioz conducted and Ernst played the viola part. [G.]

HARP (Fr. *Harpe*; Ital. *Arpa*; Germ. *Harfe*). A musical instrument of great antiquity; in its modern development, by means of the ingenious mechanism of the double action, distinguished as the only instrument with fixed tones not formed by the ear and touch of the player, that has separate notes for sharps, flats, and naturals, thus approaching written music more nearly than any other.

The harp presents a triangular form of singular beauty, the graceful curve of the neck adding to the elegance of its appearance. Although the outline has varied at different epochs and in different countries, the relation of its proportions to the musical scale—a condition of symmetry in musical instruments—is in the harp very close; so that whether it be Egyptian, Persian, Mediæval, or Keltic, it is always fashioned in beauty of line, and often characteristically adorned.

In looking at a harp we recognise at once the varied functions of its structure. The resonant instrument is the soundboard, forming with its body the angle next the player. The opposite angle is the pillar. Both support the neck, a curved bracket between which and the soundboard the strings are stretched. In modern harps the neck includes the 'comb' containing the mechanism for raising the pitch of the strings one half tone by the single action, or two half tones by the double action. The pillar is hollow to include the rods working the mechanism. The pedestal, where pillar and soundboard unite, is the frame for the pedals, levers acted upon by the feet and moving the rods in the pillar.

The wood used in a harp is chiefly sycamore, but the soundboard is of pine, and in old harps was frequently ornamented with painted devices. The dimensions of soundboard and body increase downwards. Along the centre of the soundboard is glued a strip of beech, or other hard wood, in which are inserted the pegs that hold the lower ends of the strings, the upper ends being wound round tuning-pins piercing the wrestplank which forms the upper part of the neck. The soundboard is ribbed underneath by two narrow bars, crossing the grain of the pine, their duty being to drive the soundboard into nodes and figures of vibration. The strings are of catgut, coloured to facilitate the recognition of the notes by the player, the lowest eight being spun over, wire upon silk or wire upon wire. The compass of an Erard double-action harp is $6\frac{1}{2}$ octaves.

The apparently slight resistance offered by the bridge to the tension of the strings, inadequate if their drawing power were perpendicular, is sufficient because they are placed at an angle. There is also a lateral angle in the position of the neck and strings, to allow for the strain on the side the strings are attached to.

The origin of the harp must be put back anterior to the earliest records of civilisation. It was possibly suggested by the stretched string of the bow. The addition of several strings would be analogous to binding several reeds or whistles together to form a syrinx, both contrivances apparently preceding the shortening to different lengths by the finger of a single vibrating string, as in a lute, or the shortening of the vibrating column of air in a pipe by means of holes perforated in it to be stopped also by the fingers. The oldest monuments of the harp are Egyptian. Those first seen by Bruce, painted on the wall of a burying-place at Thebes, are supposed to be as old as the 13th century B.C. These are very large harps, richly ornamented, and standing, to judge from the players, more than six feet high. These instruments, which have been often described, having no front pillar, could have had no great tension, and were probably of a low and sweet tone. But while all Egyptian harps wanted this important member for support, they were not limited to one size. There seems to have been a great variety in dimensions, number of strings, and amount of ornament. Some, like Bruce's, were placed upon the ground; others were upon rests or stools, to admit of the player's standing. Those held by seated players were more like the Greek trigonon, a link between the harp and lyre.

The Assyrian harps resembled the Egyptian in having no front pillar, but differed in the soundboard being uppermost, the lower angle being a simple bar for the attachment of the strings. Mr. Engel ('Music of the most Ancient Nations,' London, 1864) regards the absence or presence of the front pillar as distinguishing the Eastern harp from the Western, but it may be that the distinction is rather that of ancient and modern, for the very earliest Western harp of which a representation exists, that in Bunting's 'Ancient Music of Ireland,' attributed by him to an earlier

date than A.D. 830, has no front pillar. The beautiful form of the more modern Irish harp is well known from its representation in the royal coat of arms. Two specimens are to be seen in South Kensington Museum: one is a cast of the ancient harp in Trinity College, Dublin, said to have belonged to Brian Boiroimhe. In these the body is perpendicular, or nearly so, instead of slanting, as in modern harps; the front pillar being curved to admit of this, and the neck—in the Irish harp called the Harmonic Curve—descending rather to meet it. This form gives a more acute angle to the strings, which were of brass, two to each note, the sounds being produced by the pointed finger-nails of the player. The number of strings is uncertain, but the fragments of the 'Dalway' harp, shown in the Special Exhibition at South Kensington in 1872, inscribed 'Ego sum Regina Cithararum,' and dated A.D. 1621, justify our assuming the large scale of fifty-two for this instrument.

The Irish Gaelic harp must have been the Scotch Gaelic one also. According to Gunn (Historical Inquiry, etc., Edinburgh 1807) a lady of the clan Lamont in Argyle took a harp with her on her marriage in 1640 to Robertson of Lude, which had for several centuries been the harp of a succession of Highland bards. Gunn described it as then existing, 38 inches high and 16 broad, with 30 strings. Another, also then existing and in excellent preservation, he stated to have been the gift of Queen Mary to Miss Gardyn of Banchory. It was smaller than the Lude harp, and could only have carried twenty-eight strings.

The Welch Harp has likewise a perpendicular body, but is larger than the Irish, increasing considerably downwards. The neck ascends, the front pillar being longer. The Welch harp has three rows of gut strings, the outer rows being unisons in diatonic series, the inner the chromatic semitones. There is one at South Kensington, lent by Lady Llanover.

The earliest representation of the portable mediæval harp, which so many painters loved to delineate along with lutes and viols, is perhaps that in Gerbert's 'De Cantu et Musica Sacra,' copied from a MS. of the 9th century in the Monastery of St. Blaise in the Black Forest, destroyed by fire in 1768. The form of this instrument is preserved in the modern harp, the front pillar only differing in being straight instead of slightly curving, to admit of the movement of the rods for working the pedals.

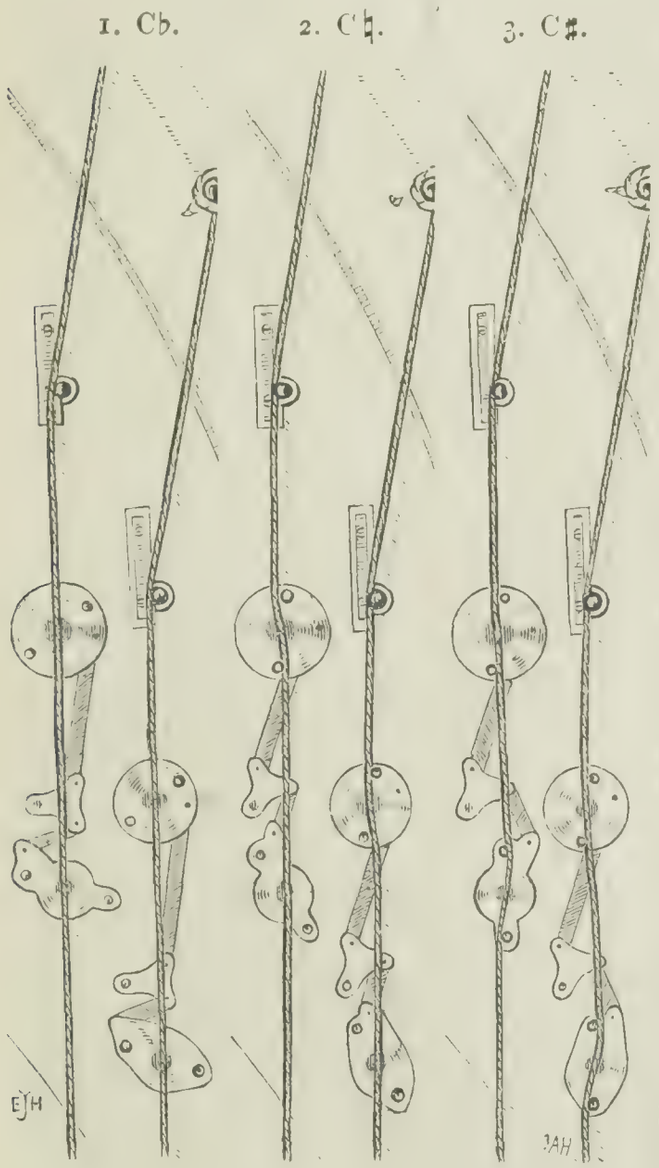
That the Western harp belongs to Northern Europe in its origin there seems to be no doubt. Mr. Max Müller claims the name as Teutonic, and has contributed these historic and dialectic forms:—Old High German, *Harapha*; Middle do., *Harpfe*; Modern do., *Harfe*; Old Norse, *Harpa*. From the last were derived the Spanish and Italian *Arpa*, the Portuguese *Harpa*, and the French *Harpe*—the aspirate showing the Teutonic origin. The Anglo-Saxon form was *Hearpe*. The Basque and Sclavonian, as well as the Romance, took the name with the instrument, but there is a remarkable exception in the fact of the Keltic peoples having their own names, and these again divided according to the Gaelic and Cymbric branches. Prince Louis Lucien Bonaparte has supplied the following illustration:—Irish Gaelic, *Cláirseach*; Scotch do., *Clàrsach*; Manx, *Claasagh*; Welch, *Telyn*; Cornish, *Telein*; Breton, *Télen*.

The Mediæval harp, a simple diatonic instrument, was sufficient in its time, but when modern instrumental music arose, its limits were found too narrow, and notwithstanding its charm of tone it would have fallen into oblivion. It had but one scale, and to obtain an accidental semitone the only resource was to shorten the string as much as was needed by firmly pressing it with the finger. But this was a poor expedient, as it robbed the harpist for the time of the use of one hand. Chromatic harps were attempted by German makers in the last century and early in this, but it was found impracticable through difficulty of execution to give the harp thirteen strings in each octave, by which each would have been a sharp to its next lower and a flat to its next higher string. The first step towards the reconstruction of the harp was due to a Tyrolese, who came upon the idea of screwing little crooks of metal (*crotchets*) into the neck, which when turned against the string would cause the shortening necessary for a chromatic interval. Still the harpist lost the use of one hand while placing or releasing a crook, and one string only was modified, not its octaves. About the year 1720, one Hochbrucker, a native of Donauwörth in Bavaria, conceived and executed the first pedal mechanism, and rendered the harp fit for modulation, by using the foot to raise each open string, at will and instantaneously, half a tone higher, and leaving the player's hands free. This brought about a very remarkable revolution in harp-playing, giving the instrument eight major scales and five minor complete, besides three minor scales descending only. Hochbrucker's mechanism acted upon crooks which pressed the strings above nuts projecting from the neck. But there were inconveniences arising from this construction; each string acted upon by a crook was removed from the plane of the open strings, an impediment to the fingering, and frequent cause of jarring, and the stopped strings were less good in tone than the open. A fault no less serious was due to the mechanism being adjusted to the wooden neck, which was intractable for the curving required; if too much bent it was liable to break, and if not bent enough the middle strings would break when tuned up from being too long.

The first to make harps without crooks, and yet to stop half tones, were Frenchmen—the Cousineaus, father and son. They passed each string between two small pieces of metal (*bequilles*) placed beneath the bridge-pin. Then by the pedal action these metal pieces were made to grasp the string, and shorten it the distance required. The Cousineaus also introduced a slide to raise or lower the bridge-pin regulating the length of the string, and placed each system of levers

belonging to strings of the same name between metal plates which were bevelled to make them lighter. Thus the neck could be curved at pleasure, and its solidity being assured, the proportions of the strings could be more accurately established. About 1782 they doubled the pedals and connected mechanism, and thus constructed the first double-action harp. The pedals were arranged in two rows, and the tuning of the open strings was changed to the scale of C♭ instead of E♭, as in the single-action harps. But it does not appear that the Cousineaus made many double action harps; they were still too imperfect; and the Revolution must have closed their business, for we hear no more of them.

We now arrive at the perfecting of the harp by that great mechanician Sebastian Erard, whose merit it was to leave this instrument as



complete as the Cremona school of luthiers left the violin. His earliest essays to improve the harp date about 1786, and were confined to the single action. He worked upon a new principle, the fork mechanism, and in his harps which were finished about 1789, the arrangement of it was chiefly internal; the studs that shorten the strings alone performing their functions externally. He patented in London in 1794 a fork mechanism external to the plate. He made a double-action harp in 1801, patenting it in 1809, but it was not until 1810 that he produced the culmination of his beautiful contrivance, which has since been the model for all harp makers. In this harp, as in the single action one, Erard maintained seven pedals only, and simply augmented the extent of movement of the cranks and tringles (or levers) acted upon by the pillar-rods, to give successively a portion of revolution to the disks from which the studs project; the first movement of the pedal serving to shorten strings of the same name, to produce the first half tone, the second movement of the pedal for the second half tone, the contrivance being so ingenious that the position of the upper disk—the second to move but the first to act upon the strings—is not changed when the lower disk completes its movement of revolution and acts upon the strings also.

The drawing represents 3 sections of the neck of Erard's double action harp, and shows the position of the forks and external levers, (1) when the strings are open, (2) when stopped for the first half tone, and (3) when stopped for the second. Two strings are shewn for each pitch.

It is not necessary to keep the foot upon a pedal, as it may be fixed in a notch and set free when not required; spiral springs with two arms fixed beneath the pedestal accelerate the return of the pedals. Unlike the weighty expedient of the Cousineaus, there are but two brass plates which form the comb concealing the greater part of the action. Lastly, Erard made the convex body bearing the soundboard of one piece, doing away with the old lute-like plan of building it up with staves.

As already stated, the double-action harp is tuned in C♭. By taking successively the seven pedals for the half-tone transposition, it can be played in G♭, D♭, A♭, E♭, B♭, F, and C♮. By the next action of the pedals, completing the rise of the whole tone, the harp is set successively in G, D, A, E, B, F♯, and C♯. The minor scales can only be set in their descending form, the ascending requiring change of pedals. Changes by transposition constitute a formidable difficulty in playing keyed instruments through the altered fingering required. On the harp passages may be repeated in any key with fingering absolutely the same. The complication of scale fingering, so troublesome to pianoforte playing, is with the harp practically unknown.

The harmonics of the harp are frequently used by solo players, and 'the sonorousness of these mysterious notes when used in combination with flutes and clarinets in the medium' called forth the admiration of Berlioz. ('Modern Instrumentation,' Novello 1858.)

In describing the Double-action Harp of Sebastian Erard, the writer has been much helped by a report, read before the French Institute in 1815, and lent to him by Mr. George Bruzaud. [A. J. H.]

HARPER, Thomas, born at Worcester May 3, 1787; when about ten years of age came to London and learnt the horn and trumpet under

Eley, then master of the East India Volunteer Band. He soon afterwards became a member of the band and a great proficient on the trumpet. He continued in the band nearly 18 years, during the first 7 of which he also performed in the orchestras of some of the minor theatres. About 1806 he was appointed principal trumpet at Drury Lane, and the English Opera House, Lyceum. In 1820 he was engaged in the same capacity at the Birmingham Musical Festival, and in the following year succeeded the elder Hyde at the Concert of Ancient Music, the Italian Opera, and all the pricipal concerts and festivals, a position which he retained for upwards of a quarter of a century. The East India Company nominated him inspector of the musical instruments supplied to their bands, an appointment which he held until his death. Harper played on the slide trumpet, and produced a pure, brilliant, and even tone, with a command of execution which enabled him to surmount the greatest difficulties on his most difficult instrument. He was stricken with mortal sickness at a rehearsal in Exeter Hall for a concert of the Harmonic Union, and died in a few hours afterwards on Jan. 20, 1853. He was author of an Instruction Book for the Trumpet. Harper left three sons, the eldest of whom, THOMAS, succeeded his father in all his appointments as principal trumpet, a position he still holds; the second, CHARLES, long filled the place of principal horn in the best orchestras; and the youngest, EDMUND, also a horn player, settled at Hillsborough, Ireland, as pianist and organist, and died there, May 18, 1869. [W.H.H.]

HARPSICHORD (Fr. *Clavecin*; Ital. *Clavicembalo, Gravicembalo*, not unfrequently *Cembalo* only, also *Harpicordo*; Germ. *Clavicymbel, Kielflügel, Flügel*). The most important of the group of keyed instruments that preceded the pianoforte, holding during the 16th, 17th, and 18th centuries a position analogous to that now accorded to the grand pianoforte. It had a place in the orchestra as an accompanying instrument when the first opera and the first oratorio were performed (Florence and Rome, about A.D. 1600), and during the time of Handel and Bach was the constant support to the *recitativo secco*, its weak bass notes being reinforced by large lutes and viols, and ultimately by violoncellos and double basses. Towards the end of the 18th century the instrument was withdrawn[1], and the big fiddles were left by themselves to accompany the ordinary recitative in a fashion more peculiar than satisfactory.

The name harpsichord is the English variant of the original harpicordo, which, like clavicembalo, clavicordo, spinetto, and pianoforte, betrays its Italian origin. The clavicordo was a table-shaped, five-cornered harpicordo, rectangular, like the German clavichord, but otherwise quite different from that instrument, which was made to sound by 'tangents,' or simple brass uprights from the keys. All instruments of the harpsichord, clavicembalo, or spinet family were on the plectrum principle, and therefore were incapable of dynamic modification of tone by difference of touch. The strings were set in vibration by points of quill or hard leather, elevated on wooden uprights, known as jacks, and twitching or plucking them as the depression of the keys caused the points to pass upwards. [JACK.] Leather points were probably used first, since we learn from Scaliger, who lived 1484–1550 (Poetices, lib. i. cap. 48), that crowquills were introduced in keyed instruments subsequent to his boyhood, and he informs us that through them the name 'spinet' (from *spine*, a thorn or point) became applied to what had been known as the 'clavicymbal' and 'harpichord.' The Canon Paul Belisonius, of Pavia, is said to have introduced quills: the use of leather is shown in a harpsichord by Baffo, dated A.D. 1574, and presently to be referred to; and in one by the elder Andreas Ruckers of Antwerp, dated A.D. 1614, now in the possession of Col. Hopkinson.

It is the principle of the plectrum that derives the descent of the harpsichord from the psaltery, just as the pianoforte is derived, by analogy at least, from the dulcimer, and the clavichord from the moveable-bridged monochord; the model for the shape of the long harpsichord being that kind of psaltery which the common people called 'istromento di porco'—from a supposed resemblance between the trapeze form and a pig's head. [See PSALTERY.] There is an interesting suggestion of this connection of the harpsichord with the psaltery preserved in the church of the Certosa, near Pavia, built about A.D. 1475. King David, who in the Middle Ages always played a psaltery, is there shown holding an 'istromento di porco.' The body of the psaltery is open, and shows eight keys, lying parallel with the eight strings. David touches the keys with his right hand, and uses the left to damp the strings. All this may be the sculptor's fancy, but Dr. Ambros (Geschichte der Musik, 1864) regards it as a recollection of a real instrument, although obsolete, somewhere seen by him.

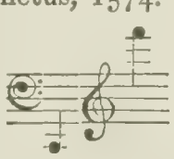
The earliest mention of the harpsichord is under the name of clavicymbolum, in the rules of the Minnesingers, by Eberhard Cersne, A.D. 1404. With it occur the clavichord, the monochord and other musical instruments in use at that time. [See CLAVICHORD.] The absence of any prior mention or illustration of keyed stringed instruments is negative evidence only, but it may be assumed to prove their invention to have been shortly before that date—say in the latter half of the 14th century, especially as Jean de Muris, writing in A.D. 1323 (Musica speculativa), and enumerating musical instruments, makes no reference to either clavicembalo or clavichord, but describes the monochord (recommending four strings however) as in use for measuring intervals at that time. Moreover there was no music wire before this epoch; the earliest record of wire drawing being A.D. 1351, at Augsburg. It may occur to the reader—why

[1] The King's Birthday Ode was accompanied by the harpsichord until June 4th, 1795, when a grand piano was substituted, a harpsichord having been used at the rehearsal.

were hammers not sooner introduced after the natural suggestion of the Dulcimer, instead of the field being so long occupied by the less effective jack and tangent contrivances? The chasm untraversable by all forgotten Cristoforis and Schröters was the gap between wrestplank and soundboard, for the passage of the hammers, which weakened the frame and prohibited the introduction of thicker strings strong enough to withstand the impact of hammers. It took more than three hundred years to bridge this chasm by stronger framing, and thus render hammers possible.

As pianofortes have been made in three quite different shapes, the grand, the square, and the upright, there were as many varieties of the jack instruments—to wit, the harpsichord proper (clavicembalo, clavecin, or flügel) of trapeze form; the clavicordo, of oblong or pentangular form, frequently called spinet or virginal; and the upright harpsichord, or clavicytherium. It must be remembered that the long harpsichords were often described as spinet or virginal, from their plectra or their use by young ladies; but the table-shaped ones known commonly by the latter names were never called harpsichords. No specimen of the upright harpsichord seems to exist, yet the instrument has been made in a comparatively recent period, since a receipt for one, dated 1753, and signed by the maker, Samuel Blumer, 'Harpsichord and Spinet Maker in Great Poultney Street, near Golden Square, London. N.B. Late foreman to Mr. Shudi,' is in the possession of Messrs. Broadwood.

We are spared the necessity of reconstructing the older harpsichords from the obscure and often inaccurate allusions of the older writers, such as Virdung and Kircher, by the valuable collection now in South Kensington Museum, that includes instruments of this family dating from A.D. 1555 to Pascal Taskin, A.D. 1786. In private hands, but accessible to the enquirer, are large harpsichords by Tschudi and by Kirkman, still playable. The oldest harpsichord in the Museum is a Venetian clavicembalo, signed and dated 'Joanes Antonius Baffo, Venetus, 1574.' It has a compass of $4\frac{1}{2}$ octaves, from C to F, the extreme limits of the human voice. Raising the top and looking inside, we observe the harp-like disposition of



the strings as in a modern grand piano, which led Galilei, the father of the astronomer Galileo, to infer the direct derivation of the harpsichord from the harp. In front, immediately over the keys, is the wrestplank, with the tuning-pins inserted, round which are wound the nearer ends of the strings—in this instrument two to each note—the further ends being attached to hitchpins, driven into the soundboard itself, and following the angle of the bent side of the case to the narrow end, where the longest strings are stretched. There is a straight bridge along the edge of the wrestplank, and a curved bridge upon the soundboard. The strings pass over these bridges, between which they vibrate, and the impulse of their vibrations is communicated by the curved bridge to the soundboard. The plectra or jacks, with the exception that they carry points of leather instead of quill, are the same as in later instruments. [See JACK.] This Venetian harpsichord has a separate case, from which it could be withdrawn for performance, a contrivance usual in Italy, the outer case being frequently adorned with painting. The raised blocks on each side the keys, by which the instrument was drawn out of the case, survived long after, when there was no outer case. Lastly, the natural keys are white and the sharps black, the rule in Italian keyed instruments, the German practice having been the reverse.

Reference to the oblong 'clavicordi,' in which South Kensington Museum is rich, will be found under SPINET. The actual workmanship of all these Italian keyed instruments was indifferent; we must turn to the Netherlands for that care in manipulation and choice of materials which, united with constructive ingenuity equalling that of the best Italian artists, culminated in the Double Harpsichords of the Ruckers family of Antwerp.[1] [See RUCKERS.]

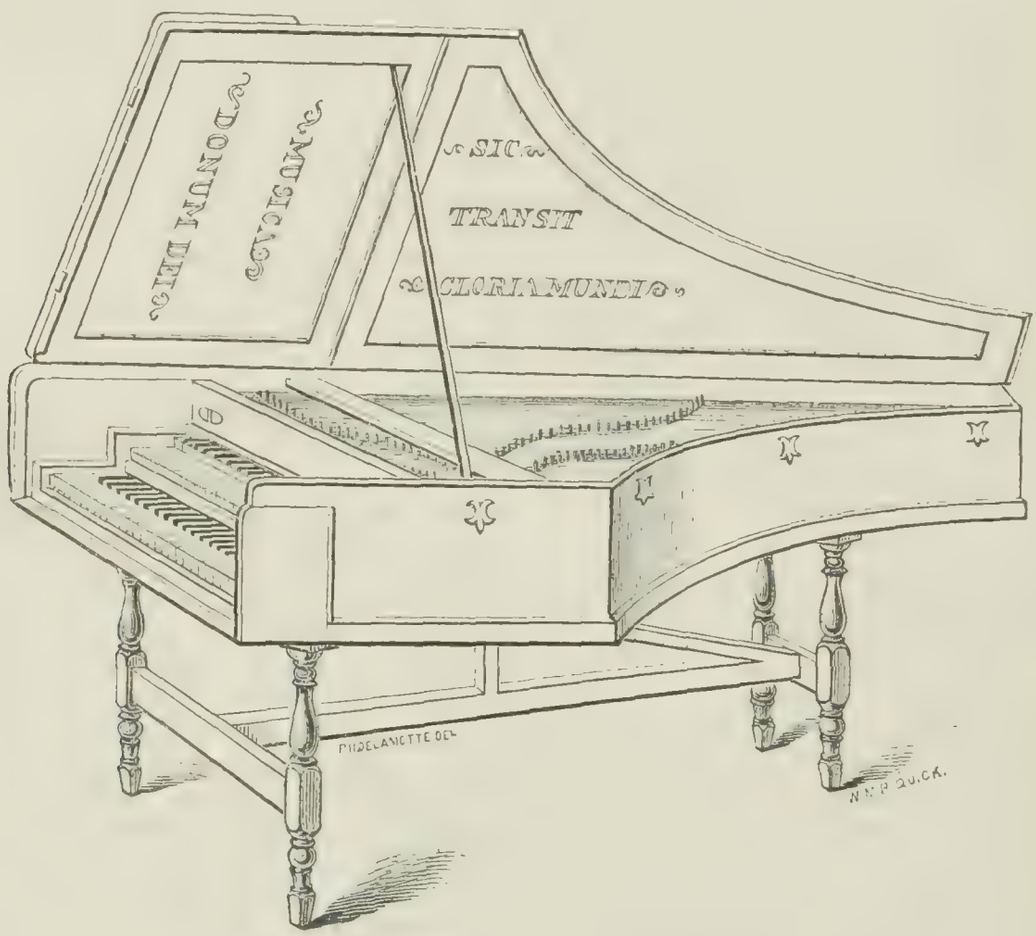
Of this family there were four members living and working between 1579 and 1651 or later, who achieved great reputation. Their instruments are known by their signatures; and by the monograms forming the ornamental rosette or soundhole in the soundboard—a survival from the psaltery. The great improvement of the harpsichord is attributed to Hans, the eldest, who, by adding to the two unison strings of each note a third of shorter length and finer wire tuned an octave higher, increased the power and brilliancy of the tone. To employ this addition at will, alone, or with one or both the unison strings, he contrived, after the example of the organ, a second keyboard, and stops to be moved by the hand, for the control of the registers or slides of jacks acting upon the strings. By these expedients all the legitimate variety ever given to the instrument was secured. The Ruckers harpsichord given by Messrs. Broadwood to South Kensington Museum, signed and dated 'Andreas Ruckers me fecit Antverpiæ 1651' (see next page), said to have been left by Handel to Christopher Smith, shows these additions to the construction, and was, in the writer's remembrance, before the soundboard gave way, of deliciously soft and delicately reedy *timbre*. The tension being comparatively small, these harpsichords lasted much longer than our modern pianofortes, even of the best construction. James Shudi Broadwood ('Notes,' 1838) states that many Ruckers harpsichords were in existence and good condition until nearly the end of the last century, and fetched high prices; one having sold in 1770 for 3000 francs (£120).

When the Ruckers family passed away we hear no more of Antwerp as the city of harpsichord

[1] The oldest trace in the Netherlands of the harpsichord or clavecin is that a house in Antwerp, in the parish of Notre Dame, bore in 1532 the name of 'de Clavizimbele.'

makers; London and Paris took up the tale. But all these Antwerp workmen belonged of right to the Guild of St. Luke, the artist's corporation, to which they were in the first instance introduced by the practice of ornamenting their instruments with painting and carving. In 1557 ten of the Antwerp harpsichord makers petitioned the deans and masters of the guild to be admitted without submitting masterpieces, and the chiefs of the commune consenting, in the next year they were received. The responsibility of signing their work was perhaps the foundation of the great reputation afterwards enjoyed by Antwerp for harpsichords and similar musical instruments. ('Recherches,' etc., Léon de Burbure, Brussels, 1863.)

The earliest historical mention of the harpsichord in England occurs under the name of Claricymball, A.D. 1502. The late Dr. Rimbault ('The Pianoforte,' London 1860) collected this and other references to old keyed instruments from records of Privy Purse expenses and from contemporary poets. The house-proverbs of Leckingfield, the residence of Algernon Percy in the time of Henry VII, preserved (for the house was burnt) in a MS. in the British Museum, named it 'clarisymbalis.' For a long while after this, if the instrument existed, it was known under a general name, as 'virginalls.' It was the school of Ruckers, transferred to this country by a Fleming named Tabel, that was the real basis of harpsichord making as a distinct business in this country, separating it from organ building with which it had been, as in Flanders, often combined. Tabel's pupils, Burkhard



Tschudi (*anglicé* Shudi) and Jacob Kirchmann (*anglicé* Kirkman), became famous in the last century, developing the harpsichord in the direction of power and majesty of tone to the farthest limit. The difference in length between a Ruckers and a Shudi or Kirkman harpsichord, —viz. from 6 or $7\frac{1}{2}$ feet to nearly 9 feet, is in direct proportion to this increase of power. Stronger framing and thicker stringing helped in the production of their pompous, rushing-sounding instruments. Perhaps Shudi's were the longest, as he carried his later instruments down to C in the bass, while Kirkman remained at F; but the latter set up one row of jacks with leather instead of quills, and with due increase in the forte combination. Shudi, in his last years (A.D. 1769), patented a Venetian Swell, an adaptation from the organ to the harpsichord. Kirkman added a pedal to raise a portion of the top or cover. Both used two pedals; the one for the swell, the other by an external lever apparatus to shut off the octave and one of the unison registers, leaving the player with both hands free, an invention of John Hayward's, described in Mace's 'Musick's Monument,' A.D. 1676, p. 235.

In these 18th-century harpsichords, the Flemish practice of ornamenting with painting—often the cause of an instrument being broken up when no longer efficient—was done away with; also the laudable old custom of mottoes to remind the player of the analogous brevity of life and sound, of the divine nature of the gift of music, or of dead wood reviving as living tone. But it was when the instrument went out altogether that

this enrichment of picture galleries by the demolition of harpsichords was most effected. The number of Ruckers however known to exist has been extended by research to upwards of thirty. Still there was great care in the artistic choice of wood and in the cabinet-work of Tschudi's beautiful instruments. One in the possession of Her Majesty the Queen, and long preserved in Kew Palace, is quite a masterpiece in these respects. It bears Tschudi's name, spelt, as was usual, Shudi; the date 1740 and maker's number 94 are inside. The compass is as in the South Kensington Ruckers, G to F, without the lowest G♯. Two, of 1758 (probably) and 1766, are in the New Palace at Potsdam, and were Frederick the Great's. Messrs. Broadwood have one dated 1771, with five and a half octaves, C to F, Venetian Swell and five stops, comprising the two unisons and octave of the Ruckers, with a slide of jacks striking the strings much nearer to the bridge (also a Ruckers contrivance), and producing a more twanging quality of tone, the so-called 'lute'-stop and a 'buff'-stop of small pieces of leather, brought into contact with the strings, damping the tone and thus giving a kind of *pizzicato* effect. This fine instrument was used by Moscheles in his Historical Concerts in 1837, and by Mr. Pauer in similar performances in 1862, 63, and 67. There is also one in the Musik Verein at Vienna of similar construction, made by 'Burkat Shudi et Johannes Broadwood,' and dated 1775, which belonged to Joseph Haydn. This was the young Shudi; it is very doubtful if another harpsichord exists with Broadwood's name upon it.

The variety of stops and combinations introduced by different makers here and abroad at last became legion, and were as worthless as they were numerous. Pascal Taskin, a native of Theux in Liège and a famous Parisian harpsichord maker, is credited with the reintroduction of leather as an alternative to quills; his Clavecin 'en peau de buffle' made in 1768 was pronounced superior to the pianoforte (De la Borde, 'Essai sur la musique,' 1773). Taskin's were smaller scale harpsichords than those in vogue in England, and had ebony naturals and ivory sharps, and a Japanese fashion of external ornamentation. There is one at South Kensington, dated 1786. In the Liceo Communale di Musica at Bologna there is a harpsichord with four rows of keys, called an 'Archicembalo.' This instrument, according to Mr. Engel, was made by a Venetian, Vito Trasuntino, after the invention of Nicolo Vicentino, who described it in his work 'L'Antica Musica ridotto alla moderna prattica' (Rome 1555). The compass comprises only four octaves, but in each octave are thirty-one keys. A 'Tetracordo' was made to facilitate the tuning of these minute intervals. Thus early were attempts made to arrive at purity of intonation by multiplying the number of keys within the bounds of the octave. Another of the curiosities of harpsichord making was the 'Transponiclavicymbel' described by Praetorius (1614–18). By shifting the keyboard the player could transpose two tones higher or lower, passing at pleasure through the intermediate half tones. Arnold Schlick, however, had achieved a similar transposition with the organ as early as 1512 (Monatshefte für Musik-Geschichte, Berlin, 1869). A harpsichord pedalier—Clavicymbelpedal—according to Dr. Oscar Paul, an independent instrument with two octaves of pedals, was used by J. S. Bach, notably in his Trios and the famous 'Passacaille'; and in his transcriptions of Vivaldi's Concertos. Lastly a 'Lautenwerke' must be noticed, a gut-string harpsichord, an instrument not worth remembering had not Bach himself directed the making of one by Zacharias Hildebrand of Leipsic. It was shorter than the usual harpsichord, had two unisons of gut strings, and an octave register of brass wire, and was praised as capable, if heard concealed, of deceiving a lute-player by profession (Paul, Gesch. des Claviers, Leipsic 1868). [See CLAVICHORD, RUCKERS, SPINET, VIRGINAL.] [A.J.H.]

HARINGTON, HENRY, M.D., born in 1727 at Kelston, Somersetshire; in 1745 entered at Queen's College, Oxford, with the view of taking orders. He used to pass his vacations with his uncle, William, vicar of Kingston, Wilts, from whom he imbibed a taste for music and poetry. He resided there during 8 years, and wrote some unimportant pieces of music and poetry. In 1748 he took his B.A. degree, abandoned his intention of taking orders, and commenced the study of medicine. He remained at Oxford until he took his M.A. and M.D. degrees. Whilst there he joined an amateur musical society established by Dr. W. Hayes, to which those only were admitted who were able to play and sing at sight. On leaving Oxford he established himself as a physician at Bath, devoted his leisure to composition, and founded the Harmonic Society of Bath. In 1797 he published a volume of glees, catches, etc., and afterwards joined Edmund Broderip, organist of Wells, and Rev. William Leeves, composer of 'Auld Robin Gray,' in the publication of a similar volume. In 1800 he published 'Eloi! Eloi! or, The Death of Christ,' a sacred dirge for Passion Week. Harington was an alderman of Bath, and served the office of mayor with credit. He died Jan. 15, 1816, and was buried in Bath Abbey. His compositions are 'distinguished for originality, correct harmony and tenderness, and he was remarkably successful in some humorous productions' (*Harmonicon*). His round 'How great is the pleasure' used to be well known. [W.H.H.]

HARRIS, JOSEPH JOHN, born in London in 1799, was chorister in the Chapel Royal under John Stafford Smith. In 1823 he was appointed organist of St. Olave's Church, Southwark. In 1827 he published 'A Selection of Psalm and Hymn Tunes, adapted to the psalms and hymns used in the church of St. Olave, Southwark.' In Feb. 1828 he quitted Southwark to become organist of Blackburn, Lancashire; in 1831 was made 'lay precentor,' or choir master at the collegiate church (now the cathedral) at

Manchester, deputy organist, and on March 25, 1848, organist. Harris composed some cathedral music and a few gle s, songs, etc. He died at Manchester, Feb. 10, 1869. [W.H.H.]

HARRIS, Joseph Macdonald, was born in 1789, and at an early age became a chorister of Westminster Abbey under Richard Guise. On quitting the choir on the breaking of his voice, he became a pupil of Robert Cooke, then organist of the Abbey. Harris was employed as a teacher, and occasional conductor at minor concerts. His compositions are songs, duets, trios, and pianoforte pieces. He died in May 1860, aged 71. [W.H.H.]

HARRIS, René, or Renatus, is the most celebrated member of this family of English organ builders. His grandfather had built an organ for Magdalen College, Oxford; but his father, Thomas, appears to have emigrated to France, for Dr. Burney says that Renatus came to England with his father a few months after Father Smith's arrival (1660). To Smith, Renatus Harris became a formidable rival, especially in the competition for building an organ in the Temple Church. [Schmidt, Bernard.]

Thomas Harris of New Sarum in 1666 contracted to build an organ for Worcester Cathedral. Renatus Harris in 1690 agreed to improve and enlarge his grandfather's organ in Magdalen College, Oxford. Dr. Rimbault gives a list of 39 organs built by this eminent artist. He had two sons—Renatus, jun., who built an organ for St. Dionis Backchurch, London, in 1724, and John, who built most of his organs in conjunction with his son-in-law, John Byfield.

The firm of Harris (John) & Byfield (John) carried on business in Red Lion St., Holborn. In 1729 they built an organ for Shrewsbury, and in 1740 one for Doncaster, which cost £525, besides several others. [V. de P.]

HARRISON, Samuel, born at Belper, Derbyshire, Sept. 8, 1760. He received his musical education from Burton, a well-known bass chorus singer, probably the same whose nervous system was so powerfully affected by the music on the first day of the Commemoration of Handel, in 1784, as to occasion his death in the course of a few hours. On the establishment of the Concert of Ancient Music in 1776, Harrison appeared as a solo soprano singer, and continued so for two years afterwards. But in 1778, being engaged to sing at Gloucester, his voice suddenly failed him. After an interval of six years, during which he most assiduously cultivated his voice and style, George III. heard him sing at one of Queen Charlotte's musical parties, and caused him to be engaged for the Commemoration of Handel in 1784, at which he sang 'Rend' il sereno al ciglio' from 'Sosarme,' and the opening recitative and air in 'Messiah.' He was next engaged as principal tenor at the Concert of Ancient Music, and from that time took his place at the head of his profession as a concert singer. Harrison's voice had a compass of two octaves (A to A). It was remarkably sweet, pure and even in tone, but deficient in power. His taste and judgment were of a high order, and in the cantabile style he had no equal. Compelled by the exigences of his engagements to sing songs which demanded greater physical power than he possessed, he always sang them reluctantly. On Dec. 6, 1790, Harrison married Miss Cantelo, for some years principal second soprano at all the best concerts, etc. In 1791 he and Knyvett established the Vocal Concerts, which were carried on to the end of 1794, and revived in 1801. Harrison's last appearance in public was at his benefit concert, May 8, 1812, when he sang Pepusch's 'Alexis,' and Handel's 'Gentle airs.' On June 25 following, a sudden inflammation carried him off. He was buried in the graveyard of the old church of St. Pancras. The inscription on his tombstone includes an extract from an elegiac ode on Harrison, written by Rev. Thomas Beaumont, and set to music by William Horsley, but the lines are so inaccurately given as completely to mar the allusion to the song, 'Gentle airs.' Mrs. Harrison survived her husband 19 years. [W.H.H]

HARRISON, William, born in Marylebone parish, 1813. Being gifted with a tenor voice of remarkable purity and sweetness, he appeared in public as an amateur concert singer early in 1836. He then entered as a pupil at the Royal Academy of Music, and in 1837 appeared as a professional singer at the concerts of the Academy, and subsequently at the Sacred Harmonic Society. On Thursday, May 2, 1839, he made his first appearance on the stage at Covent Garden, in Rooke's opera, 'Henrique.' A few years later he was engaged at Drury Lane, where he sustained the principal tenor parts in Balfe's 'Bohemian Girl,' Wallace's 'Maritana,' and Benedict's 'Brides of Venice,' and 'Crusaders,' on their first production. In 1851 he performed at the Haymarket Theatre, in Mendelssohn's 'Son and Stranger,' and other operas. In 1856, in conjunction with Miss Louisa Pyne, he established an English Opera Company, and for several years gave performances at the Lyceum, Drury Lane, and Covent Garden Theatres. During their management the following new operas were produced: Balfe's 'Rose of Castille' 1857, 'Satanella' 1858, 'Bianca, the Bravo's Bride' 1860; 'Puritan's Daughter' 1861, and 'Armourer of Nantes,' 1863; Wallace's 'Lurline,' 1860, and 'Love's Triumph' 1862; Benedict's 'Lily of Killarney' 1862; Mellon's 'Victorine' 1859; and Howard Glover's 'Ruy Blas' 1861. In the winter of 1864 Harrison opened Her Majesty's Theatre for the performance of English operas. He translated Massé's operetta, 'Les Noces de Jeannette,' and produced it at Covent Garden Theatre in Nov. 1860, under the title of 'Georgette's Wedding.' Harrison, in addition to his vocal qualifications, was an excellent actor. He died at his residence in Kentish Town, Nov. 9, 1868. [W.H.H.]

HART, Charles, born May 19, 1797, pupil of the Royal Academy of Music under Crotch.

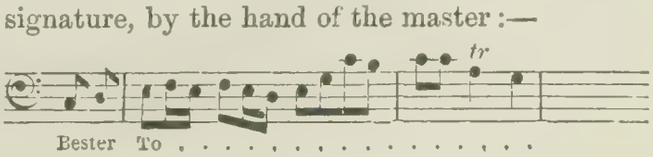
From 1829 to 1833 organist to St. Dunstan's, Stepney, and subsequently to the church in Tredegar Square, Mile End, and St. George's, Beckenham. In 1830 he published 'Three Anthems,' and in 1832 a 'Te Deum and Jubilate,' the latter of which had gained the Gresham Prize Medal in 1831. In April 1839 he produced an oratorio entitled 'Omnipotence.' He was author of a motet which gained a premium at Crosby Hall, 'Sacred Harmony,' and other compositions. He died March 29, 1859. [W. H. H.]

HART, Joseph, born in London in 1794, became in 1801 a chorister of St. Paul's under John Sale. Whilst in the choir he was taught the organ by Samuel Wesley and Matthew Cooke, and the piano by J. B. Cramer. At 11 he acted as deputy for Attwood at St. Paul's. He remained in the choir nearly 9 years, and on quitting it became organist of Walthamstow, and private organist to the Earl of Uxbridge. He left Walthamstow to become organist of Tottenham. At the termination of the war in 1815, when quadrille dancing came into vogue, Hart became an arranger of dance music, and his 'Lancers' Quadrille' has continued in use ever since. From 1818 to 1820 he was chorus master and pianist at the English Opera House, Lyceum. He composed the music for 'Amateurs and Actors,' 1818; 'A Walk for a Wager,' and 'The Bull's Head,' 1819, all musical farces; and 'The Vampire,' melodrama, 1820. In 1829 he removed to Hastings, commenced business as a music seller, and was appointed organist of St. Mary's Chapel. Hart produced 48 sets of quadrilles, waltzes and galopades, and 'An Easy Mode of teaching Thorough-bass and Composition.' He died in December, 1844. [W. H. H.]

HART, Philip (conjectured by Hawkins to be the son of James Hart), bass singer at York Minster until 1670, and thereafter to his death, May 8, 1718, a Gentleman of the Chapel Royal, and lay vicar of Westminster Abbey, was the composer of several songs published in 'Choice Ayres, Songs and Dialogues,' 1676–84; 'The Theater of Musick,' 1685–87; 'The Banquet of Musick,' 1688–92, and other collections of that period. Philip Hart was organist of St. Andrew Undershaft, and St. Michael, Cornhill. In 1703 he composed the music for Hughes's 'Ode in Praise of Musick,' performed at Stationers' Hall on St. Cecilia's day, 1703. On May 28, 1724, he was appointed the first organist of St. Dionis Backchurch, at a salary of 30*l*. In 1729 he published his music to 'The Morning Hymn from the Fifth Book of Milton's Paradise Lost.' He also published a Collection of Fugues for the Organ. Two anthems by him are included in the Tudway Collection (Harl. MS. 7341). From Hawkins's account of him (chap. 175) he appears to have been a sound and very conservative musician, and a highly respectable man. Sir John elsewhere mentions his excessive use of the shake in his organ playing. Hart died, at a very advanced age, in or about 1749. [W. H. H.]

HARVARD MUSICAL ASSOCIATION, THE, Boston, U.S.A., sprang in 1837 from a half social, half musical club formed in 1808 among the undergraduates in Harvard University, and known as the 'Pierian Sodality.' Besides strengthening the ties of friendship, it was the hope of the founders to raise the standard of musical taste in the college; to prepare the way for a musical professorship there; and to collect a library which should contain both music and musical literature in all its branches. These hopes have all been fulfilled. Furthermore, by means of its public concerts, the taste of music-lovers in Boston has been elevated, and a marked influence exercised on the composition of concert-programmes throughout a large part of the Union. Fourteen series of concerts, of from six to ten each, have been given, beginning in 1865, all, with a few exceptions, under the direction of Mr. Carl Zerrahn. The programmes have included the standard orchestral compositions of the great masters, varied by instrumental and vocal solos and choral performances. The library of the Association, selected with great care, and with special attention to the collection of complete sets, in the best editions, of the works of the greatest composers, now numbers about 2,500 volumes. Of the original members but three survive—Mr. John S. Dwight, president; Mr. Henry W. Pickering, ex-president; and Mr. Henry Gassett. Among its members have been included many distinguished graduates from the University to which it owes its name and origin, as well as numerous musical professors and amateurs who have not walked in the academic groves. The head-quarters of the Association are at 12, Pemberton Square, Boston, and the Concerts are held at the Music Hall. [F. H. J.]

HASLINGER. A well-known music firm in Vienna, originally the 'Bureau des arts et d'industrie,' next S. A. Steiner & Co., and since 1826 Tobias Haslinger. Tobias, born March 1, 1787, at Zell, in Upper Austria, was an energetic intelligent man of business, on intimate terms with the best musicians of Vienna. Beethoven and he were in constant communication, and the numerous letters to him from the great composer, which have been preserved (probably only a small proportion of those which were written), each with its queer joke or nickname, show the footing they were on—Adjutant, or Adjutanterl, or Bestes kleines Kerlchen, or Tobiasserl, or Tobias Peter Philipp, or Monsieur de Haslinger, Général Musicien et Général Lieutenant—such are the various queer modes in which Beethoven addresses him. In a letter to Schott (Nohl, No. 328) he sketches a comic biography of his friend, with illustrative canons. Another canon, 'O Tobias Dominus Haslinger.' occurs in a letter of Sept. 10, 1821; and one of his very last notes contains a flourish on his name, added, with the signature, by the hand of the master:—



Haslinger prepared a complete copy of Beethoven's compositions in full score, beautifully written by a single copyist. This was purchased by the Archduke Rudolph, and bequeathed by him to the Gesellschaft der Musikfreunde, in whose library it now is. He was one of the 36 torch-bearers who surrounded the bier of his great friend, and it fell to his lot to hand the three laurel wreaths to Hummel, by whom they were placed on the coffin before the closing of the grave. He died at Vienna, June 18, 1842, and the business came into the hands of his son KARL, a pupil of Czerny and Seyfried, a remarkable pianoforte-player, and an industrious composer. His soirées were well known and much frequented, and many a young musician has made his first appearance there. He died Dec. 26, 1868, leaving as many as 100 published works of all classes and dimensions. The concern was carried on by his widow till Jan. 1875, when it was bought by the firm of Schlesinger of Berlin, by whom it is maintained under the style of 'Carl Haslinger, *quondam* Tobias.' Among the works published by this establishment may be named Schubert's 'Winterreise' and 'Schwanengesang'; Beethoven's Symphonies 2, 3, 4, 7, 8, Overtures to Coriolan, Ruins of Athens, op. 115, King Stephen, Leonora 'No. 1,' Violin Concerto, Battle Symphony, P.F. Concertos 1, 3, 4, 5, Trio in B♭, Sonatas and Variations, Liederkreis, etc.; Spohr's Symphonies 4 (Weihe der Töne) and 5; Liszt's Concerto in E♭; Moscheles' ditto 2, 3, 5, 6, 7; Hummel's ditto in C, G, A minor, and A♭, 4 Sonatas, etc. The dance music of Lanner and the Strausses forms an important part of the repertoire of the firm, which under the new proprietorship has received a great impulse. [C.F.P.]

HASSE, JOHANN ADOLPH, who for a third part of the 18th century was the most popular dramatic composer in Europe, was born on March 25, 1699, at [1] Bergedorf, Hamburg, where his father was organist and schoolmaster. At 18 years of age he went to Hamburg, where his musical talent and fine tenor voice attracted the notice of Ulrich König, a German poet attached to the Polish court, through whose recommendation he was engaged as tenor singer by Keiser, director of the Hamburg Opera, and the most famous dramatic composer of the day. At the end of four years König procured for Hasse a like engagement at the Brunswick theatre, where, a year later, was produced his first opera, 'Antigonus.' This (the only opera he ever composed to a German libretto) was very well received, but as, while evincing great natural facility in composition, it also betrayed a profound ignorance of the grammar of his art, it was decided that he must go to Italy, then the musical centre of Europe, for the purpose of serious study. Accordingly, in 1724, he repaired to Naples, and became the pupil of Porpora, for whom, however, he had neither liking nor sympathy, and whom he soon deserted for the veteran Alessandro Scarlatti. In 1725 he received the commission to compose a serenade for two voices. In this work, which had the advantage of being performed by two great singers, Farinelli and Signora Tesi, Hasse acquitted himself so well that he was entrusted with the composition of the new opera for the next year. This was 'Sesostrato,' performed at Naples in 1726, and which extended its composer's fame over the whole of Italy. In 1727 he went to Venice, where he was appointed professor at the Scuola degl' Incurabili, for which he wrote a 'Miserere' for two soprani and two contralti, with accompaniment of stringed instruments, a piece which long enjoyed a great celebrity. He was now the most popular composer of the day. His fine person and agreeable manners, his beautiful voice and great proficiency on the clavecin caused him to be much sought after in society, and he was known throughout Italy by the name of *Il caro Sassone*. In 1728 he produced, at Naples, another opera, 'Attalo, re di Bitinia,' as successful as its predecessor. In 1729 he returned to Venice, where he met with the famous *cantatrice*, Faustina Bordoni (see next article), then at the zenith of her powers and her charms, who shortly afterwards became his wife. For her he composed the operas 'Dalisa' and 'Artaserse' (No. 1), the latter of which is one of his best works.

In 1731 this celebrated couple were summoned to Dresden, where August II. reigned over a brilliant court. Hasse was appointed Capellmeister and Director of the Opera. His first opera produced in Dresden, 'Alessandro nell' Indie,' had an unprecedented success, owing not only to its own merits, but to the splendid performance by Faustina of the principal part. Hasse's position, however, as the husband of the most fascinating *prima donna* of the day, was, at this time, far from being an easy one. His life was embittered also by his enmity to his old master, Porpora, whom he found established in Dresden, and patronised by some members of the royal family, and by jealousy of Porpora's pupil, Regina Mingotti. This excellent singer was a dangerous rival to Faustina, and Hasse neglected no opportunity of manifesting his spite against her. In 'Demofoonte' he introduced into her part an air written entirely in what he thought a defective part of her voice, while the accompaniment was artfully contrived to destroy all effect while giving no support. Mingotti was obliged to sing it, but like the great artist that she was, she acquitted herself in such a manner as to disappoint Hasse, and this very air became one of her most successful show-pieces. This combination of causes seems to have made Hasse's footing in Dresden uncertain, and up to 1740 he absented himself as much as possible, while Faustina remained behind. He revisited Venice, Milan, and Naples, and also went to London, where he was pressed to undertake the direction of the opera established in opposition to Handel. His 'Artaserse' met with a brilliant reception, but he had no wish to support the rivalry with Handel; besides which he disliked England, and

[1] Now the residence of Dr. Chrysander.

soon quitted the country. He returned, in 1739, to Dresden, where he was no longer vexed by the presence of Porpora, and where August III. had succeeded his father. Here, with the exception of a short sojourn in Venice in 1740, he and Faustina remained till 1763. In 1745, on the very evening of Frederick the Great's entry into Dresden after the battle of Kesselsdorf, Hasse's opera 'Arminio' was performed by command of the conqueror, who graciously commended the work and its performance, especially the part of Faustina. During Frederick's nine days stay in the Saxon capital Hasse had to attend at court every evening and superintend the musical performances, and was rewarded by the present of a magnificent diamond ring and 1000 thalers for distribution among the musicians of the orchestra. In 1760 occurred the siege of Dresden, in which Hasse lost most of his property, and during which his collected MSS., prepared for a complete edition of his works, to be published at the expense of the King of Poland, were nearly all destroyed. At the end of the war the king was obliged, from motives of economy, to suppress both opera and chamber music. The Capellmeister and his wife were pensioned, and retired to Vienna, where Hasse, in conjunction with the poet Metastasio, was soon engaged in active opposition to a more formidable rival than Porpora, viz. Christoph Gluck. Although he was 64 years old, he now composed several new operas. His last dramatic work, 'Ruggiero,' was produced at Milan in 1774 for the marriage of the Archduke Ferdinand. On this same occasion was performed a dramatic serenade, 'Ascanio in Alba,' the work of Wolfgang Mozart, then 13 years of age. After hearing it, old Hasse is said to have exclaimed, 'This boy will throw us all into the shade,' a prediction which was verified within a few years of its utterance. The remainder of Hasse's life was passed at Venice, where he died at the age of 85, on Dec. 16, 1783.

Owing to the destruction of Hasse's works at Dresden, his autograph scores are exceedingly rare; scarcely a MS. or even a letter of his being found in any collection, public or private; though contemporary copies are common enough. The following compositions of Hasse's are the chief of those which are published, and accessible at the present day :—

1. 'Miserere' for 2 Soprani and 2 Alti (Berlin, Trautwein).

2. '113th Psalm'; for Bass solo and Chorus, with orchestra (Elberfeld, Arnold).

3. 'Alcide al Bivio,' opera, P.F. score (Leipzig, Breitkopf).

4. Te Deum in D for Soli and Chorus, with Orchestra and Organ (Leipzig, Peters).

5. 'Die Pilgrimme auf Golgatha' ('Pellegrini al Sepolcro,' German translation), Oratorio, P.F. score (Leipzig. Schwickert).

6. Quintet, from the above, 2 Sopr., 2 Altos, and Bass (Berlin, Damköhler; Breslau, Leuckard).

7. Air for Alto, from Oratorio 'Die Bekehrung des heiligen Augustins' (Berlin, Damköhler, & Schlesinger).

8. Portions of a Te Deum and a Miserere, and two other pieces in Rochlitz's Sammlung, vol. iv.

9. A vocal fugue, 'Christe,' No. 19 in the 'Auswahl vorzügl. Musikwerke' (Trautwein).

10. A Sonata in D, in Pauer's Alte Clavier-musick (Part 44).

There is a fine portrait of Hasse, oval, in folio, engraved by L. Zucchi at Dresden from a picture by C. P. Rotavi, representing him as a middle aged man, with pleasing features and expression.

Hasse's facility in composition was astonishing. He wrote more than a hundred operas, besides oratorios, masses, cantatas, psalms, symphonies, sonatas, concertos, and a host of smaller compositions. He set to music the whole of Metastasio's dramatic works, several of them three or four times over. His career was one long success: few composers have enjoyed during their lifetime such world-wide celebrity as he; of those few none are more completely forgotten now. Great as was his personal popularity, it is insufficient to account for the universal acceptance of his music. The secret probably lay in the receptivity of his nature, which, joined to the gift of facile expression, caused some of the most genial, though not the deepest, influences of his time to find in him a faithful echo. First among these was the spreading fascination of modern Italian melody. It is as an Italian, not a German composer that Hasse must take rank, although, innocent as he was of contrapuntal science, he has nothing in common with the majesty, profound in its simplicity, of the early Italian writers. He began life as a singer, in an age of great singers, and must be classed among the first representatives of that modern Italian school which was called into existence by the worship of vocal art for its own sake. His harmonies, though always agreeable, sound poor to ears accustomed to the richer combinations of the German composers who were his contemporaries and immediate successors. Yet even as a harmonist he is linked to modern times by his fond and frequent use of the diminished seventh and its inversion, as an interval both of melody and of harmony; while his smooth and somewhat cloying successions of thirds and sixths may have afforded delight to hearers inured to the stern severities of counterpoint. He had an inexhaustible flow of pleasing melody, which, if it is never grand or sublime, is never crabbed or ugly. Many of his best airs are charming even now, and, if in some respects they appear trite, it should be remembered that we have become familiar with the type of which they are examples through the medium of compositions which, in virtue of other qualities than his, are longer-lived than Hasse's, though written at a later date. A few have been republished in our own day, among which we may quote 'Ritornerai fra poco,' from a Cantata (to be found in the series called 'Gemme d'Antichità,' published by Lonsdale), which has real beauty. As a fair specimen of his style, exhibiting all the

qualities which made him popular, we will mention the opening symphony and the first air in the oratorio 'I Pellegrini al Sepolcro,' written for the Electoral Chapel at Dresden. To appreciate the deficiencies which have caused him to be forgotten, we have only to proceed a little further in this or any other of his works. They are inexpressibly monotonous. In the matter of form he attempted nothing new. All his airs are in two parts, with the inevitable *Da Capo*, or repetition of the first strain. All his operas consist of such airs, varied by occasional duets, more rarely a trio, or a simple chorus, all cast in the same mould. His orchestra consists merely of the string quartet, sometimes of a string trio only; if now and then he adds hautboys, flutes, bassoons, or horns, there is nothing distinctive in his writing for these wind instruments, and their part might equally well be played by the violins. Nor is there anything distinctive in his writing of Church music, which presents in all respects the same characteristics as his operas. His Symphonies are for three, or at the most four, instruments. The harmonic basis of his airs is of the very slightest, his modulations the most simple and obvious, and these are repeated with little variety in all his songs. The charm of these songs consists in the elegance of the melodic superstructure and its sympathetic adaptation to the requirements of the voice. Singers found in them the most congenial exercise for their powers, and the most perfect vehicle for expression and display. For ten years Farinelli charmed away the melancholy of Philip V. of Spain by singing to him every evening the same two airs of Hasse (from a second opera, 'Artaserse'), 'Pallido è il sole' and 'Per questo dolce amplesso.'

The source of Hasse's inspiration lay, not in intuition, but in his susceptibility to external impressions. In Art, the universally pleasing is the already familiar; so long as nothing is recognised, nothing is understood. Recognition may come as revelation; but, for a great original work to find acceptance, the truth of which it is the first expression must be latent in the minds of those who have to receive it. Hasse was no prophet, but in his works his contemporaries found fluent utterance given to their own feelings. Such men please all, while they offend none; but when the spirit and the time of which they are at once the embodiment and the reflection passes away, so, with it, must they and their work pass away and be forgotten. [F. A. M.]

HASSE, Faustina Bordoni, the wife of the foregoing, was born at Venice, 1700, of a noble family, formerly one of the governing families of the republic. Her first instruction was derived from Gasparini, who helped her to develop a beautiful and flexible voice to the greatest advantage. In 1716 Bordoni made her *début* in 'Ariodante' by C. F. Pollarolo, achieved at once a reputation as a great singer, and was soon known as the 'New Syren.' In 1719 she sang again at Venice with Cuzzoni and Bernacchi, whose florid style her own resembled. In 1722 she sang at Naples, and at Florence a medal was struck in her honour. She visited Vienna in 1724, and was engaged for the Court Theatre at a salary of 15,000 florins. Here she was found by Handel, who immediately secured her for London, where she made her *début* May 5, 1726, in his 'Alessandro.' Her salary was fixed at £2000. 'She, in a manner,' says Burney, 'invented a new kind of singing, by running divisions with a neatness and velocity which astonished all who heard her. She had the art of sustaining a note longer, in the opinion of the public, than any other singer, by taking her breath imperceptibly. Her beats and trills were strong and rapid; her intonation perfect; and her professional perfections were enhanced by a beautiful face, a symmetric figure, though of small stature, and a countenance and gesture on the stage, which indicated an entire intelligence of her part.' Apostolo Zeno, in speaking of her departure from Vienna, says—'But, whatever good fortune she meets with, she merits it all by her courteous and polite manners, as well as talents, with which she has enchanted and gained the esteem and affection of the whole Court'.

In London she stayed but two seasons, and then returned to Venice, where she was married to Hasse. In 1731 she went to Dresden, and remained there till 1756. During the war, she and her husband went to Vienna, and resided there until 1775, when they retired to Venice, where they ended their days, she in 1783 at the age of 90, and Hasse not long after, at nearly the same age.

Faustina has seldom been equalled in agility of voice; 'a matchless facility and rapidity in her execution; dexterity in taking breath, exquisite shake, new and brilliant passages of embellishment, and a thousand other qualities contributed to inscribe her name among the first singers in Europe' (Stef. Arteaga). In London she divided the popular favour with Cuzzoni. 'When the admirers of the one began to applaud, those of the other were sure to hiss; on which account operas ceased for some time in London' (Quantz). In a libretto of 'Admeto,' Lady Cowper, the original possessor, has written opposite to Faustina's name, 'she is the devil of a singer.'

Fétis mentions her portrait in Hawkins's History; but he seems not to have known the fine print, engraved by L. Zucchi after S. Torelli, which is a companion to that of Hasse by the same engraver, and represents Faustina as an elderly person, handsomely dressed, and with a sweet and intelligent countenance. This portrait is uncommon. [J.M.]

HASSLER or HASLER, Hans Leonhard, eldest of the 3 sons of Isaac Hassler—a musician of the Joachimsthal who settled in Nuremberg—and the ablest of the three. Of his life little is known. He is said to have been born in 1564: he received his instruction from his father and from A. Gabrieli, with whom he remained in Venice for a year, after which he found a home in the house of the Fuggers at Augsburg. There he composed his famous 'xxiv Canzonetti a 4

voci' (Norimberga, 1590) and his 'Cantiones sacræ de festis præcipuis totius anni 4, 5, 8 et plurium vocum' (Augsburg, 1591)—28 Latin motets. These were followed by his 'Concentus ecclesiastici' (Augsburg, 1596); 'Neue teutsche Gesaeng' (1596); 'Madrigali' (ibid.), and 'Cantiones novæ' (1597). The statement so often repeated by the Lexicons that Hassler entered the Imperial chapel at Vienna in 1601 is inaccurate, and arises from the fact that a certain Jacob Häsler joined that establishment on July 1, 1602. (See Köchel 'Kais. Hofkapelle,' p. 53.) At a later time Hassler entered the service of Christian II. of Saxony, and died probably on June 5, 1612.

Besides the works already named there exist 8 Masses of his (1599); four-part Psalms and Gesänge (Nuremberg 1607, republished by Breitkopfs in score, 1777); and five collections of German and Latin secular songs. Many single pieces are given in Bodenschatz's 'Florilegium' and in Schadaeus's 'Promptuarium Musicum.' (See Eitner's Bibliographie of his compositions in the 'Monatshefte für Musikgelehrte,' 1871.) Proske (Musica Divina) gives 3 Masses and 7 other pieces of his, and says of his style that 'it unites all the greatest beauty and dignity that can be found in both the Italian and German art of that day.' Rochlitz includes a Pater Noster for 7 voices in his 'Sammlung,' vol. 3. The well-known chorale 'Herzlich thut mich verlangen' or 'Befiehl du deine Wege,' so much used by Bach in the Passion, was originally a love song, 'Mein Gemuth is mir verwirret,' in his 'Lustgarten deutscher Gesänge' (1601).

His younger brother, JACOB, a meritorious church composer, is probably the Häsler already mentioned as having joined the Chapel at Vienna: it is at least certain that he was organist to Graf Eytel Friedrich von Hohenzollern Herbingen in 1601. The third brother, CASPAR, born probably 1570, acquired a reputation for playing the organ and clavier, and was one of the musicians appointed to try the organ at Gröningen, near Halberstadt. Some of his vocal pieces are found in 'Symphoniæ sacræ' (Nuremberg, 1598–1600). [F.G.]

HATTON, JOHN LIPHOT, born in Liverpool 1809, received in his youth a small rudimentary instruction in music, but was otherwise entirely self-taught. He settled in London in 1832, and soon became known as a composer. In 1842 he was engaged at Drury Lane Theatre, at which house, in 1844, he produced an operetta called 'The Queen of the Thames.' In the same year he went to Vienna and brought out his opera, 'Pascal Bruno.' On his return to England he published, under the pseudonym of 'Czapek,' several songs which met with considerable success. In 1848 he visited America. Hatton was for some years director of the music at the Princess's Theatre under Chas. Kean, and whilst there composed music for 'Macbeth' and 'Sardanapalus,' 1853; 'Faust and Marguerite,' overture and entr'actes, 54; 'King Henry VIII,' 55; 'Pizarro,' 56; 'King Richard II,' 57; and 'King Lear,' 'The Merchant of Venice,' and 'Much Ado about Nothing,' 58. He has also composed two Cathedral services; several anthems; 'Rose, or, Love's Ransom,' opera, Covent Garden, 1864; 'Robin Hood,' cantata, Bradford Musical Festival, 1856; several books of part songs, and upwards of 150 songs ('Good bye, sweetheart,' etc.). One of his latest achievements was the 'sacred drama' of 'Hezekiah,' produced at the Crystal Palace, Dec. 15, 1877. [W.H.H.]

HAUCK, MINNIE, born (of a German father) at New York Nov. 16, 1852, made her first appearance at a concert at New Orleans about 1865. She was then placed under the care of Signor Errani in New York, and made her *début* on the stage of that city as Amina in 1868. After a successful tour in the States with a large *répertoire* of characters she came to London, and appeared at Covent Garden as Amina (Oct. 26, 1868) and Margherita. In 1869 she was engaged by the Grand Opera, Vienna, and sang there and at Moscow, Berlin, Paris, and Brussels, with great success for several years in a large range of parts. On April 27, 1878, she reappeared here at Her Majesty's as Violetta in the Traviata. She sustained the part of Carmen in Bizet's opera of that name at Brussels, and on its production in London by Mr. Mapleson at Her Majesty's on June 22, thus making the success of the piece, which had not pleased in Paris, and showing herself to be not only a high-class singer, but also possessed of no ordinary dramatic power. Her voice is a mezzo soprano of great force and richness, and she is said to sing Italian, German, French and Hungarian with equal facility. [G.]

HAUPT, CARL, a very distinguished German organist, born Aug. 25, 1810, at Cunau in Silesia; pupil of A. W. Bach, Klein, and Dehn, and at a later date of the two Schneiders. In 1832 he obtained his first post at the French convent in Berlin, from which he gradually rose to the parish church of the city, where he succeeded Thiele in 1849. His reputation spread far beyond his native country, and in 1854 he was consulted by Professors Donaldson, Ouseley, and Willis, the committee appointed to draw up a scheme for a gigantic organ at the Crystal Palace. In 1870 he succeeded his old master Bach as Director of the Königliche Kirchenmusik Institut at Berlin, over which he still continues (1878) to preside. Haupt is remarkable for his fine extempore variations in the style of J. S. Bach—close and scientific, and increasing in elaboration with each fresh treatment of the theme; and in that master's organ music he is probably unsurpassed. [G.]

HAUPT, LEOPOLD, a clergyman of Görlitz, author of 'Volkslieder der Wenden' (Grimme, 1841), a collection of the melodies sung in the district round Dantzig, the ancient seat of the Wends. [M.C.C.]

HAUPTMANN, MORITZ, Doctor of Philosophy, German composer and eminent theorist, and Cantor of the Thomas School at Leipsic, born at Dresden Oct. 13, 1792. His education was conducted mainly with a view to his father's

profession of architecture; but he was also well grounded in music at an early age. He studied the violin under Scholz, and harmony and composition under various masters, concluding with Morlacchi. As Hauptmann grew up he determined to adopt music as a profession. To perfect himself in the violin and composition, he went in 1811 to Gotha, where Spohr was concert-meister, and the two then contracted a life-long friendship. He was for a short time violinist in the court band at Dresden (1812), and soon afterwards entered the household of Prince Repnin, Russian Governor of Dresden, with whom he went to Russia for four years in 1815. On his return to Germany he became violinist (1822) in Spohr's band at Cassel, and here gave the first indications of his remarkable faculty for teaching the theory of music. F. David, Curschmann, Burgmüller, Kufferath and Kiel, are among the long list of his pupils at that time. In 1842, on Mendelssohn's recommendation, he was appointed Cantor and Musik-director of the Thomas-Schule, and professor of counterpoint and composition at the new Conservatorium at Leipsic, where he thenceforward resided. Here he became the most celebrated theorist and most valued teacher of his day. Not only are there very few of the foremost musicians in Germany at the present moment who do not look back with gratitude to his instructions, but pupils flocked to him from England, America and Russia. Among his pupils will be found such names as Joachim, von Bülow, Cossmann, the Baches, Sullivan, Cowen, etc. etc. (See the list at the end of his letters to Hauser.) He died at Leipsic Jan. 3, 1868, loaded with decorations and diplomas.

In teaching, Hauptmann laid great stress on the two fundamental æsthetical requirements in all works of art, unity of idea and symmetry of form, and his compositions are admirable examples of both. With such views he naturally had little sympathy with the new destructive school, but he was always courteous to those who differed from him. His respect for classical forms never trammelled him; and this very independence kept him free from party spirit and personal animosity. Altogether he offers a beautiful example of a life and work the value of which was acknowledged even by his bitterest controversial opponents. Nothing but a life of single devotion to the cause of art, could have exacted such universal homage. His works are characterised by deep thought, philosophic treatment, imagination, and much sense of humour. His chief work is 'Die Natur der Harmonik und Metrik' (1853, 2nd ed. 1873). His mathematical and philosophical studies had given a strictly logical turn to his mind, and in this book he applies Hegel's dialectic method to the study of music. Gifted with an ear of unusual delicacy, he speculated deeply on the nature of sound, applying to the subject Hegel's formulas of proposition, counter-proposition, and the ultimate unity of the two. The book is not intended for practical instruction, and is indeed placed beyond the reach of ordinary musicians by its difficult terminology. But by those who have mastered it, it is highly appreciated, and its influence on later theoretical works is undeniable. The obvious endeavour of recent authors to treat the theory of music on a really scientific basis, is mainly to be attributed to the impetus given by Hauptmann. His other works are—an 'Erläuterung zu der Kunst der Fuge von J. S. Bach'; various articles on acoustics in Chrysander's 'Jahrbücher'; 'Die Lehre von der Harmonik,' a posthumous supplement to the 'Harmonik und Metrik,' edited by his pupil Dr. Oscar Paul; 'Opuscula,' a small collection of articles musical and philosophical, edited by his son; and his 'Letters,' of which 2 vols. (1871) are addressed to Hauser, late director of the Munich Conservatoire, and the third, edited by Hiller (1876), to Spohr and others. Hauptmann published some 60 compositions, mainly interesting from the characteristic harmony between the whole and its parts, which pervades them. Idea and execution are alike complete; the thought is clear, the style correct; while their symmetry of form and purity of expression make them true works of art and perfect reflections of the harmonious graceful nature of their author. In early life he wrote chiefly instrumental music—Sonatas for P. F. and violin (op. 5, 23); Duos for 2 violins (op. 2, 16, 17) etc., which betray the influence of Spohr. During the latter half of his life he wrote exclusively for the voice. Among his vocal compositions, more important as well as more original than the instrumental—may be named, a Mass (op. 18); a Mass with orch. (op. 43); Choruses for mixed voices (op. 25, 32, 47), perfect examples of this style of writing; 2-part songs (op. 46); and 3-part canons (op. 50). Op. 33, six sacred songs, were published in English by Ewer & Co. Early in life he composed an opera, 'Mathilde,' which was repeatedly performed at Cassel. His part-songs are eminently vocal, and widely popular, and are stock-pieces with all the Associations and church-choirs throughout Germany. [A.M.]

HAUTBOY. The English transference of the French *Haut-bois*, i. e. a *wooden* instrument with a *high* tone. The word is used by Shakspeare. In Handel's time it was phoneticised into Hoboy. The Italians spell it Oboe, which form (occasionally, as by Schumann, Hoboe) is now adopted in Germany and England. Under that head the instrument is described. [Oboe.] [G.]

HAWES, William, born in London in 1785, from 1793 to 1801 a chorister of the Chapel Royal. In 1802 he was engaged as a violinist in the band of Covent Garden, and about the same time began to teach singing. In 1803 he officiated as deputy lay vicar at Westminster Abbey. On July 15, 1805, he was appointed gentleman of the Chapel Royal, and on the formation of the Philharmonic Society in 1813 was elected an associate. In 1814 he was appointed almoner, master of the choristers and vicar-choral of St. Paul's, and in 1817 master of the children and lutenist of the Chapel Royal. In the same

year he became lay vicar of Westminster Abbey, but resigned his appointment in 1820. He was the first promoter of the Harmonic Institution [see ARGYLL ROOMS], and after the breaking up of that establishment carried on for some years the business of a music publisher in the Strand. He was for several years director of the music at the English Opera, Lyceum; and it was at his instance that Weber's 'Der Freischütz' was first performed in England, July 24, 1824, an event which forms an era in the history of the opera in this country. Hawes did not at first venture to perform the entire work, the finale being omitted and ballads for the soprano and tenor interpolated, but he had soon the satisfaction of discovering that the opera would be accepted without curtailment. The great success of the work induced him subsequently to adapt the following operas to the English stage:—Salieri's 'Tarrare,' 1825; Winter's 'Das Unterbrochne Opferfest' ('The Oracle, or, The Interrupted Sacrifice'), 1826; Paer's 'I Fuorusciti' ('The Freebooters'), 1827; Mozart's 'Così fan tutte' ('Tit for Tat'), 1828; Ries' 'Die Raüberbraut' ('The Robber's Bride'), and Marschner's 'Der Vampyr,' 1829. Hawes composed or compiled music for the following pieces:—'Broken Promises' (compiled), 1825; 'The Sister of Charity,' 1829; 'The Irish Girl,' 1830; 'Comfortable Lodgings,' 'The Dilosk Gatherer,' and 'The Climbing Boy,' 1832; 'The Mummy,' 'The Quartette,' and 'The Yeoman's Daughter,' 1833; and 'The Muleteer's Vow' (partly selected), 1835. He was the composer of 'A Collection of five Glees and one Madrigal,' and 'Six Glees for three and four voices'; and the arranger of 'Six Scotch Songs, harmonized as Glees.' His glee, 'The bee, the golden daughter of the spring,' gained the prize given by the Glee Club on its 50th anniversary in April 1836. He edited the publication in score of 'The Triumphs of Oriana'; of a collection of madrigals by composers of the 16th and 17th centuries; a collection of the then unpublished glees of Reginald Spofforth; and a collection of Chants, Sanctuses, and Responses to the Commandments. In 1830 he gave oratorio performances in Lent at both the patent theatres, but with heavy loss. He was for many years conductor of the Madrigal Society, and organist of the German Lutheran Church in the Savoy. Hawes died Feb. 18, 1846. His daughter, MARIA BILLINGTON HAWES, afterwards Mrs. Merest, for some years occupied a high position as a contralto singer, and was the composer of several pleasing ballads. [W.H.H.]

HAWKINS, JAMES, Mus. Bac., was a chorister of St. John's College, Cambridge, and afterwards organist of Ely Cathedral from 1682 until his death in 1729. He was a voluminous composer of church music, and 17 services and 75 anthems by him are preserved (more or less complete) in MS. in the library of Ely Cathedral. Two services and 9 anthems (part of those) are also included in the Tudway collection (Harl. MSS. 7341, 7342). Hawkins transcribed and presented to the library of Ely Cathedral many volumes of cathedral music. He took his degree at Cambridge in 1719. He was a nonjuror, as appears by an autograph copy of one of his anthems in the library of the Sacred Harmonic Society (No. 1719), the words of which are applicable to party purposes, and which has a manuscript dedication 'to the Very Revnd Mr. Tomkinson and the rest of the Great, Good, and Just Nonjurors of St. John's College in Cambridge.'

JAMES HAWKINS, his son, was organist of Peterborough Cathedral from 1714 (when he was appointed at a salary of £20 per annum) to 1759. He composed some church music. One of his anthems is included in the Tudway collection (Harl. MSS. 7342). [W.H.H.]

HAWKINS, SIR JOHN, Knight, born Mar. 30, 1719, originally intended for the profession of his father, an architect and surveyor, but eventually articled to an attorney. He was duly admitted to the practice of his profession, devoting his leisure hours to the cultivation of literature and music. On the formation of the Madrigal Society (1741), Hawkins, at the instance of Immyns, its founder, a brother attorney, became one of the original members. About the same time he became a member of the Academy of Antient Music. Hawkins wrote the words of Six Cantatas, which were set to music for a voice and instruments, by John Stanley, and published at their joint risk in 1742. These succeeded so well that the authors were induced to publish, a few months afterwards, a similar set, which met with equal success. Hawkins was also a frequent contributor to the 'Gentleman's Magazine' and other periodicals. In 1749 he was invited by Samuel Johnson to be one of the nine members who formed his Thursday evening club in Ivy Lane. In 1753 he married Miss Sidney Storer, with whom he received a considerable fortune, which was greatly increased on the death of her brother in 1759. Hawkins then purchased a house at Twickenham, to which he retired. In 1760 he published an edition of Walton and Cotton's 'Complete Angler,' with a life of Walton and notes by himself, and a life of Cotton by William Oldys. The publication involved him in a dispute with Moses Browne, who had shortly before put forth an edition of the 'Angler.' Hawkins's edition was thrice reproduced by him in his lifetime, and again by his son, John Sidney Hawkins, after his death. He was an active magistrate, and in 1765 became Chairman of the Middlesex Quarter Sessions. In 1770, with a view of assisting the Academy, he wrote and published anonymously a pamphlet entitled, 'An Account of the institution and progress of the Academy of Ancient Music.' In 1772, on Oct. 23, he was knighted. In 1776 he gave to the world the work on which his fame rests—his 'General History of the Science and Practice of Music,' in 5 vols. 4to., on which he had been engaged for 16 years. In the same year Dr. Burney published the first volume of his 'General History of Music'; the other three appearing at intervals between that date and 1789. Contemporary judgment awarded the palm

of superiority to Burney and neglected Hawkins. Evidence of the feeling is found in a catch which was formerly better known than it is now :—

'Have you Sir John Hawkins' History?
Some folks think it quite a mystery.
Musick fill'd his wondrous brain.
How d'ye like him? is it plain?
Both I've read and must agree,
That Burney's history pleases me.'

Which in performance is made to sound :—

'Sir John Hawkins!
Burn his history!
How d'ye like him?
Burn his history!
Burney's history pleases me.'

Posterity, however, has reversed the decision of the wits; Hawkins' History has been reprinted (Novello, 1875, 2 vols. 8vo.), but Burney's never reached a second edition. The truth lies between the extremes. Burney, possessed of far greater musical knowledge than Hawkins, better judgment, and a better style, frequently wrote about things which he had not sufficiently examined; Hawkins, on the other hand, more industrious and painstaking than Burney, was deficient in technical skill, and often inaccurate. In 1784 Dr. Johnson appointed Sir John Hawkins one of his executors, and left to him the care of his fame. Sir John fulfilled this trust by writing a life of Johnson, and publishing an edition of his works in 11 vols. 8vo. in 1787. Whilst engaged on the work the library at his house in Queen Square, Westminster, was destroyed by fire. Fortunately he had, soon after the publication of his History, presented the fine collection of theoretical treatises and other works formed by Dr. Pepusch, and which he had acquired, to the British Museum, so that the loss, although severe, was much less than it might have been. On May 14, 1789, Hawkins was attacked by paralysis, from the effects of which he died on 21st of the same month. He was buried in the cloisters of Westminster Abbey, under a stone on which was inscribed, pursuant to his own wish, only the initials of his name, the date of his death, and his age.

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[W.H.H.]

HAYDÉE OU LE SECRET. Opéra comique in 3 acts; words by Scribe, music by Auber. Produced at the Opéra Comique Dec. 28, 1847. It was produced in English (same title) at the Strand Theatre April 3, 48, and at Covent Garden (Pyne and Harrison) Nov. 4, 48 (1st appearance of Miss Lucombe). [G.]

HAYDEN, George, organist of St. Mary Magdalen, Bermondsey, in the earlier part of the 18th century. About 1723 he published Three Cantatas, which displayed considerable ability. He also composed a song called 'New Mad Tom,' commencing 'In my triumphant chariot hurl'd,' which was afterwards tacked on to the former part of the older song 'Forth from my dark and dismal cell,' instead of the latter verses beginning 'Last night I heard the dog-star bark,' and was often sung with it. His two-part song, 'As I saw fair Clora walk alone,' was long a favourite. [W.H.H.]

HAYDN, Johann Michael, born, like his brother Joseph, at Rohrau, Sept. 14, 1737; was grounded in music by the village schoolmaster, and at eight became chorister at St. Stephen's, Vienna. His voice was a pure soprano of great compass, and his style so good that, as soon as

Joseph's voice began to change Michael took all the principal parts. He played the violin and organ, and was soon able to act as deputy organist at St. Stephen's. He was fond of history, geography, and the classics. In music he aimed at originality from the first, and formed a sort of society among his school-fellows for detecting plagiarisms. Like his brother he had no regular instruction in composition, but taught himself from Fux's 'Gradus,' which he copied[1] entire in 1757. His first known mass is dated Temesvar, 1754; other works were composed at Warasdin and Belenyes; but how he came to be in Hungary is not known. In 1757 he was Capellmeister at Grosswardein to the bishop Count Firmian, whose uncle Archbishop Sigismund of Salzburg appointed him, in 1762, his director and concertmeister. In 1777 he also became organist at the churches of Holy Trinity and St. Peter. On the 17th of August, 1768, he married Maria Magdalena Lipp, daughter of the cathedral organist, and a singer at the archbishop's court, who took the principal parts in several of Mozart's juvenile operas, and is mentioned by him as leading a peculiarly strict life. They had one child, a daughter, born 1770, died the following year. The wife lived to be 82, and died in June 1827. Michael's salary, at first 300 florins (£24) with board and lodging, was afterwards doubled; and this modest pittance was sufficient to retain him for the whole of his life at Salzburg. His attachment to the place was extraordinary, one attraction being the proximity of his great friend, a clergyman named Rettensteiner. In 1783 the then archbishop, Hieronymus Count Colloredo, commissioned him to compose some vocal pieces to be used instead of the instrumental music between the Gloria and Credo at high mass. Michael selected words from the Roman Missal, and his first Graduale—first of 114—was performed on Dec. 24. In 1798 he visited Vienna, and was cordially received by his brother, and by Eybler, Sussmayer, Henneberg, Hummel, and von Reich the amateur, who pressed him to settle among them, but in vain. In Dec. 1800 he lost his property through the taking of Salzburg by the French, but his brother and friends came liberally to his assistance. The Empress Maria Theresa[2] hearing of his losses commissioned him to compose a mass, which he presented to her in person. The performance took place at Laxenburg, Oct. 4, 1801, under his own direction; the Empress sang the soprano solos, rewarded him munificently, and commanded another mass for the Emperor and a requiem. Accompanied by his friend Rettensteiner he visited Eisenstadt, where for the first and only time in their lives the three Haydns spent some happy days together. Michael much enjoyed the canons which decorated the walls of Joseph's study in Vienna, and asked leave to copy some of them, but Joseph replied, 'Get away with your copies; you can compose much better for yourself.' Michael however carried his point, and even added a fourth part to 'Die Mutter an ihr Kind.' Prince Esterhazy commissioned Michael to compose a mass and vespers, and offered him the vice-capellmeistership of his chapel, but he twice refused, in the hope that the chapel at Salzburg would be reorganised and his salary raised. His hopes were deceived, but meantime the post at Eisenstadt had been filled[3] up, and he wrote to his brother complaining bitterly of the disappointment. Joseph thought Michael too straightforward for Eisenstadt: 'Ours is a court life,' said he, 'but a very different one from yours at Salzburg; it is uncommonly hard to do what you want.' At this time Michael was elected a member of the Academy at Stockholm, and sent in exchange for his diploma a Missa Hispanica for two choirs (comp. 1786), and other church works. In Dec. 1805 he finished his last mass, for two sopranos and alto, written for his choristers. He made some progress with the requiem for the Empress, but was unable to finish it. While on his deathbed his beautiful 'Lauda Sion' was sung at his request in the next room, and soon after, on August 10, 1806, he expired. The requiem was completed by portions from his earlier one in C minor, and performed at his funeral. He lies in a side chapel of St. Peter's Church. A well-designed monument was erected in 1821, and over it is an urn containing his skull. In the tavern of St. Peter's monastery is still shown the 'Haydn-Stübchen,' his almost daily resort. His widow received from the Empress 600 florins for the score of the requiem; from Prince Esterhazy 30 ducats for the opera 'Andromeda and Perseus,' and an annuity of 36 gold ducats for all his MS. compositions. His brother several times sent him money, and in his first will (1801) left 4000 florins to him, and in his second (1809) 1000 to the widow. His likeness, with regular, steady features, exists in many oil-portraits, engravings, lithographs, and drawings.

In character Michael was upright, good-tempered, and modest; a little rough in manners, and in later life given to drink. His letters show him to have been a warm-hearted friend, and that he was devout may be inferred from his habit of initialling all his MSS. with 'O. a. M. D. Gl.' (*Omnia ad Majorem Dei Gloriam*). As a composer he was overshadowed by the fame of his brother. His own words 'Give me good librettos, and the same patronage as my brother, and I should not be behind him,' could scarcely have been fulfilled, since he failed in the very qualities which ensured his brother's success. On the other hand, Joseph professed that Michael's church compositions were superior to his own in earnestness, severity of style, and sustained power. They are however very unequal; many are antiquated from the monotony of the accompaniment, while others—the Mass in D minor, the Graduale 'Tres sunt,' the 'Lauda Sion,' the well-known 'Tenebrae' in E♭, etc.—are still highly

[1] His MS. copy, like the autograph of his first mass, 1754, is in the Hofbibliothek.

[2] Second wife of Francis II.

[3] The Vice-Capellmeistership was bestowed on Johann Fuchs, violinist in the chapel, and afterwards Haydn's successor. He died Oct. 29, 1839.

esteemed. Leopold Mozart, a man who disliked his manners, wrote to his son 'Herr Haydn is a man whose merit you will be forced to acknowledge.' This refers to his sacred works, several of which Wolfgang scored for practice; he also sent for them to Vienna, and endeavoured to make them better known, especially introducing them to Van Swieten. In 1783, when Michael was laid aside by illness, Mozart composed two string duets for [1] him. Franz Schubert visited Michael's grave in 1825, and thus records his impressions: 'The good Haydn! It almost seemed as if his clear calm spirit were hovering over me. I may be neither calm nor clear, but no man living reverences him more than I do. My eyes filled with tears as we came away.' Ferdinand Schubert composed a striking chorus to words in praise of Michael Haydn. Among his numerous pupils we may mention C. M. von Weber, Neukomm, Wölfl, and Reicha. There exists 'Biographische Skizze,' a very warm-hearted pamphlet written by Schinn and Otter (Salzburg, 1808).

Of his compositions comparatively few have been printed. His modesty was excessive, and prevented his ever availing himself of the offers of Breitkopf & Härtel. The following list of his works is complete.

Instrumental — 50 short organ pieces for beginners, consisting of preludes, etc. in all the 8 Church tones (published at Linz); 30 symphonies, [2] and Partiten, 1 sextet, 3 [3] quintets, serenades, marches, 12 minuets for full orchestra (Augsburg, Gombart), 1 violin concerto, etc.

Vocal — about 360 compositions for the Church, including 2 requiems, [4] 24 masses, 4 German masses, [5] 114 [6] graduales, 67 offertoires, 8 [7] litanies, 11 vespers, 5 Salve Regina, 8 Responsorien, 3 Tenebræ, Regina Cœli, etc. etc.; and several German sacred songs. A great many oratorios [8], cantatas, operas (including 'Andromeda e Perseus,' 1776), mythological operettas, a [9] pastoral 'Die Hochzeit auf der Alm,' 2 collections of 4-part songs (Vienna, Eder, 1799; Salzburg, Hacker, 1800); several single ones, 'Karl der Held, Erzherzog von Oesterreich,' etc.; 6 canons in 4 and 5 parts (Salzburg, Meyer, 1800).

Theoretical — 'Partitur-Fundament,' [10] edited by Martin Bischofsreiter. In the Imperial Library is an Antiphonarium romanum with figured bass, finished in 1792.

[C. F. P.]

HAYDN, Joseph, or, according to the baptismal register, Franz Joseph, the father of the symphony and the quartet, was born in the night between March 31 and April 1, 1732, at Rohrau, a small Austrian village on the Leitha, which there divides Lower Austria and Hungary. He was the second child of Mathias Haydn, a master wheelwright, by his marriage (Nov. 24, 1728) with Maria Koller, daughter of the 'Marktrichter' and cook in Count Harrach's household. Haydn's ancestors came originally from Hainburg, a town close to the Danube, about 4 leagues from Rohrau. His great-grandfather Kaspar was a servant in the hill-castle there, one of the few who escaped massacre when it was stormed by the Turks on July 11, 1683. Kaspar's son Thomas, a master wheelwright and member of the town council, had 7 sons, of whom Mathias, the father of our Haydn, born Jan. 31, 1699, was youngest but one. Thomas's widow married a journeyman wheelwright, Mathias Seefranz (died May 2, 1762, aged 89), who thus became Haydn's step-grandfather; and one of their children, Julie Rosine, married a schoolmaster named Frankh, afterwards Haydn's first teacher. The sons nearly all learnt the wheelwright's trade, and then set out on their travels; after which Mathias settled in Rohrau, and built himself the little house at the end of the market-place, where Haydn was born, and which though twice rebuilt is still standing in its original form. Maria Haydn (born Nov. 10, 1707) bore her husband 12 children, of whom the sixth was Johann Michael, the church composer; and the eleventh Johann Evangelist, an unimportant tenor singer, who was admitted to the chapel of Prince Esterhazy on his brother Joseph's recommendation. After Maria's death (Feb. 23, 1754) Mathias married again, and had five more children, who died young. He himself departed Sept. 12, 1763.

Haydn's parents were honest, industrious people, who instilled into their children a love for work, method, cleanliness, and, above all, religion. In his old age Haydn gratefully acknowledged his obligations to their care. Both were fond of music, and both sang. The father had a fair tenor voice, and accompanied himself on the harp, though without knowing a note. The child soon began to sing their simple songs, astonishing them by the correctness of his ear and the beauty of his voice. But he did not stop there. Having seen the schoolmaster play the violin, he would sit on the stove-bench and accompany his parents as they sang, precisely imitating the schoolmaster's handling of the bow, and keeping strict time, with two pieces of wood as his instrument. He was one day surprised, when thus engaged, by his relation Frankh, from Hainburg. Thinking that he saw in him the making of a musician, Frankh persuaded the parents to commit their little boy to his care. The mother would have preferred his entering the priesthood, or becoming a schoolmaster, and it required all the father's authority to make her consent; but he felt that he had himself been capable of better things, and looked forward to seeing his son a Chor-regent or Capellmeister, as a compensation for his own lot. At the age of six, then, the little Joseph—in the Austrian dialect 'Sepperl'—was taken by his father to school at Hainburg.

Johann Mathias Frankh, Haydn's distant relative (he called him simply 'cousin'), was an excellent teacher, very strict, and eminently practical. Haydn not only became a first-rate singer, but also learned something of the instruments most in use, and spent nearly all his time in church or in school. Learning came easily to

[1] Afterwards published in Mozart's name. (Kochel's Catalogue Nos. 423 and 424.)

[2] Artaria published three.

[3] One in C was printed under Joseph's name as op. 88.

[4] The second, in B♭, is unfinished. (Kühnel.)

[5] His first High Mass (German), 'Hier liegt vor deiner Majestät,' in C (Haslinger), is very popular.

[6] 42 in score (1—20 and 41—62) in the 'Ecclesiasticon.' (Spina.)

[7] 'Litaniæ de venerabili sacramento.' (Breitkopf & Härtel.)

[8] The oratorios performed in Lent were generally joint-compositions by various authors; for instance, 'Die Schuldigkeit des ersten Gebotes' (1766) of which Mozart (aged 10) wrote the first part, Michael Haydn the second, and Adlgasser, Court-organist, the third.

[9] Vocal score, Falter & Son, Munich 1862; often ascribed to Joseph.

[10] Reprinted by Ober of Salzburg 1833. The score is among the MSS. of the Gesellschaft der Musikfreunde.

him, and if he had any difficulty, his master's severity soon overcame it. In his old age he spoke with thankfulness of this hard probation, and of his cousin's discipline. 'I shall be grateful to that man as long as I live,' said he to Griesinger, 'for keeping me so hard at work, though I used to get more flogging than food.' On another occasion, when speaking in his modest way of his own talents and industry, he added, 'Almighty God, to whom I render thanks for all His unnumbered mercies, gave me such facility in music, that by the time I was 6 I stood up like a man and sang masses in the church choir, and could play a little on the clavier and the violin.' But the lad sadly missed his mother's care. He was neglected both in clothes and person (he already wore a wig, 'for the sake of cleanliness'), and the results of this neglect distressed him long and sorely. When quite an old man he said to Dies the painter—who, like Griesinger, visited him frequently with a view to his biography—'I could not help perceiving, much to my distress, that I was gradually getting very dirty, and though I thought a good deal of my little person, was not always able to avoid spots of dirt on my clothes, of which I was dreadfully ashamed—in fact, I was a regular little urchin.' Dies has preserved another anecdote of this period, in which Haydn figures. A drummer was wanted for a procession, and his master thrust him into the vacant office, first showing him how to make the stroke. The effect must have been comical, as he was so small that the instrument had to be carried before him on the back of a colleague of equal height, who happened to be a hunchback. Haydn retained his liking for the drum, and prided himself on his skill, with which indeed he once astonished Salomon's orchestra during his stay in London. The drums on which he performed at Hainburg on the occasion just named are still preserved in the choir of the church.

At the end of two years a decisive change took place in his life. George Reutter, Hofcompositor and Capellmeister at St. Stephen's, Vienna, was on a visit to his friend Anton Johann Palmb, pastor of Hainburg, and having heard Haydn's 'weak, sweet voice' (as he himself called it), put him through an examination, and offered him a place as chorister at St. Stephen's. To go to Vienna seemed to the boy an almost incredible piece of good fortune. His parents gave their consent; and with a joyful heart he bade farewell to Hainburg. His grandmother had died just before—May 17, 1739; Frankh lived to be 75, and died May 10, 1783, his wife Julie Rosine (who did not do her duty by Haydn) having preceded him in Jan. 1760. Of their two daughters, Anna Rosalia, born 1752, married Philipp Schimpel, usher of the school, and afterwards Chor-regent. Haydn showed his gratitude to the family by leaving the latter couple a sum of money and his portrait of Frankh, 'my first instructor in music.' They both, however, died before him, in 1805, and the portrait has disappeared.

It was in 1740 that Haydn entered the Cantorei of St. Stephen's, where he was to pass his remaining years of study. The house was one of a row which came close up to the principal entrance of the cathedral, and from his window he looked straight on the glorious spire. He tells us that, 'besides the regular studies, he learned singing, the clavier, and the violin from good masters.' The 'regular studies' included religion, a little Latin, writing, and ciphering. His singing-masters are said to have been Gegenbauer and Finsterbusch; the former, subcantor and violinist at St. Stephen's, probably taught him the violin as well; the latter was a tenor in the court chapel. No instruction seems to have been given in harmony and composition at the Cantorei; but this did not trouble Von Reutter (ennobled in 1740). Haydn could only remember having had two lessons from him all the time he was there. But the instinct for composition made him cover every blank sheet of music-paper on which he could lay his hands—'it must be all right if the paper was nice and full.' Reutter surprised him once sketching a 'Salve Regina' for 12 voices, and told him sharply he had better try it first in two parts—*how*, he did not take the pains to show—and further advised him to write variations on the motets and vespers he heard in church. In this way he was thrown back upon himself. 'I certainly had the gift,' he says, 'and by dint of hard work I managed to get on.' An anecdote of this time shows that as a boy he was not behind his comrades in fun and mischief. The choristers were frequently required to sing with the imperial chapel—which explains Haydn's statement that he had sung with great success both at court and in St. Stephen's. This generally happened when the court was at Schönbrunn. The palace had only just been completed, and the scaffolding was still standing—an irresistible temptation to boys. The Empress Maria Theresa had caught them climbing it many a time, but her threats and prohibitions had no effect. One day when Haydn was balancing himself aloft, far above his schoolfellows, the Empress saw him from the windows, and requested her Hofcompositor to take care that 'that fair-haired blockhead' (blonder Dickkopf), the ringleader of them all, got 'einen recenten Schilling' (slang for a 'good hiding'). When he was Capellmeister to Prince Esterhazy, 'the fair-haired blockhead' had an opportunity, at Esterház, of thanking the Empress for this mark of imperial favour.

In the autumn of 1745 Haydn had the pleasure of welcoming his brother Michael as a fellow-chorister at the Cantorei, and of helping him in his work. Michael made rapid progress, but a cloud came over poor Joseph's prospects. His voice began to break, and the Empress, who had before taken particular pleasure in his singing, remarked jocosely to her Vice-Capellmeister[1] that young Haydn's singing was more like the crowing of a cock than anything else.

[1] Von Reutter was advanced to this post in 1746.

Reutter took the hint, and on the festival of St. Leopold (Nov. 15), 1748, celebrated at the monastery of Klosterneuburg, near Vienna, gave the 'Salve Regina' to Michael, who sang it so beautifully as to charm both Emperor and Empress, from whom he received 24 ducats in gold.

Joseph was thus completely supplanted by his brother. His voice had lost all its power, and he was oppressed with grief and anxiety. In the midst of his trouble Reutter suggested a means by which his voice might be preserved, and even improved; and referred him to the court chapel, which contained at least a dozen 'castrati.' Haydn's father however, having probably heard of the proposal, came in all haste to Vienna, and saved his son.

His days at the Cantorei were now numbered. He was of no use as a singer, and it does not seem to have occurred to any one that he might be employed as a violinist. Reutter did not consider himself in the least bound to look after his future, and was only waiting for an opportunity to get rid of him. This occurred soon enough, and Haydn himself furnished the pretext. Always full of fun, and inclined to practical jokes, he one day tried a new pair of scissors on the pigtail of a schoolfellow. The pigtail fell, but the culprit was condemned to a caning on the hand. In vain he begged to be let off, declaring he would rather leave than submit to the indignity. That he might do, Reutter said, but he must first be caned and then dismissed.

Haydn was thus thrown upon the world, with an empty purse, a keen appetite, and no friends. The first person to help him was Spangler, a chorister of St. Michael's. He offered him shelter; a few pupils presented themselves, and a good Viennese lent him 150 florins, which enabled him to rent an attic in the old Michaelerhaus, attached to the college of St. Barnabas, in the Kohlmarkt. Here he abandoned himself to the study of composition, and made acquaintance with the master who more than any other became his model—Emmanuel Bach. Having acquired his first 6 Clavier-Sonatas, he pored over them at his little worm-eaten clavier—and how thoroughly he mastered their style his compositions show. Indeed Bach afterwards sent him word, that he alone fully understood his writings, and knew how to use them. Besides the clavier, he diligently practised the violin, so that 'although,' as he said, 'no conjurer on any instrument, he was able to play a concerto.' About this time (1751–52, not 1742 as is always said) he composed his first Mass, in F (No. 11 in Novello's edition). It bears unmistakable evidences of undeveloped and unaided talent. Haydn had forgotten its very existence when, to his great delight, he discovered it in his old age, and inserted additional wind parts.

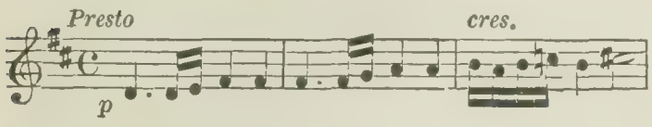
Having accidentally become acquainted with Felix Kurz, a favourite comic actor at the Stadttheater, Haydn was asked to set his comic opera, 'Der neue krumme Teufel,' a kind of magic farce, interspersed with songs and a few instrumental pieces; and received for it a considerable sum. It was produced at the Stadttheater in the spring of 1752, and frequently repeated in Vienna, Prague, Berlin, Saxony, and the Breisgau. The libretto has been preserved, but the music is lost. Metastasio was then living in the same house with Haydn. He shared the apartments of a Spanish family to whom he was much attached, and superintended the education of the two daughters. The musical training of the elder, Marianne de Martines, was confided to Haydn, who in this way became acquainted with Porpora, then teaching singing to the mistress of Correr, the Venetian ambassador. Porpora proposed that Haydn should act as his accompanyist, thus giving him an opportunity of learning his method. He took him to the baths of Mannersdorf, on the confines of Hungary, where they remained for some months, and, in return indeed for various menial offices, gave him instruction in composition. At Mannersdorf, at the soirées of Prince Hildburghausen, Haydn met Bonno, Wagenseil, Gluck, and Dittersdorf, to the last of whom he became much attached. Gluck advised his going to Italy. Burney heard his quartets finely played at Gluck's house in 1772. One by one he procured all the known theoretical works, and thoroughly mastered their contents, especially Fux's 'Gradus,' which he afterwards used as the foundation of his own teaching. He had had, as we have seen, no regular musical training; but by industry, careful observation, and reiterated attempts, he gradually attained that independence which gave the impress of originality to all his works.

Haydn now made the important acquaintance of Karl Joseph Edlen von Fürnberg, a wealthy proprietor and enthusiastic amateur, who passed the greater part of the year at Weinzirl, near the monastery of Melk. Here he had constant performances of string trios and quartets; he invited Haydn to stay with him, and encouraged him to compose his first quartet (1755, hitherto misdated 1750)—

which was soon followed by others, to the number of 18 in all (1755–56; Trautwein, Nos. 58–75). Fürnberg was thus the first to direct Haydn's attention to a branch of composition in which alone he did enough to immortalise his name.

His pecuniary condition now began to amend; he sang and played in several churches, and raised his terms for lessons from 2 florins a month to 5. Among his pupils at this period was the Countess Thun (a name we also encounter in connection with Mozart, Gluck, and Beethoven), who first heard of him through one of his clavier sonatas, then circulated in MS. This highly-cultivated lady took both harpsichord and singing lessons from him, and paid him well for his compositions. In 1759 he had the good fortune to

be appointed Musikdirector and Kammercompositor to the Bohemian Count Ferdinand Maximilian Morzin, who had a small well-chosen orchestra at his country house at Lukavec, near Pilsen. Fürnberg had recommended him for the post, and it was thus again through him that Haydn entered upon the second most important part of his career. Here, in 1759, he wrote his first Symphony :—



It is a small work, in three movements, for 2 violins, viola, bass, 2 oboes, and 2 horns; and in its cheerful unpretending character gives decided indications of what the composer was destined to become. His salary now amounted to 200 florins (say £20), with board and lodging. Small as this was, it induced him to think of taking a companion for life, although the Count never kept a married man in his employ. His choice fell on the daughter of Keller, a wigmaker, to whose house he had been introduced by her brother, who was violinist at St. Stephen's when Haydn was a chorister. He gave music-lessons to the two daughters, and fell in love with the youngest. She however took the veil, and the father, anxious to keep him in the family, persuaded him to marry the other, Maria Anna, 3 years his senior. The wedding took place at St. Stephen's, Nov. 26, 1760—a bad day for Haydn, and the foundation of unutterable domestic misery. His wife was a regular Xantippe—heartless, unsociable, quarrelsome, extravagant and bigoted, who, as her husband said, cared not a straw whether he was an artist or a shoemaker. They had no children, and it can scarcely be wondered at if in time Haydn sought elsewhere the consolations which were denied him at home, or even showed himself susceptible to the attractions of other women. His wife spent the last years of her life at Baden, near Vienna, and died March 20, 1800.

Soon after the marriage, Count Morzin was compelled to dismiss his band and its director; but Haydn was not long unemployed. Paul Anton Esterhazy, the then reigning Prince, who had heard his symphonies when visiting Morzin, hastened to secure the young composer as his second Capellmeister, under Werner, who was growing old. He was appointed May 1, 1761, and immediately set out for Eisenstadt, in Hungary, the country seat of the new master in whose service he was destined to remain to the end of his life. The Esterhazy family had been musical amateurs and performers since the days of Paul, first Prince of the name (1635–1713), who established a private chapel, small at first but gradually increasing. The orchestra, chorus, and solo singers took part both in the church service and in concerts, and in time even performed operas. When Haydn entered upon his duties there were only 16 members in all, but the excellence of their playing acted as a powerful stimulus to his invention. His arrival gave a great impulse to the concerts, Werner, a first-rate master of counterpoint, having concentrated all his energies on the Church service. [See WERNER.] To a man with Werner's notions of music Haydn must have been a constant vexation; and he always spoke of him as 'a mere fop,' and a 'scribbler of songs.' Haydn, on the contrary, had a high respect for Werner, as he proved late in life by arranging six of his fugues as string-quartets, and publishing them, through Artaria, 'out of sincere esteem for that celebrated master.'

Prince Paul Anton died March 18, 1762, and was succeeded by his brother Nicolaus, who was passionately fond of art and science, generous, and truly kind-hearted. The love of pomp and display, of which his well-known diamond-covered uniform was an example, earned him the soubriquet of 'der Prächtige,' or the Magnificent. He loved music, and played well on the baryton, or viola di bardone, for which instrument Haydn was constantly required to furnish him with new pieces. In the hope of pleasing his master Haydn himself learned the instrument; but on making his début was disappointed to find that the Prince did not approve of such rivalry; on which he at once relinquished it for ever. The relations between the Prince and his new Capellmeister, who found his time fully occupied, were genial and hearty. Haydn's salary was raised from 400 florins a year to 600, and then to 782 (£78), new musicians were engaged, and rehearsals—orchestral, chamber, and dramatic—took place every day. The principal members of the chapel at the time were, Luigi Tomasini (violin); Joseph Weigl (cello); two excellent French horn-players, Thaddäus Steinmüller and Karl Franz (the latter also playing the baryton); Anna Maria Scheffstos (soprano), who afterwards married Weigl; and Karl Friberth (tenor). The wind music, formerly played by the band of the regiment, was now given to good players (including the two just named) regularly appointed. On March 5, 1766, Werner died, and Haydn became sole Capellmeister. His compositions were already known far outside of Austria; in Leipzig, Paris, Amsterdam and London his symphonies and cassations, trios, and quartets, were to be had in print or MS. Even the official gazette, the 'Wiener Diarium,' for 1766, speaks of him as 'our national favourite' (der Liebling unserer Nation), and draws a parallel between him and the poet Gellert, at that time the highest possible compliment.

His works composed up to this time at Eisenstadt comprise about 30 symphonies (including 'Le Matin,'[1] 'Le Midi,' and 'Le Soir,' 1761) and cassations; a few divertimenti in 5 parts; six string-trios; a piece for 4 violins and 2 celli, called 'Echo'; a concerto for the French horn (1762); 12 minuets for orchestra; concertos, trios, sonatas, and variations for clavier. In vocal music—a Salve Regina for soprano and

[1] See the themes, p. 721, 722.

alto, 2 violins, and organ; a Te Deum (1764); 4 Italian Operettas (1762); a pastoral, 'Acide e Galatea' (the action identical with that of Handel's cantata), performed Jan. 11, 1763, on the marriage of Count Anton, eldest son of Prince Nicolaus; and a grand cantata, in honour of the Prince's return from the coronation of the Archduke Joseph as King of the Romans (1764).

Soon after Werner's death an event took place, which greatly affected the music, viz. the establishment of a new palace near Süttör, at the southern end of the Neusiedler-See, where the Prince rebuilt an old hunting-place, turned it into a splendid summer residence, and gave it the name of Esterház. Here the chapel (except a small portion left to carry on the church service at Eisenstadt) were located for the greater part of the year, during which they were expected to redouble their exertions.

Esterház—described by a French traveller as 'having no place but Versailles to compare to it for magnificence'—stands in the middle of an unhealthy marsh, quite out of the world. The erection of such a building in such a neighbourhood, at a cost amounting it is said to 11,000,000 gulden, was one of the caprices of Prince Nicolaus. The canals and dykes he constructed were, however, substantial improvements to the neighbourhood. The dense wood behind the castle was turned into a delightful grove, containing a deer-park, flower-gardens and hot-houses, elaborately furnished summer-houses, grottoes, hermitages, and temples. Near the castle stood an elegant theatre, for operas, dramas, and comedies; also a second theatre, brilliantly ornamented, and furnished with large artistic marionettes, excellent scenery and appliances. The orchestra of the opera was formed of members of the chapel, under Haydn's direction; the singers were Italian for the most part, engaged for one, two, or more years, and the books of the words were printed. Numerous strolling companies were engaged for shorter terms; travelling virtuosi often played with the members of the band; special days and hours were fixed for chamber-music and for orchestral works; and in the intervals the singers, musicians, and actors met at the café, and formed, so to speak, one family. The castle itself was fitted up in exquisite taste, and stored with numerous and costly collections of works of art. Royal and noble personages, home and foreign, formed a constant stream of guests; at whose disposal the Prince placed his beautiful carriages, and to whom he proved the most attentive and charming of hosts. He became so much attached to this place of his own creation, as often to stay there till quite the end of autumn, and return with the first days of spring. Eisenstadt he visited very rarely, and Vienna he disliked more and more, often cutting short his visits in the most abrupt manner. Hence his singers and musicians were increasingly tied to this one spot—a fate all the harder, since very few were allowed to bring their wives and families. Here Haydn composed nearly all his operas, most of his arias and songs, the music for the marionette theatre—of which he was particularly fond—and the greater part of his orchestral and chamber works. He was satisfied with his position, and though he sometimes complained of the disadvantages of such a seclusion, and often expressed his wish to visit Italy, he also acknowledged its compensating advantages. In his own words: 'My Prince was always satisfied with my works; I not only had the encouragement of constant approval, but as conductor of an orchestra I could make experiments, observe what produced an effect and what weakened it, and was thus in a position to improve, alter, make additions or omissions, and be as bold as I pleased; I was cut off from the world, there was no one to confuse or torment me, and I was forced to become *original*.'

With the band and singers Haydn was on the best of terms. They vied with each other in carrying out his intentions, simply to show their gratitude and affection for him. He was constantly endeavouring to improve their lot, was invariably a warm advocate with the Prince on their behalf, and they all loved him like a father. The Prince gave unusually high salaries, and several of the musicians played two instruments—generally the violin and a wind instrument. A good many of them afterwards entered the Imperial chapel.

The principal and best-paid members of the chapel during the period spoken of (1767–90) were:—female singers, Weigl, Cellini, Jermoli, Rippamonti, [1]Valdesturla, Tavecchia, Maria and Matilda Bolognia, Raimondi, Nencini, Benvenuti; male singers—Friberth, Bianchi, Gherardi, Jermoli, Moratti, Morelli, Totti (2), Peschi; violins—Tomasini, Rosetti, Rippamonti, Mestrino, Mraw; cellists—Weigl, Küffel, Marteau, Kraft; flute—Hirsch; clarinets—Griesbacher (2); oboi—Columbazzo (2), Poschwa, Czerwenka; bassoons—Schiringer, Peczival; horns—Steinmüller, Karl Franz (also played the baryton) Stamitz, Oliva, Pauer, Lendway. Besides Franz there was another performer on the prince's own instrument, the baryton—Andreas Lidl (1769–74) who played in London soon after leaving the band. J. B. Krumpholtz the harpist was engaged from 1773–76.

In March, 1769, the whole musical establishment visited Vienna for the first time; and, under Haydn's direction, gave a performance of his opera, 'Lo Speziale' (comp. 1768), at the house of Freiherr von Sommerau; and a repetition in the form of a concert. On their second visit, in the summer of 1777, they performed at Schönbrunn an opera and a marionette-opera of Haydn's, and also played during the Empress's dinner. The Prince would often take them to Presburg during the sitting of the Hungarian diet, or for the festival of Count Grassalcovich, and in 1772 Haydn conducted the Count's own orchestra even at a ball.

In 1771 Haydn composed a 'Stabat Mater'

[1] Afterwards married to Schicht, Cantor of the Thomas-schule at Leipzig.

and a 'Salve Regina.' In 1775 followed his first oratorio, 'Il Ritorno di Tobia,' which was performed in Vienna by the Tonkünstler Societät, with solo-singers from Esterház, and repeated in 1784 with two additional choruses.[1] To this period belong 4 Masses (2 small ones of an early date have been lost)—in G (1772); in C, 'Cäcilienmesse'; in Eb, with organ obbligato; and in Bb, with organ solo (Nos. 7, 5, 12, and 8 in Novello's edition). The last is a small but particularly charming work, and, like the first, is still often heard; but that in Eb is old-fashioned. The 'Cäcilienmesse' has many fugues, and is seldom performed on account of its length. (Novello's edition is taken from Breitkopf's curtailed score.)

In 1773 the Empress Maria Theresa visited Esterház from Sept. 1 to 3, and was entertained with performances of a new symphony of Haydn's—now known by her name (p. 721 *b*)—his opera 'L'Infedeltà delusa,' and 'Philemon und Baucis,' a marionette piece, which especially pleased her. One song and the overture,—or 'symphony'—in 2 movements, have survived. Similar festivities took place on various occasions—a visit from one of the Imperial family, or an event in the Prince's own circle. Even Eisenstadt gave a glimpse of its old splendour when the Prince de Rohan, French Ambassador, stayed there in 1772.

In 1776 Haydn composed 'La vera Costanza,' for the court-theatre of Vienna. The intrigues against it were however too strong, and eventually Anfossi's opera of the same name was preferred. Haydn withdrew his score, and produced it at Esterház. It was revived in 1790 at the theatre then in the Landstrasse suburb of Vienna, and Artaria engraved six of the airs and a duet. In 1778 the Tonkünstler Societät offered Haydn a strange affront. He wished to join the society, and had already paid his deposit, when he was asked to sign an agreement binding him to furnish compositions of importance whenever so required. He naturally declined, and withdrew his money. No reparation was made for this indignity till after his return from London in 1797, when he was introduced at a special meeting by Counts Kufstein and Johann Esterhazy, and, amid general acclamation, appointed 'Assessor senior' for life. This compliment he acknowledged by presenting the society with the 'Creation' and the 'Seasons,' to which gifts its prosperity is mainly owing. 'L'Isola disabitata,' one of his best operas, composed in 1779 to a libretto by Metastasio, procured Haydn's nomination as a member of the Accademia Filarmonica at Modena. He sent the score to the King of Spain, and received in return a gold snuff-box set in brilliants. The opera was performed at the court-theatre in Vienna, at a concert given by Willmann the cellist in 1785.

On Nov. 18, 1779, the theatre at Esterház was burnt down, and during the rebuilding the Prince went to Paris. This interval will enable us to mention the origin of the famous 'Farewell Symphony.' It has been often asserted that Haydn intended it as an appeal to the Prince against the dismissal of the chapel, but this is incorrect; the real object was to persuade him to shorten his stay at Esterház, and so enable the musicians to rejoin their wives and families. As one after another stopped playing and left the orchestra, until only two violins were left (Tomasini, the Prince's favourite, being one), the hint was unmistakable. 'If all go,' said the Prince, 'we may as well go too'; and Haydn knew that his object was attained.[2]

This seems also the place to speak of a subject closely affecting Haydn's private life. In 1779 a couple named Polzelli were admitted into the chapel—the husband, Anton, being an indifferent violinist, and the wife, Luigia, by birth a Roman of the name of Moreschi, a second-rate singer. For the latter Haydn conceived a violent affection, which she returned by shamefully abusing his kindness and continually importuning him for money, and even extracting from him a written promise that if his wife died he would marry no one but her. This paper he afterwards repudiated, but he left her a small annuity in his will. Before his death she had been married a second time, to an Italian singer, and died at Kaschau in 1832.[3] Mme. Polzelli had two sons, of whom the elder died in 1796, while the younger entered the chapel, and eventually became its music-director. He was a pupil of Haydn's, and was popularly supposed to be his son, but the fact is doubtful. Haydn was certainly very fond of him; but he left him only a small sum in his first will, and revoked it in the second.[4]

On Oct. 15, 1780, the beautiful new theatre at Esterház was opened with 'La Fedeltà premiata.' This opera was twice represented in Vienna in 1784, once in the presence of the Emperor Joseph, Haydn himself conducting. From 1780 dates his acquaintance with Artaria—the commencement of a business connexion of many years' duration. The first works which Artaria published for him were 6 Clavier sonatas (op. 30), his first 12 Lieder, 6 Quartets ('die Russischen'), 6 Divertissements in 8 parts (op. 31), and 6 Symphonies (op. 51 and 52). In 1781–82 the Emperor Joseph received two visits from the Grand Duke Paul and his wife. Great entertainments were given in their honour, consisting chiefly of musical performances, for which the Grand Duchess had a great taste.[5] Gluck's operas were given at the theatre, and some of Haydn's quartets played at her own house, so much to her satisfaction, that she gave him a diamond snuff-box, and took lessons from him. Haydn seems to have retained a pleasant recollection of her, for

[1] 'Tobia' was rearranged by Neukomm in 1808, and performed at the Tonkünstler Societät concerts.

[2] The Symphony was published in parts by Sieber (No. 16); a new edition by Simrock (37); in score by Le Duc (9); and for 4 hands Trautwein (28). André's edition is the Finale only, transposed into E minor.

[3] Fétis says that her death, 1790, induced Haydn particularly to go to London!

[4] Polzelli's two daughters are still living at Pesth.

[5] She was present at the well-known competition between Clementi and Mozart.

20 years later—in 1802, when she was Dowager-Empress—he sent her his fine part-songs for 3 and 4 voices. He also dedicated the 6 'Russian' quartets just mentioned to the Grand Duke. The Duke and Duchess had intended accompanying the Emperor to Eisenstadt, and Haydn was hastily composing an opera, but their departure was hurried, and the visit did not take place.

About this time Haydn entered into correspondence with William Forster, the well-known violin-maker in London, to whom he sold the English copyright of a series of compositions. From first to last (the first receipt is dated Aug. 22, 1781) Forster and Son published 129 of his works, including 82 symphonies. Almost simultaneously he received a letter from Le Gros, conductor of the 'Concerts Spirituels,' saying that his 'Stabat Mater' had been performed four times with the greatest success, and, in the name of the members, asking permission to print it. They also invited him to come to Paris, and proposed to have all his future compositions engraved there for his own benefit. Cherubini's veneration for Haydn is said to have dated from his hearing one of the six symphonies (op. 51 and 52) which he composed for the 'Concerts de la Loge Olympique.' Besides the publishers already named, he had satisfactory dealings with Nadermann, Willmann, Imbault, Le Duc, and especially with Sieber.

The opera which he composed for the expected visit of the Grand Duke and Duchess was 'Orlando Paladino' (given at Esterház in the autumn of 1782), which in its German form as 'Ritter Roland' has been more frequently performed than any of his other operas. It was followed by 'Armida' (composed in 1783, performed in 1784, and again in 1797 at Schickaneder's theatre in Vienna), the autograph[1] score of which he sent to London, in compensation for the non-completion of 'Orfeo.' In judging of his operas we may be guided by an expression of his own when refusing an invitation to produce one in Prague: 'My operas are calculated exclusively for our own company, and would not produce their effect elsewhere.' The overtures to six of them were published by Artaria as 'symphonies,' though under protest from Haydn. To 1782 also belongs the well-known 'Mariazeller-Messe' (in C, Novello, No. 15), so called from the place of that name in Styria. It was bespoken by a certain Herr Liebe de Kreutzner, and Haydn is said to have taken particular pleasure in its composition, not impossibly because it reminded him of a visit to Mariazell when a young man without experience, friends, or means of any kind. This was his eighth Mass, and he wrote no more till 1796, between which year and 1802 his best and most important works of the kind were composed.

Between 1780 and 1790 he met a number of artists in Vienna whom he was destined to meet again in London, such as Mara, Banti, Storace, and her brother Stephen, Attwood, Janiewicz, and Jarnowick. In 1784 he met Paisiello, Sarti, and Signora Strinasacchi, the violinist, at Michael Kelly's lodgings; the latter paid him a visit at Esterház with Brida, an enthusiastic amateur.[2]

The chief event of 1785 was the composition of the 'Seven Words of our Saviour on the Cross' for the cathedral of Cadiz, in compliance with a request from the chapter for appropriate instrumental music for Good Friday. The work was published simultaneously by Artaria and Forster, and in this form Haydn produced it as 'Passione instrumentale' in[3] London. He afterwards added choruses and solos, and divided it into two parts by the introduction of a Largo for wind instruments. In this new form it was produced for the first time at Eisenstadt in Oct. 1797, and published by Breitkopf & Härtel (1801), with a preface by the composer. It may seem surprising that the chapter of Cadiz should have applied to Haydn; but in fact he was well known in Spain to others besides the king, who had been in communication with him long before, as we have seen. Thus Boccherini wrote to him from Madrid expressing the pleasure he received from his works, and Yriarte celebrated him with enthusiasm in his poem of 'La Musica' (Madrid, 1779).—In Jan. 1785 Haydn acquired two interesting pupils—Fritz and Edmund von Weber. They were brought to him by their father Franz Anton, who had just remarried in Vienna. His desire to see one of his children develop into a great musician, afterwards so gloriously fulfilled in the composer of the 'Freischütz,' was, to a certain extent, granted in Edmund. In the same year Mozart dedicated the well-known six quartets to Haydn, in terms of almost filial affection. It was after listening to a performance of one of these that Haydn said to Mozart's father, in his open-hearted way, 'I declare to you on my honour that I consider your son the greatest composer I have ever heard; he has taste, and possesses the most consummate knowledge of the art of composition.' He spoke of him still more warmly in a letter to Prague in 1787. The relation in which these two great men stood to each other does credit to them both, and leads us to form a high estimate of their characters. It would be difficult to find a parallel instance.

In 1787 Haydn received a pressing invitation to London, from W. Cramer, the violinist, who wrote offering to engage him at any cost for the Professional Concerts. Gallini also wrote asking his terms for an opera. Nothing came of either at the time, but Salomon determined to try what personal influence would do, and despatched Bland, the music-publisher, to Vienna, where he arrived in November, and finding Haydn still at Esterház, followed him there. He did not attain his main object, but Haydn gave him the copyright of several of his

[1] In the possession of the Sacred Harmonic Society of London, catalogue No. 1855.

[2] Kelly, Reminiscences, i. 221, calls it Eisenstadt by mistake.

[3] Though often included among his quartets, it has nothing to do with them. It was first published alone by Artaria, but was afterwards omitted from his authorised series of Haydn's quartets.

compositions, among others 'Ariadne,' a cantata for a single voice (composed in 1782). An anecdote of Bland's visit is often told. When he was admitted, Haydn was in the act of shaving, and grumbling over the bluntness of his razor. Bland caught the exclamation, 'I would give my best quartet for a good razor,' and, rushing off to his lodging, fetched his own pair, which he presented to Haydn, and received in exchange his newest quartet, which is often called the 'Rasirmesser' (razor) quartet (Trautwein, No. 2).

On Sept. 28, 1790, Prince Nicolaus died—a great loss for Haydn, who really loved him. He left his Capellmeister, on condition of his retaining the title, an annual pension of 1000 florins, as a mark of esteem and affection. To this sum his successor, Prince Anton, added another 400 florins, but deprived Haydn of his occupation by dismissing the whole chapel, except the few members necessary to keep up the services in church. Haydn now fixed his abode in Vienna, but had hardly done so before Salomon appeared on the scene. He had heard of the Prince's death at Cologne, on his way to England, and immediately returned, hoping, now that Haydn was free, to persuade him to visit London. Haydn could no longer plead the old excuse of unwillingness to leave his master, so he gave way, and began to make preparations for the journey. While thus occupied he was informed that Ferdinand IV, King of Naples, then in Vienna for the marriage of his two daughters, wished to see him. Haydn had thought of visiting Naples in 1787, and the King was well acquainted with his music. He had even commissioned him to compose several concerted pieces for his favourite instrument, the lyre. Nevertheless the audience was put off several times, and when it did take place, and Haydn presented his compositions, the King said: 'The day after to-morrow we will try them.' Haydn replied that he was to start for England on that day. 'What!' exclaimed the King, 'and you promised to come to Naples!' He then indignantly left the room, but returned in an hour, and, having recovered his temper, made Haydn promise to visit Naples on his return from London, gave him a letter of recommendation to his ambassador, Prince Castelcicala, and sent after him a valuable tabatière. And thus Haydn got over a great turning-point in his life. Among those of whom he took leave was his old and dear friend Madame Genzinger. [See KARAJAN.] His last hours in Vienna were enlivened by the company of Mozart, who had come to see him off. He too had been invited to London in 1786, and had only declined in deference to his father's wishes. His father was now dead, and Salomon promised him a speedy opportunity of making up for lost time. Too late again—in less than a year Mozart's eyes were closed in death.

To the compositions of the period 1767–90, already mentioned, must be added the following:—

Instrumental music:—about 80 symphonies, including 'Il Distratto' (for a play), 'La Chasse,' 'The Schoolmaster,' 'Laudon,' the Toy-symphony, and [1] the 'Oxford'; 'Feld-partien' for wind instruments; minuets and allemands for full orchestra, and for 2 violins and bass; string-quartets, 6 composed 1769; 6 ditto comp. 1771; 6 ditto comp. 1774; 6 ditto comp. 1781, dedicated to the Grand Duke of Russia; 6 ditto comp. 1786, dedicated to the King of Prussia; 6 ditto comp. 1789, and 6 ditto comp. 1790, ded. to Mr. Tost (Nos. 19–42; 44–49; 57–68, in Heckel's score-edition and in Peters's Edition of the Parts); string-trios of various kinds, adapted from the baryton pieces; 6 duets for violin and [2] viola; pieces for flute, harp, and lute; 175 compositions for the baryton, viz. 6 duets for 2 barytons, 12 sonatas for baryton and cello, 12 divertimenti for 2 barytons and bass, 125 divertimenti for baryton, viola, and bass, 17 cassations, and 3 concertos for baryton, 2 violins, and bass; concertos for strings and wind instruments, viz. violin 9, cello 6,[3] double bass 1, lyre 5, flute 2, horn 4.

Clavier music in chronological sequence, edition Breitkopf & Härtel:—trios with violin and cello, Nos. 25, 26 (really by Michael Haydn), 27, 28, 23, 21, 22, 9, 17, 8, 10, 11, 24, 29, 30, 31, the three last for flute and cello; sonatas Nos. 11, 12, 19, 29, 30, 31, 23-28, 20, 2, 32, 5-8, 18, 13-15, 4, 9, 10, 17, 3, 16; duets for clavier and violin, Nos. 2-5 being original, the rest arrangements; smaller pieces: variations Nos. 5, 4, Capriccio, No. 3; Fantasia, No. 2; 'Differentes petites pièces' (Artaria, op. 46); 'Il Maestro e lo Scolare,' variations for 4 hands, his only composition of the kind, except some early attempts. Of his many clavier-concertos and divertimenti 4 only are included in Haydn's own catalogue, the best, in D (Artaria 1782), not being amongst the number.[4]

Vocal compositions—12 Lieder, 12 ditto (Artaria), several single Lieder; airs for various operas; operas 'La Canterina,' opera buffa (1766); 'Lo Speziale,' dramma giocosa (1768); 'Le l'escatrici,' ditto (1770); 'L'Infedeltà delusa,' burletta (1773); 'L'Incontro improviso,' dramma giocosa (1775); 'Il Monda della luna,' ditto (1777); 'La vera Costanza,' ditto (comp. 1777, perf. 1779); 'L'Isola disabitata,' azione teatrale (1779); 'La Fedeltà premiata,' dramma giocosa (1780); 'L'Infedeltà fedele' (1780?); 'Orlando Paladino,' dramma eroicomica (1782); 'Armida,' dramma eroica (1784); incidental music to the following plays, 'Der Zerstreute,' 'Die Feuersbrunst,' 'Hamlet,' 'Götz von Berlichingen,' 'König Lear,' 'Das abgebrannte Haus.' Lastly, marionette operas—'Der Götterrath' (prelude to 'Philemon und Baucis'), 'Der Hexenschabbas,' 'Genoverfa,' part 4, Dido, etc.

Leaving Vienna on Wednesday, Dec. 15, 1790, Haydn and Salomon travelled by Munich, Bonn, and Brussels to Calais, crossed the Channel in nine hours on New Year's Day, 1791, and from Dover proceeded straight to London. Haydn first put up at the house of Bland, the music-seller, 45 Holborn, but soon removed to rooms prepared for him at Salomon's, 18 Great Pulteney Street. Here he found himself the object of every species of attention; ambassadors and noblemen called on him, invitations poured in from all quarters, and he was surrounded by a circle of the most distinguished artists, conspicuous among whom were his young countryman Gyrowetz, and Dr. Burney, who had been for some time in correspondence with him, and now welcomed him with a poetical effusion[5]. The Anacreontic Society, the Ladies' Concerts, the New Musical Fund, the Professional Concerts, and all the other musical societies eagerly desired his presence at their meetings. His quartets and symphonies were performed, Pacchierotti sang his cantata 'Ariadne a Naxos,' and he was enthusiastically noticed in all the newspapers. Before leaving Vienna Salomon had announced his subscription concerts in the Morning Chronicle, for which Haydn was engaged to compose six symphonies, and conduct them at the pianoforte. The first of the series took place on March 11, 1791, in the Hanover Square Rooms. The orchestra, led by Salomon, consisted of 35 or 40 performers, and was placed at the end opposite to that which

[1] In G; known in the Library of the Philharmonic Society as 'Letter Q,' recently published in score and parts by Rieter-Biedermann.

[2] First circulated in MS. in 1776, afterwards printed by Artaria, now reprinted by André.

[3] André has lately republished a fine one in D, 1781.

[4] It has been reprinted by André for solo, and with orchestra, and recently arranged for 4 hands by Rieter-Biedermann.

[5] 'Verses on the arrival of the Great Musician Haydn in England.'

it occupied latterly. The Symphony (Salomon, No. 2) was the first piece in the second part, the position stipulated for by Haydn, and the Adagio was encored—'a very rare occurrence.' The Morning Chronicle gives an animated description of the concert, the success of which was most brilliant, and ensured that of the whole series. Haydn's benefit was on May 16; £200 was guaranteed, but the receipts amounted to £350. Meantime Gallini, manager of the King's Theatre, was trying in vain to obtain a licence for the performance of operas. Two parties were at issue on the question. The Prince of Wales espoused the cause of the King's Theatre, while the King publicly declared his adhesion to the Pantheon, and pronounced two Italian opera-houses undesirable. At length Gallini was clever enough to obtain a license for 'Entertainments of Music and Dancing,' with which he opened the theatre on March 26, with David as tenor, Vestris as ballet-master, Haydn as composer, Federici as composer and conductor, and Salomon as leader—and with these he performed various works of Haydn's, including symphonies and quartets, his Chorus 'The Storm' (the words by Peter Pindar, 'Hark the wild uproar of the waves'), an Italian catch for 7 voices, and a cantata composed for David. His opera 'Orfeo ed Euridice,' though paid for and nearly completed, was not performed, owing to the failure of the undertaking. During the time he was composing it, Haydn lived in Lisson Grove—then absolutely in the country—where one of his most frequent visitors was J. B. Cramer, then 20 years old. His second benefit was on May 30, at the request of some amateurs of high position. Haydn gave a concert at the Hanover Square Rooms, where he conducted two of his symphonies, and, for the first time, the 'Seven Words' (La Passione instrumentale), afterwards repeated at the concert of Clement, the boy-violinist, and elsewhere. About this time he was invited to the annual dinner of the Royal Society of Musicians, and composed for the occasion a march for orchestra, the autograph of which is still preserved by the society. He also attended the Handel Commemoration in Westminster Abbey. He had a good place near the King's box, and never having heard any performance on so grand a scale, was immensely impressed. When the Hallelujah Chorus rang through the nave, and the whole audience rose to their feet, he wept like a child, exclaiming, 'He is the master of us all.'

In the first week of July he went to the Oxford Commemoration, for the honorary degree of Doctor of Music, conferred at Dr. Burney's suggestion. Three grand concerts formed an important feature of the entertainments; at the second of these the 'Oxford' symphony[1] was performed, Haydn giving the tempi at the organ; and at the third he appeared in his Doctor's gown, amid enthusiastic applause. The 'Catalogue of all Graduates' contains the entry, 'Haydn, Joseph, Composer to His Serene Highness the Prince of Esterhazy, cr. Doctor of Music, July 8, 1791.' He sent the University as his 'exercise' the following composition'—afterwards used for the first of the 'Ten Commandments,' the whole of which he set to canons during his stay in London[2].

Canon cancrizans, a tre.

On his return he made several excursions in the neighbourhood of London, and stayed five weeks with Mr. Brassey (of 71 Lombard Street)[3] at his country house 12 miles from town, where he gave lessons to Miss Brassey, and enjoyed the repose of country life in the midst of a family circle all cordially attached to him. Meantime a new contract was entered into with Salomon, which prevented his obeying a pressing summons from Prince Esterhazy to a great fête for the Emperor. In November he was a guest at two Guildhall banquets—that of the outgoing Lord Mayor (Sir John Boydell) on the 5th, and that of the new one (John Hopkins) on the 9th. Of these entertainments he left a curious account in his diary.[4] In the same month he visited the marionnettes at the Fantoccini theatre in Savile Row, in which he took a great interest from old associations with Esterház. On the 25th, on an invitation from the Prince of Wales, he went to Oatlands, to visit the Duke of York, who had married the Princess of Prussia two days before. 'Die liebe kleine'—she was but 17—quite won Haydn's heart; she sang, played the piano, sat by his side during his symphony (one she had often heard at home), and hummed all the airs as it went on. The Prince of Wales played the violoncello, and all the music was of Haydn's composition. They even made him sing his own songs. During the visit, which lasted three days, Hoppner painted his portrait, by the Prince's command; it was engraved in 1807 by Facius, and is now at Hampton Court (Ante-room, No. 920). Engravings were also published in London by Schiavonetti and Bartolozzi from portraits by Guttenbrunn and Ott, and by Hardy from his own oil-painting. Haydn next went to Cambridge to see the University, thence to Sir Patrick Blake's at Langham, and afterwards to the house of a Mr. Shaw, where he was received

[1] He had taken a new Symphony with him, but that in G (Letter Q, 1787 or 8) was substituted, owing to the time being too short for rehearsals.

[2] The autograph, the gift of Griesinger, is preserved in the Museum of the Gesellschaft der Musikfreunde in Vienna.

[3] An ancestor of the present Thomas Brassey, Esq., M. P.

[4] See Pohl's 'Haydn in London' p. 157.

with every possible mark of respect and attention. He says in his diary, 'Mrs. Shaw is the most beautiful woman I ever saw'; and when quite an old man still preserved a ribbon which she had worn during his visit, and on which his name was embroidered in gold.

The directors of the Professional Concerts had been for some time endeavouring to make Haydn break his engagements with Salomon and Gallini. Not succeeding, they invited his pupil Ignaz Pleyel, from Strassburg, to conduct their concerts; but far from showing any symptoms of rivalry or hostility, master and pupil continued the best of friends, and took every opportunity of displaying their attachment. The Professionals were first in the field, as their opening concert took place on Feb. 15, 1792, while Salomon's series did not begin till the 17th. Gyrowetz was associated with Haydn as composer for the year, and his works were as much appreciated here as in Paris. At these concerts Haydn produced symphonies, divertimenti for concerted instruments, a notturno for the same, string quartets, a clavier trio, airs, a cantata, and the 'Storm' chorus already mentioned.[1] He was also in great request at concerts, and conducted those of Barthelemon (with whom he formed a close friendship), Haesler the pianist, Mme. Mara (who sang at his benefit), and many others. Besides his own annual benefit Salomon gave 'by desire' an extra concert on June 6, when he played several violin solos, and when Haydn's favourite compositions were 'received with an extasy of admiration.' 'Thus,' to quote the Morning Chronicle, 'Salomon finished his season on Wednesday night with the greatest éclat.' The concerts over, he made excursions to Windsor Castle, Ascot Races, and Slough, where he stayed with Herschel, of whose domestic life he gives a particular description in his diary. The only son, afterwards Sir John Herschel, was then a few months old. He went also to the meeting of the Charity Children in St. Paul's Cathedral, and was deeply moved by the singing. 'I was more touched,' says he in his diary, 'by this innocent and reverent music than by any I ever heard in my life.' The somewhat commonplace double chant by Jones the organist, is quoted in his diary. [See JONES.]

Amongst Haydn's intimate associates in this year were Bartolozzi the engraver, to whose wife he dedicated 3 Clavier trios and a sonata[2] in C, and John Hunter the surgeon (who begged in vain to be allowed to remove a polypus in the nose which he had inherited from his mother), and whose wife wrote the words for most of his 12 English canzonets—the first set dedicated to her; the second to Lady Charlotte Bertie. But the dearest of all his friends was Mrs. Schroeter, a lady of good birth, and widow of the Queen's music-master, John Samuel Schroeter, who died Nov. 1, 1788. She took lessons from him on the pianoforte, and a warm feeling of esteem and respect sprang up between them, which on her side ripened into a passionate attachment. Haydn's affections must also have been involved, for in his old age he said once, pointing to a packet of her letters, 'Those are from an English widow who fell in love with me. She was a very attractive woman and still handsome, though over sixty; and had I been free I should certainly have married her.' Haydn dedicated to Mrs. Schroeter three Clavier-Trios (Breitkopf & Härtel, Nos. 1, 2, 6). In the 2nd (F♯ minor) he adapted the Adagio from the Salomon-symphony, No. 9 (B♭), probably a favourite of the lady's. A second of his London admirers deserves mention. Among his papers is a short piece with a note saying that it was 'by Mrs. Hodges, the loveliest woman I ever saw, and a great pianoforte player. Both words and music are hers,' and then follows a P.S. in the trembling hand of his latest life, 'Requiescat in pace! J. Haydn.'[3]

During his absence his wife had had the offer of a small house and garden in the suburbs of Vienna (Windmühle, 73 kleine Steingasse, now 19 Haydngasse, then a retired spot in the 4th district of the Mariahilf suburb), and she wrote asking him to send her the money for it, as it would be just the house for her when she became a widow. He did not send the money, but on his return to Vienna bought it, added a storey, and lived there from Jan. 1797 till his death.

Haydn left London towards the end of June 1792, and travelling by way of Bonn—where Beethoven asked his opinion of a cantata, and Frankfort—where he met Prince Anton at the coronation of the Emperor Francis II, reached Vienna at the end of July. His reception was enthusiastic, and all were eager to hear his London symphonies. In Dec. 1792 Beethoven came to him for instruction, and continued to take lessons until Haydn's second journey to England. The relations of these two great men have been much misrepresented. That Haydn had not in any way forfeited Beethoven's respect is evident, as he spoke highly of him whenever opportunity offered, usually chose one of Haydn's themes when improvising in public, scored one of his[4] quartets for his own use, and carefully preserved the autograph of one of the English symphonies.[5] But whatever Beethoven's early feeling may have been, all doubts as to his latest sentiments are set at rest by his exclamation on his death-bed on seeing a view of Haydn's birthplace, sent to him by Diabelli—'To think that so great a man should have been born in a common peasant's cottage!' [See BEETHOVEN, p. 199 *b*.]

Again invited by Salomon, under special stipulation, to compose 6 new symphonies, Haydn started on his second journey on Jan. 19,

[1] This, his first composition to English words, became very popular as an Offertorium in churches. Score and parts, Breitkopfs, Simrock, etc.

[2] This sonata, published by H. Caulfield, has never been printed in Germany. Haydn's remark on it was, 'Not yet to be printed.' The Adagio only, in F, is often reprinted separately, by Holle, Peters, etc. It is given entire by Sterndale Bennett in his 'Classical Practice.'

[3] See Pohl's 'Haydn in London,' 218-223.

[4] Trautwein, score No. 20; Beethoven's MS. is in the possession of Artaria. See the Sale Catalogue, No. 112, given in Thayer, 'Chronologisches Verzeichniss,' p. 177.

[5] No. 4, B♭, sold among Beethoven's remains—Sale Catalogue, No. 189.

1794. Prince Anton took a reluctant leave of him, and died three days after he left. This time Haydn went down the Rhine, accompanied by his faithful copyist and servant, Johann Elssler[1] and arrived in London on Feb. 4. He took lodgings at No. 1 Bury Street, St. James's, probably to be near Mrs. Schroeter, who lived in James Street, Buckingham Gate. Nothing is known of their relations at this time; Elssler could have given information on this and many other points, but unlike Handel's Smith he was a mere copyist, and none of Haydn's biographers seem to have thought of applying to him for particulars about his master, though he lived till 1843.—Haydn's engagement with Salomon bound him to compose and conduct six fresh symphonies; and besides these, the former set, including the 'Surprise,' was repeated. Some new quartets are also mentioned, and a quintet in C (known as op. 88), which however was his brother Michael's. The first concert was on Feb. 10, and the last on May 12. At one of the rehearsals Haydn surprised the orchestra by showing young Smart (afterwards Sir George) the proper way to play the drums. At Haydn's benefit (May 2) the 'Military' Symphony was produced for the first time, and Dussek and Viotti played concertos. The latter was also leader at Salomon's benefit—a proof of the good understanding between the two violinists.

During his second visit Haydn had ample opportunities of becoming acquainted with Handel's music. Regular performances of his oratorios took place in Lent both at Covent Garden and Drury Lane; and in 1795 concerts of sacred music, interspersed with some of Haydn's symphonies, were given at the King's Theatre. Haydn also conducted performances of his symphonies at the New Musical Fund concerts. Among his new acquaintances we find Dragonetti, who had accompanied Banti to London in 1794, and a lasting friendship sprang up between Haydn and that good-natured artist. For Banti Haydn composed an air 'Non partir,' in E (the recitative begins, 'Berenice'), which she sang at his benefit.

[1] This name is closely associated with that of Haydn from 1766, the date of Joseph Elssler's marriage at Eisenstadt, at which Haydn assisted. Joseph was a native of Silesia, and music copyist to Prince Esterhazy. His children were taken into the 'chapel' on Haydn's recommendation, and the second son, Johannes (born at Eisenstadt 1769), lived the whole of his life with him, first as copyist and then as general servant and factotum. He accompanied Haydn on his second journey to London, and tended him in his last years with the greatest care. Despite the proverb that 'no man is a hero to his valet,' Haydn was to Elssler a constant subject of veneration, which he carried so far that when he thought himself unobserved he would stop with the censer before his master's portrait, as if it were the altar.

Elssler copied a large amount of Haydn's music, partly in score, partly in separate parts, much of which is now treasured as the autograph of Haydn, though the handwriting of the two are essentially different. He survived his master 34 years and died at Vienna June 12, 1843, in the enjoyment of 6000 florins which Haydn bequeathed to him as a 'true and honest servant.' His elder brother JOSEPH, oboe at Esterhaz, died at Vienna, also in 1843. Johann married Therese Prinster, whose brothers Anton and Michael were horn-players, and the pride of the Esterhazy orchestra. From this union came (1) JOHANN, born 1802, died (as chorus-master at the Berlin Theatre Royal) 1872; (2) THERESE, born April 5, 1808, and (3) FRANZISKA, born June 23, 1810—all natives of Vienna. Both daughters were danseuses. Therese was made Frau von Barnim by the King of Prussia, married Prince Adalbert, and died at Meran, Nov. 20, 1878; while Franziska, better known as FANNY ELSSLER, was one of the greatest dancers of her time. She is still living in complete seclusion at Vienna (1879).

Among the numerous violinists then in London — Jarnowick, Janiewicz, Cramer, Viotti, Clement, Bridgetower, etc.—we must not omit Giardini. Though nearly 80 years of age he produced an oratorio, 'Ruth,' at Ranelagh, and even played a concerto. His temper was frightful, and he showed a particular spite against Haydn, even remarking within his hearing, when urged to call upon him, 'I don't want to see the German dog.' Haydn retorted by writing in his diary, after hearing him play, 'Giardini played like a pig.' After the exertions of the season Haydn sought refreshment in the country, first staying at Sir Charles Rich's house near Waverley Abbey, in Surrey. In September he went with Dr. Burney to see Rauzzini at Bath, where he passed three pleasant days, and wrote a canon to the inscription which Rauzzini had put on a monument in his garden to 'his best friend'—'Turk was a faithful dog, and not a man.' He also went to Taplow with Shield, and with Lord Abingdon visited Lord Aston at Preston. An anecdote of this time shows the humour which was so native to Haydn, and so often pervades his compositions. He composed an apparently easy sonata for pianoforte and violin, called it 'Jacob's Dream,' and sent it anonymously to an amateur who professed himself addicted to the extreme upper notes of the violin. The unfortunate performer was delighted with the opening; here was a composer who thoroughly understood the instrument! but as he found himself compelled to mount the ladder higher and higher without any chance of coming down again, the perspiration burst out upon his forehead, and he exclaimed, 'What sort of composition do you call this? the man knows nothing whatever of the violin.'

In 1795 Salomon announced his concerts under a new name and place, the 'National School of Music,' in the King's Concert-room, recently added to the King's Theatre. Haydn was again engaged as composer and conductor of his own symphonies, and Salomon had collected an unprecedented assemblage of talent. The music was chiefly operatic, but one or even two of Haydn's symphonies were given regularly, the 'Surprise' being a special favourite. With regard to this symphony Haydn confessed to Gyrowetz, who happened to call when he was composing the Andante, that he intended to startle the audience. 'There all the women will scream,' he said with a laugh, pointing to the well-known explosion of the drums. The first concert was on Feb. 2, and two extra ones were given on May 21 and June 1, the latter being Haydn's last appearance before an English audience.[2] His last benefit was on May 4, when the programme consisted entirely of his works, except the concertos of Viotti and of Ferlendis the oboist. Banti sang his aria for the first time, but according to his diary 'she sang very scanty.' He was greatly pleased with the success

[2] Till 1799, when the undertaking failed, Salomon continued to perform Haydn's symphonies, with his permission, at these opera concerts.

of this concert; the audience was a distinguished one, and the net receipts amounted to £400. 'It is only in England that one can make such sums,' he remarked. J. B. Cramer and Mme. Dussek gave concerts soon after, at which Haydn conducted his own symphonies.

During the latter months of his stay in London Haydn was much distinguished by the Court. At a concert at York House the programme consisted entirely of his compositions, he presided at the pianoforte, and Salomon was leader. The King and Queen, the Princesses, the Prince of Wales, and the Dukes of Clarence and Gloucester were present, and the Prince of Wales presented Haydn to the King, who, in spite of his almost exclusive preference for Handel, expressed great interest in the music, and presented the composer to the Queen, who begged him to sing some of his own songs. He was also repeatedly invited to the Queen's concerts at Buckingham House; and both King and Queen expressed a wish that he should remain in England, and spend the summer at Windsor. Haydn replied that he felt bound not to desert Prince Esterhazy, and was not inclined entirely to forsake his own country. As a particular mark of esteem the Queen presented him with a copy of the score of Handel's Passion-music to Brockes's words. He was frequently at Carlton House, where the Prince of Wales (a pupil of Crosdill's on the cello, and fond of taking the bass in catches and glees), had a regular concert-room, and often played his part in the orchestra with the Dukes of Cumberland (viola) and Gloucester (violin). In 1795 he gave many musical parties, and at one which took place soon after his marriage (April 8) the Princess of Wales played the pianoforte and sang with Haydn, who not only conducted but sang some of his own songs. He attended at Carlton House 26 times in all, but like other musicians found much difficulty in getting paid. After waiting long in vain he sent in a bill for 100 guineas from Vienna, which was immediately discharged by Parliament. It must be admitted that the demand was moderate.

Encouraged by the success of the 'Storm,' Haydn undertook to compose a larger work to English words. Lord Abingdon suggested Needham's 'Invocation of Neptune,' an adaptation of some poor verses prefixed to Selden's 'Mare Clausum,' but he made little progress, probably finding his acquaintance with English too limited. The only finished numbers are, a bass solo, 'Nor can I think my suit is vain,' and a chorus, 'Thy great endeavours to increase.' The autograph is in the British Museum. Haydn received parting gifts from Clementi, Tattersall, and many others, one being a talking parrot, which realised 1400 florins after his death. In 1804 he received from Gardiner of Leicester six pairs of cotton stockings, into which were worked favourite themes from his music.—His return was now inevitable, as Prince Esterhazy had written some time before that he wished his chapel reconstituted, with Haydn again as its conductor.

The second visit to London was a brilliant success. He returned from it with increased powers, unlimited fame, and a competence for life. By concerts, lessons, and symphonies, not counting his other compositions, he had again—as before—made £1200, enough to relieve him from all anxiety for the future. He often said afterwards that it was not till he had been in England that he became famous in Germany, by which he meant that though his reputation was high at home, the English were the first to give him public homage and liberal remuneration. His diary contains a list of the works composed in London. To those already mentioned we must add—

4 hymns for Tattersall's 'Parochial Psalmody'; songs for Gallini and others; 8 Lieder—one with orchestral accompaniment; arias for David, Signora Banti, and Miss Poole, and another with orchestral accompaniment; 'O tuneful voice,' song, composed for a distinguished lady; 'Lines from the Battle of the Nile,' words by Mrs. Knight, a grand air; 'The spirit's song' (Shakespeare's words), the Ten Commandments set to canons; one canon in an album; 6 English songs; 12 Canzonets (1st set: Mermaid's song; La memoria; Pastorale; Despair; Pleasing pain; Fidelity. 2nd set: Sailor's song; The Wanderer; Sympathy; She never told her love; Piercing eyes; Content); 'Dr. Harrington's Compliment,' song with piano accompaniment, in reply to verses and music addressed to Haydn by Dr. Harington; 12 ballads for Lord Abingdon; harmonies and accompaniments to 154 Scotch songs for Napier the publisher; a symphonie-concertante in B♭; a notturno; 2 divertimenti; an overture for Salomon's 'Windsor Castle' (Covent Garden); 4 marches; 24 minuets and allemands; 6 contredanses; 6 quartets (finished in Vienna in 1793, known as op. 73 and 74, dedicated to Count Apponyi, London and Paris editions, Nos. 69-74); and 10 pianoforte sonatas for Broderip, Preston, Miss Janson, etc. In the interval between Haydn's first and second visits to London he composed the Andante in F minor with variations, one of his finest works, dedicated to Mlle. Ployer, 12 Redouten Minuets and 12 Teutsche Tänze for the benefit of the Artists' Widows' Fund. The Salomon symphony in E♭ (No. 10) was written in Vienna in 1793.

Haydn left London August 15, 1795, and travelled by way of Hamburg, Berlin, and Dresden. Soon after his return a pleasant surprise awaited him. He was taken by Count Harrach and a genial party of noblemen and gentleman, first to a small peninsula formed by the Leitha in a park near Rohrau, where he found a monument and bust of himself, and next to his birthplace. Overcome by his feelings, on entering the humble abode, Haydn stooped down and kissed the threshold, and then pointing to the stove, told the company that it was on that very spot that his career as a musician began. On the 18th December he gave a concert in the small Redoutensaal, at which three of his London symphonies were performed, and Beethoven played either his first or second clavier-concerto. At this time he lived in the Neumarkt (now No. 2) which he left in Jan. 1797 for his own house in the suburbs. He now only went to Eisenstadt for the summer and autumn. Down to 1802 he always had a new mass ready for Princess Esterhazy's name-day, in September. (Novello, Nos. 2, 1, 3, 16, 4, 6.)[1] To these years belong several other compositions—A cantata, 'Die Erwählung eines Kapellmeisters,' composed for a club meeting regularly in the evenings at the tavern 'zum Schwanen,' in the Neumarkt.[2] Incidental music for 'Alfred,' a

[1] No. 2 was composed 1796, '*In tempore belli*,' and called the 'Paukenmesse,' because in the Agnus the drums are introduced. No. 3 was composed 1797; known in England as the Imperial Mass, but in Germany as 'Die Nelsonmesse,' because it is said to have been performed during Nelson's visit to Eisenstadt in 1800; he asked Haydn for his pen, and gave him his own gold watch in exchange.

[2] Much frequented in later years by Beethoven (see his letters to Zmeskall). It was the scene of the adventure with the waiter (Ries, p. 121).

tragedy adapted from the English of Cowmeadow, and performed once in 1795 at Schickaneder's Theatre in [1] Vienna; a fine chorus in the old Italian style, 'Non nobis [2] Domine,' perhaps suggested by Byrd's canon which he heard so often in London; a grand 'Te [3] Deum,' composed 1800; and the 'Seven Words,' rewritten for voices, and first performed at Eisenstadt, Oct. 1797. Instrumental music—Clavier-trios, Breitkopf & Härtel, Nos. 18, 19, 20. dedicated to Princess Marie Esterhazy; 1, 2, 6, to Mrs. Schroeter; 3, 4[4], 5, to Bartolozzi; 12, 15[5] to Mlle. Madelaine de Kurzbeck: when requested by Prince Esterhazy in 1803 to compose a sonata for the wife of Maréchal Moreau, Haydn arranged this trio as a duet for clavier and violin; and in that form it was published years after as his 'dernière Sonate.' Clavier sonata (Breitk. & Härtel, No. 1), dedicated to Mlle. Kurzbeck; 6 string-quartets, known as op. 75 and 76, dedicated to Count Erdödy; and 2 ditto, op. 77, dedicated to Prince Lobkowitz.

During his visits Haydn had often envied the English their 'God save the King,' and the war with France having quickened his desire to provide the people with an adequate expression of their fidelity to the throne, he determined to compose a national anthem for Austria. Hence arose 'Gott erhalte Franz den Kaiser,' the most popular of all his Lieder. Haydn's friend, Freiherr van Swieten, suggested the idea to the Prime Minister, Graf von Saurau, and the poet Hauschka was commissioned to write the words, which Haydn set in January 1797. On the Emperor's birthday, Feb. 12, the air was sung simultaneously at the national theatre in Vienna, and at all the principal theatres in the provinces. [See EMPEROR'S HYMN.] This strain, almost sublime in its simplicity, and so devotional in its character that it is used as a hymn-tune, faithfully reflects Haydn's feelings towards his sovereign. It was his favourite work, and towards the close of his life he often consoled himself by playing it with great expression. He also introduced a set of masterly variations on it into the so-called 'Kaiserquartett' (No. 77).

High as his reputation already was, it had not reached its culminating point. This was attained by two works of his old age, the 'Creation' and the 'Seasons.' Shortly before his departure from London, Salomon offered him a poem for music, which had been compiled by Lidley from Milton's 'Paradise Lost' before the death of Handel, but not used. Haydn took it to Vienna, and when Freiherr van Swieten suggested his composing an oratorio, he handed him the poem. Van Swieten translated it with considerable alterations, and a sum of 500 ducats was guaranteed by twelve of the principal nobility. Haydn set to work with the greatest ardour. 'Never was I so pious,' he says, 'as when composing the Creation. I knelt down every day and prayed God to strengthen me for my work.' It was first given in private at the Schwarzenberg palace, on the 29th and 30th of April, 1798; and in public on Haydn's name-day, March 19, 1799, at the National Theatre. The noblemen previously mentioned paid the expenses, and handed over to Haydn the entire proceeds, amounting to 4,000 florins (£320). The impression it produced was extraordinary; the whole audience was deeply moved, and Haydn confessed that he could not describe his sensations. 'One moment,' he said, 'I was as cold as ice, the next I seemed on fire. More than once I was afraid I should have a stroke.' The next performance was given by the Tonkünstler Societät, Haydn conducting. Once only he conducted it outside Vienna—March 9, 1800, at a grand performance in the palace at Ofen before the Archduke Palatine Joseph of Hungary. No sooner was the score engraved (1800), than the 'Creation' was performed everywhere. Choral societies were founded for the express purpose, and its popularity was for long equalled only by that of the 'Messiah.' In London Ashley and Salomon gave rival performances, the former on March 28, 1800, at Covent Garden, the latter on April 21, in the concert-room of the King's Theatre, with Mara and Dussek in the principal parts, and a concerto on the organ by Samuel Wesley. In the English provinces it was first performed by the Three Choirs—at Worcester in 1800, Hereford in 1801, and Gloucester in 1802.—In 1799 Haydn entered into relations with Breitkopf & Härtel, and edited the 12 vols. in red covers which formed for long the only collection of his works for clavier and for voice.

As soon as the 'Creation' was finished, Van Swieten persuaded Haydn to begin another oratorio, which he had adapted from Thomson's Seasons. He consented to the proposition with reluctance, on the ground that his powers were failing; but he began, and in spite of his objections to certain passages as unsuited to music (a point over which he and Van Swieten nearly quarrelled), the work as a whole interested him much, and was speedily completed. The first performances took place April 24 and 27, and May 1, at the Schwarzenberg palace. On May 29 he conducted it for his own benefit in the large Redoutensaal, and in December handed over the score, as he had that of the 'Creation,' to the Tonkünstler Societät, which has derived a permanent income from both works. Opinions are now divided as to the respective value of the two, but at the time the success of the 'Seasons' fully equalled that of the 'Creation,' and even now the youthful freshness which characterises it is very striking. The strain however was too great; as he often said afterwards, 'The Seasons gave me the finishing stroke.' On Dec. 26, 1803, he conducted the 'Seven Words' for the hospital fund at the Redoutensaal, but it was his last public exertion. In the following year he was asked to conduct the 'Creation'

[1] The music was re-composed in 1796 but never used, and the 'Chor der Dänen,' for men's voices, is the only number published (Breitkopf, 1810).

[2] Score and parts in Rieter-Biedermann's new edition.

[3] First published in score by Breitkopf & Härtel.

[4] See Mendelssohn's letter to Rebecca Dirichlet (Feb. 1838). 'First we played Haydn's trio in C, and set everybody wondering that anything so fine was in existence; and yet Breitkopf & Härtel printed it long ago!'

[5] First published by Traeg.

at Eisenstadt, but declined on the score of weakness; and indeed he was failing rapidly. His works composed after the 'Seasons' are very few, the chief being some vocal quartets, on which he set a high value. In these his devotional feeling comes out strongly, in 'Herr der du mir das Leben,' 'Du bist's dem Ruhm und Ehre gebühret,' and 'Der Greis'—'Hin ist alle meine Kraft.' In 1802 and 3 he harmonised and wrote accompaniments for a number of Scotch songs, for which he received 500 florins from Whyte of Edinburgh. This pleased him so much that he is said to have expressed his pride in the work as one which would long preserve his memory in Scotland. He also arranged Welsh airs (Preston; 41 Nos. in 3 vols.) and Irish airs, but the latter he did not complete, and they were undertaken by Beethoven. One of his last string-quartets (Trautwein 83) has two movements complete, the 'Andante' and the 'Minuet'; in despair of finishing it, in 1806, he added the first few bars of 'Der Greis' as a conclusion.[1] He had these same bars printed as a card in answer to friends who enquired after him.[2]

Haydn's last years were passed in a continual struggle with the infirmities of age, relieved by occasional gleams of sunshine. When in a happy mood he would unlock his cabinet, and exhibit to his intimate friends the souvenirs, diplomas, and valuables of all kinds which it contained. This often led him to speak of the events of his life, and in this way Griesinger, Dies, Bertuch, Carpani, and Neukomm, became acquainted with many details. Haydn also received other visitors who cannot have failed to give him pleasure; such were Cherubini, the Abbé Vogler, the Weber family, Baillot, Mme. Bigot the pianist, Pleyel, Bierey, Gänsbacher, Hummel, Nisle, Tomaschek, Reichardt, Iffland; his faithful friends Mmes. Aurnhammer, Kurzbeck, and Spielmann, the Princess Esterhazy with her son Paul—who all came to render homage to the old man. Mozart's widow did not forget her husband's best friend, and her son Wolfgang, then 14, begged his blessing at his first public concert, in the Theatre an-der-Wien, on April 8, 1805, for which he had composed a cantata, in honour of Haydn's 73rd birthday.

After a long seclusion Haydn appeared in public for the last time at a remarkable performance of the 'Creation' at the University on March 27, 1808. He was carried in his armchair to a place among the first ladies of the land, and received with the warmest demonstrations of welcome. Salieri conducted. At the words 'And there was light,' Haydn was quite overcome, and pointing upwards exclaimed, 'It came from thence.' As the performance went on his agitation became extreme, and it was thought better to take him home after the first part. As he was carried out people of the highest rank thronged to take leave of him, and Beethoven fervently kissed his hand and forehead. At the door he paused, and turning round lifted up his hands as if in the act of blessing.

In 1797 Prince Nicolaus had augmented his salary by 300 florins, and in 1806 added another 600—making his whole emolument 2,300 florins (£200)—besides paying his doctor's bills. This increase in income was a great satisfaction to Haydn, as he had long earnestly desired to help his many poor relations during his life, and to leave them something after his death.

To one who loved his country so deeply, it was a sore trial to see Vienna twice occupied by the enemy—in 1805 and 1809. The second time the city was bombarded, and the first shot fell not far from his residence. In his infirm condition this alarmed him greatly, but he called out to his

[1] Dedicated to Count Maurice de Fries. Haydn gave it to Griesinger saying, 'It is my last child, and not unlike me.'

[2] 'Fled for ever is my strength;
Old and weak am I!'
Abbé Stadler made a canon out of these lines by adding two more—
'Doch was Sie erschuf bleibt stets,
Ewig ist dein Ruhm.'
'But what thou hast achieved stands fast;
Lasting is thy fame.'

servants, 'Children, don't be frightened; no harm can happen to you while Haydn is by.' The last visit he received on his death-bed (the city being then in the occupation of the French) was from a French officer, who sang 'In native worth' with a depth of expression doubtless inspired by the occasion. Haydn was much moved, and embraced him warmly at parting. On May 26, 1809, he called his servants round him for the last time, and having been carried to the piano solemnly played the Emperor's Hymn three times over. Five days afterwards, at one o'clock in the morning of the 31st, he expired.

On June 15 Mozart's Requiem was performed in his honour at the Schottenkirche. Amongst the mourners were many French officers of high rank; and the guard of honour round the catafalque was composed of French soldiers, and a detachment of the Bürgerwehr. He was buried in the Hundsthurm churchyard, outside the lines, close to the suburb in which he lived, but his remains were exhumed by command of Prince Esterhazy, and solemnly re-interred in the upper parish church at Eisenstadt on Nov. 7, 1820. A simple stone with a Latin inscription is inserted in the wall over the vault—to inform the passer-by that a great man rests below.

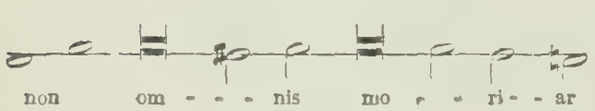
It is a well-known fact that when the coffin was opened for identification before the removal, the skull was missing: it had been stolen two days after the funeral. The one which was afterwards sent to the Prince anonymously as Haydn's, was buried with the other remains; but the real one was retained and is at present in the possession of the family of a celebrated physician. The grave at Vienna remained absolutely undistinguished for 5 years after Haydn's death, till 1814, when his pupil Neukomm erected a stone bearing the following inscription, which contains a 5-part Canon for solution.

HAYDN

NATUS MDCCXXXII

OBIIT MDCCCIX

CAN. AENIGM. QUINQUE . VOC.



D. D. D.

Discip. Eius Neukom̄ Vindob. Redux.

MDCCCXIV.

This stone was renewed by Graf von Stockhammer in 1842.

As soon as Haydn's death was known, funeral services were held in all the principal cities of Europe. In Paris was performed a sacred cantata for three voices[1] and orchestra (Breitkopf & Härtel) composed by Cherubini on a false report of his death in 1805. It was also given elsewhere.

[1] No. 133 in Cherubini's own Catalogue.

During his latter years Haydn was made an honorary member of many institutions — the Academy of Arts and Sciences, Stockholm (1798); the Philharmonic Society at Laybach (1800); the Academy of Arts, Amsterdam (1801); the Institut (1802), the 'Conservatoire de Musique' (1805), and the 'Société académique des enfans d'Apollon' of Paris (1807). He also received gold medals from the musicians who performed the Creation at the opera in Paris, Dec. 24, 1800, and from the Institut (1802); the 'Zwölffache Bürgermedaille,' Vienna (1803); from the professors of the 'Concert des Amateurs' (1803), the Conservatoire (1805), the 'Enfans d'Apollon' (1807), all of Paris; and the Philharmonic Society of St. Petersburg (1808). He was also nominated honorary citizen of Vienna (1804).

Poems without end were written in his praise; and equally numerous were the portraits, in chalk or oils, engraved, and modelled in wax. Of the many busts the best is that by his friend Grassy. The silhouette here engraved for the first time hung for long at the head of Haydn's bed and was authenticated by Elssler as strikingly like.

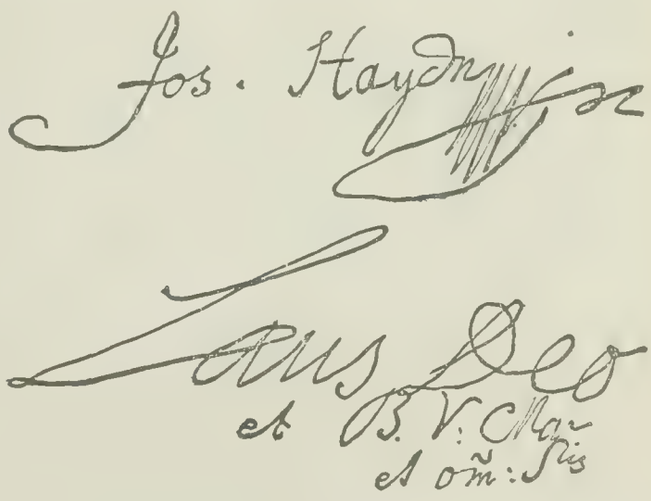
Among his pupils we may mention—Robert Kimmerling and Abund Mykisch, both priests, who learnt from him as early as 1753; Countess Thun; the Erdödy family; Ignaz Pleyel; Niemecz, a monk; Krumpholz, Ant. Kraft, and Rosetti, members of the Esterhazy Chapel; Distler, violinist; Fernandi, organist; Démar, composer; Hoffmann of Livonia; Kranz of Stuttgart; Franz Tomisch; Ed. von Weber; Ant. Wranitzky; Haigh, Graeff, and Callcott, of London; Nisle; Franz de Paula Roser; the Polzellis; J. G. Fuchs, afterwards vice-Capellmeister of the chapel, and Haydn's successor; Struck; Bartsch; Lessel; Neukomm; Hänsel; Seyfried, and Destouches. Haydn used to call Pleyel, Neukomm, and Lessel his favourite and most grateful pupils. Most of

those named dedicated to him their first published work—generally a piece of chamber music.

A few remarks on Haydn's personal and mental characteristics, and on his position in the history of art, will conclude our task. We learn from his contemporaries that he was below the middle height, with legs disproportionately short; his build substantial, but deficient in muscle. His features were tolerably regular; his expression, slightly stern in repose, invariably softened in conversation. His aquiline nose was latterly much disfigured by a polypus; and his face deeply pitted by small-pox. His complexion was very dark. His dark gray eyes beamed with benevolence; and he used to say himself, 'Any one can see by the look of me that I am a good-natured sort of fellow.' The impression given by his countenance and bearing was that of an earnest dignified man, perhaps a little over-precise. Though fond of a joke, he never indulged in immoderate laughter. His broad and well-formed forehead was partly concealed by a wig with side curls and a pigtail, which he wore to the end of his days. A prominent and slightly coarse under-lip, with a massive jaw, completed this singular union of so much that was attractive and repelling, intellectual and vulgar.[1] He always considered himself an ugly man, and could not understand how so many handsome women fell in love with him; 'At any rate,' he used to say, 'they were not tempted by my beauty,' though he admitted that he liked looking at a pretty woman, and was never at a loss for a compliment. He habitually spoke in the broad Austrian dialect, but could express himself fluently in Italian, and with some difficulty in French. He studied English when in London, and in the country would often take his grammar into the woods. He was also fond of introducing English phrases into his diary. He knew enough Latin to read Fux's 'Gradus,' and to set the Church services. Though he lived so long in Hungary he never learned the vernacular, which was only used by the servants among themselves, the Esterhazy family always speaking German. His love of fun sometimes carried him away; as he remarked to Dies, 'A mischievous fit comes over one sometimes that is perfectly beyond control.' At the same time he was sensitive, and when provoked by a bad return for his kindness could be very sarcastic. With all his modesty he was aware of his own merits, and liked to be appreciated, but flattery he never permitted. Like a true man of genius he enjoyed honour and fame, but carefully avoided ambition. He has often been reproached with cringing to his superiors, but it should not be forgotten that a man who was in daily intercourse with people of the highest rank would have no difficulty in drawing the line between respect and subservience. That he was quite capable of defending his dignity as an artist is proved by the following occurrence. Prince Nicolaus (the second of the name) being present at a rehearsal, and expressing disapprobation, Haydn at once interposed—'Your Highness, all that is my business.' He was very fond of children, and they in return loved 'Papa Haydn' with all their hearts. He never forgot a benefit, though his kindness to his many needy relations often met with a poor return. The 'chapel' looked up to him as a father, and when occasion arose he was an unwearied intercessor on their behalf with the Prince. Young men of talent found in him a generous friend, always ready to aid them with advice and substantial help. To this fact Eybler, A. Romberg, Seyfried, Weigl, and others have borne ample testimony. His intercourse with Mozart was a striking example of his readiness to acknowledge the merits of others. Throughout life he was distinguished by industry and method; he maintained a strict daily routine, and never sat down to work or received a visit until he was fully dressed. This custom he kept up long after he was too old to leave the house. His uniform, which the Prince was continually changing both in colour and style, he never wore unless actually at his post.

One of his most marked characteristics was his constant aim at perfection in his art. He once said regretfully to Kalkbrenner, 'I have only just learned in my old age how to use the wind-instruments, and now that I do understand them I must leave the world.' And to Griesinger he said that he had by no means come to the end of his powers; that ideas were often floating in his mind, by which he could have carried the art far beyond anything it had yet attained, had his physical powers been equal to the task.

He was a devout Christian, and attended strictly to his religious duties; but he saw no inconsistency in becoming a Freemason—probably at the instigation of Leopold Mozart, when in Vienna in 1785. His genius he looked on as a gift from above, for which he was bound to be thankful. This feeling dictated the inscriptions on all his scores large and small; 'In nomine Domini,' at the beginning, and 'Laus Deo' at the end; with the occasional addition of 'et



B. V. Mæ. et om^{s} S^{is}.' (Beatae Virgini Mariae et omnibus Sanctis). His writing is extremely neat and uniform, with remarkably few corrections: 'Because,' said he, 'I never put anything

[1] Lavater made some of his most characteristic remarks on receiving a silhouette of Haydn.

down till I have quite made up my mind about it.' When intending to write something superior he liked to wear the ring given him by the King of Prussia.

The immense quantity of his compositions would lead to the belief that he worked with unusual rapidity, but this was by no means the case. 'I never was a quick writer,' he assures us himself, 'and always composed with care and deliberation; that alone is the way to compose works that will last, and a real connoisseur can see at a glance whether a score has been written in undue haste or not.' He sketched all his compositions at the piano—a dangerous proceeding, often leading to fragmentariness of style. The condition of the instrument had its effect upon him, for we find him writing to Artaria in 1788, 'I was obliged to buy a new *fortepiano*, that I might compose your Clavier-sonatas particularly well.' When an idea struck him he sketched it out in a few notes and figures: this would be his morning's work; in the afternoon he would enlarge this sketch, elaborating it according to rule, but taking pains to preserve the unity of the idea. 'That is where so many young composers fail,' he says; 'they string together a number of fragments; they break off almost as soon as they have begun; and so at the end the listener carries away no definite impression.' He also objected to composers not learning to sing, 'Singing is almost one of the forgotten arts, and that is why the instruments are allowed to overpower the voices.' The subject of melody he regarded very seriously. 'It is the air which is the charm of music,' he said to Michael Kelly,[1] 'and it is that which is most difficult to produce. The invention of a fine melody is a work of genius.'

Like many other creative artists, Haydn disliked æstheticism, and all mere talk about Art. He had always a bad word for the critics with their 'sharp-pointed pens' ('spitzigen und witzigen Federn'), especially those of Berlin, who used him very badly in early life. His words to Breitkopf, when sending him the Creation, are very touching, as coming from a man of his estatablished reputation,—'My one hope and prayer is, and I think at my age it may well be granted, that the critics will not be too hard on my Creation, and thus do it real harm.' He had of course plenty of detractors, among others Kozeluch and Kreibig, who represented him to the Emperor Joseph II. as a mere mountebank. Even after he had met with due recognition abroad, he was accused of trying to found a new school, though his compositions were at the same time condemned as for the most part hasty, trivial, and extravagant. He sums up his own opinion of his works in these words, '*Sunt mala mixta bonis*; some of my children are well-bred, some ill-bred, and here and there there is a changeling among them.' He was perfectly aware of how much he had done for the progress of art; 'I know,' he said, 'that God has bestowed a talent upon me, and I thank Him for it; I think I have done my duty, and been of use in my generation by my works; let others do the same.'

He was no pedant with regard to rules, and would acknowledge no restrictions on genius. 'If Mozart wrote thus, he must have had a good reason for it,' was his answer when his attention was drawn to an unusual passage in one of Mozart's quartets. With regard to Albrechtsberger's condemnation of consecutive fourths in strict composition he remarked, 'What is the good of such rules? Art is free, and should be fettered by no such mechanical regulations. The educated ear is the sole authority on all these questions, and I think I have as much right to lay down the law as any one. Such trifling is absurd; I wish instead that some one would try to compose a really new [2] minuet.' And again to Dies, 'Supposing an idea struck me as good, and thoroughly satisfactory both to the ear and the heart, I would far rather pass over some slight grammatical error, than sacrifice what seemed to me beautiful to any mere pedantic trifling.' Even during Haydn's lifetime his compositions became the subject of a real worship. Many distinguished men, such as Exner of Zittau, Von Mastiaux of Bonn, Gerber, Bossler, Count Fuchs, Baron du Baine, and Kees the Court Secretary of Vienna, corresponded with him with a view to procuring as many of his works as possible for their libraries. There is great significance in the sobriquet of 'Papa Haydn,' which is still in general use, as if musicians of all countries claimed descent from him. One writer declares that after listening to Haydn's compositions he always felt impelled to do some good work; and Zelter said they had a similar effect upon him.

Haydn's position in the history of music is of the first importance. When we consider the poor condition in which he found certain important departments of music, and, on the other hand, the vast fields which he opened to his successors, it is impossible to over-rate his creative powers. Justly called the father of instrumental music, there is scarcely a department throughout its whole range in which he did not make his influence felt. Starting from Emmanuel Bach, he seems, if we may use the expression, forced in between Mozart and Beethoven. All his works are characterised by lucidity, perfect finish, studied moderation, avoidance of meaningless phrases, firmness of design, and richness of development. The subjects principal and secondary, down to the smallest episodes, are thoroughly connected, and the whole conveys the impression of being cast in one mould. We admire his inexhaustible invention as shown in the originality of his themes and melodies; the life and spontaneity of the ideas; the clearness which makes his compositions as interesting to the amateur as to the artist; the child-like cheerfulness and drollery which charm away trouble and care.

Of the Symphony he may be said with truth to have enlarged its sphere, stereotyped its form,

[1] 'Reminiscences,' London 1826, i. 190.

[2] Was this before or after the appearance of Beethoven's Symphony No. 1?

enriched and developed its capacities with the versatility of true genius. Like those which Mozart wrote after studying the orchestras of Munich, Mannheim, and Paris, Haydn's later symphonies are the most copious in ideas, the most animated, and the most delicate in construction. They have in fact completely banished those of his predecessors.

The Quartet he also brought to its greatest perfection. 'It is not often,' says Otto Jahn, 'that a composer hits so exactly upon the form suited to his conceptions; the quartet was Haydn's natural mode of expressing his feelings.' The life and freshness, the cheerfulness and geniality which give the peculiar stamp to these compositions at once secured their universal acceptance. It is true that scientific musicians at first regarded this new element in music with suspicion and even contempt, but they gradually came to the conclusion that it was compatible not only with artistic treatment, but with earnestness and sentiment. 'It was from Haydn,' said Mozart, 'that I first learned the true way to compose quartets.' His symphonies encouraged the formation of numerous amateur orchestras; while his quartets became an unfailing source of elevated pleasure in family circles, and thus raised the general standard of musical cultivation.

Encouraged partly by the progress made by Emmanuel Bach on the original foundation of Kuhnau and Domenico Scarlatti, Haydn also left his mark on the Sonata. His compositions of this kind exhibit the same vitality, and the same individual treatment; indeed in some of them he seems to step beyond Mozart into the Beethoven period. His clavier-trios also, though no longer valuable from a technical point of view, are still models of composition. On the other hand, his accompanied divertimenti, and his concertos, with a single exception, were far surpassed by those of Mozart, and have long since disappeared.

His first collections of Songs were written to trivial words, and can only be used for social amusement; but the later series, especially the canzonets, rank far higher, and many of them have survived, and are still heard with delight, in spite of the progress in this particular branch of composition since his day. The airs and duets composed for insertion in various operas were essentially ephemeral productions. His canons—some serious and dignified, others overflowing with fun—strikingly exhibit his power of combination. His three-part and four-part songs—like the canons, especial favourites with the composer—are excellent compositions, and still retain their power of arousing either devotional feeling or mirth.

His larger Masses are a series of masterpieces, admirable for freshness of invention, breadth of design, and richness of development, both in the voice-parts and the intruments. The cheerfulness which pervades them does not arise from frivolity, but rather from the joy of a heart devoted to God, and trusting all things to a Father's care. He told Carpani that 'at the thought of God, his heart leaped for joy, and he could not help his music doing the same.' And to this day, difficult as it may seem to reconcile the fact with the true dignity of church music, Haydn's masses and offertories are executed more frequently than any others in the Catholic churches of Germany.

Frequent performances of his celebrated Oratorios have familiarised every one with the charm and freshness of his melody, and his expressive treatment of the voices, which are invariably supported without being overpowered by refined and brilliant orchestration. In these points none of his predecessors approached him. With regard to his operas composed for Esterház, we have already quoted his own opinion; they attained their end. Had his project of visiting Italy been fulfilled, and his faculties been stimulated in this direction by fresh scenes and a larger sphere, we might have gained some fine operas, but we should certainly have lost the Haydn we all so dearly love.

When we consider what Haydn did for music, and what his feelings with regard to it were—the willing service he rendered to art, and his delight in ministering to the happiness of others—we can but express our love and veneration, and exclaim with gratitude, 'Heaven endowed him with genius—he is one of the immortals.'

The Haydn literature contains the following books and pamphlets:—

Biographical Sketches, by himself (1776), made use of by De Luca in 'Das gelehrte Oestreich' (1778), also in Forkel's 'Musikalischer Almanach for Deutschland' (1783), the 'European Magazine' (London 1784); Burney's 'History of Music,' vol. iv. (1789); Gerber's 'Lexicon' (1790), with additional particulars in the 2nd edition (1812); 'Musik-Correspondenz der teutschen Filarm. Gesellschaft' for 1792, Nos. 17 and 18 by Gerber; 'Journal des Luxus und der Moden' (Weimar 1805), article by Bertuch; Mayer's 'Brevi notizie istoriche della vita ... di G. Haydn' (Bergamo 1809); Kinker's 'Der Nagedachtenis van J. Haydn' (Amsterdam 1810); Griesinger's 'Biographische Notizen' (Leipzig 1810); Dies' 'Biographische Nachrichten' (Vienna 1810); obituary in the 'Vaterländ. Blätter für den öst. Kaiserstaat' (Vienna 1809); Arnold's 'Joseph Haydn,' etc. (Erfurt 1810, 2nd edition 1825), and 'Mozart und Haydn' (Erfurt 1810); Framery's 'Notice sur J. Haydn,' etc. (Paris 1810); Le Breton's 'Notice historique sur la vie et les ouvrages de Haydn' (Paris 1810)—first appeared in the 'Moniteur,' then as a pamphlet reprinted in the 'Bibliographie musicale' (Paris 1822), translated into Portuguese with additions by Silva-Lisboa (Rio Janeiro 1820); 'Essai historique sur la vie de J. Haydn' (Strassbourg 1812); Carpani's 'Le Haydine,' etc. (Milan 1812, 2nd edition enlarged, Padua 1823); 'Lettres écrites de Vienne en Autriche, etc.' L. A. C. Bombet (Paris 1814), reissued as 'Vie de Haydn, Mozart, et Metastase,' par Stendhal[1] (Paris 1817); Grosser's 'Biogr. Notizen' (Hirschberg 1826); Ersch und Gruber's 'Allg. Encyclopädie der Wissenschaften und Künste 2nd section, 3rd part' (Leipzig 1828), with a biographical sketch by Fröhlich; the article in Fétis' 'Biographie univ. des Musiciens'; 'Allg. Wiener Musikzeitung' (1843); 'J. Haydn in London 1791 and 1792,' von Karajan (Vienna 1861); 'Joseph Haydn und sein Bruder Michael,' Wurzbach (Vienna 1861); Ludwig's 'Joseph Haydn' (Nordhausen 1867); C. F. Pohl's 'Mozart und Haydn in London' (Vienna 1867); C. F. Pohl's 'Joseph Haydn' (from the archives at Eisenstadt and Forchtenstein, and other new and authentic sources), vol. i. B. & H. 1875.—Critiques:—by Triest in the 'Leipziger allg. mus. Zeitung' 1801; Schubart's 'Ideen zu einer Aesthetik der Tonkunst' (Vienna 1806); Reichardt's 'Vertraute Briefe' (Amsterdam 1810); Nägeli's 'Vorlesungen über Musik' (Stuttgart and Tübingen 1826); Musik. Briefe ... von einem Wohlbekannten (Lobe) (Leipzig 1852), Letter 28; Riehl's 'Musikal. Charakterköpfe' (Stuttgart 1862); 'Joseph Haydn und seine fürstlichen Mäcene,' by Dr. Lorenz, in the 'Deutsche Musikzeitung' for 1862; 'Brief Haydn's an die Tonsur la vie de J. Haydn' (Strassbourg 1812); Carpani's 'Le Haydine,' etc. (Milan 1812, 2nd edition enlarged, Padua 1823); 'Lettres écrites de Vienne en Autriche, etc.' künstler-Societät' (Signale 1865); 'Musikerbriefe.' by Nohl (Leipzig 1867); annals of the 'Wiener Diarium' (afterwards the 'Wiener Zeitung').

[1] Bombet and Stendhal are pseudonyms of Henri Beyle, who stole freely from Carpani. The first of these pamphlets was translated into English (by Gardiner), 'The Life of Haydn in a series of letters,' etc. (London, John Murray, 1817, Boston 1839). Mondo's French translation of Carpani's larger work appeared in Paris 1837.

The following is a list of Haydn's compositions—printed, copied, and autograph—with others mentioned in various catalogues.

I. Instrumental. [1] Symphonies, including overtures to operas and plays, 125; 'The Seven Words from the [2]Cross'; various compositions for wind and strings, separately and combined, 66, including divertimenti, concerted pieces, etc., 7 notturnos for the lyre, serenades, 7 marches, 6 scherzandos, 1 sestet, several quintets, 1 'Echo' for 4 violins and 2 cellos, 'Feldpartien' for wind instruments, and arrangements from baryton pieces; 12 collections of minuets and allemandes; 31 concertos—9 violin, 6 cello, 1 double bass, 5 lyre, 3 baryton, 2 flute, 3 horn, 1 for 2 horns, 1 clarino (1796). Baryton [3] pieces, 175. 1 duet for 2 lutes; 2 trios for lute, violin and cello; 1 sonata for harp, with flute and bass; several pieces for a musical clock; a solo for harmonica. Duets—6 for violin solo with viola accompaniment. [4] Trios, 30; 20 are for 2 violins and bass; 1 for violin solo, viola concertante, and bass; 2 for flute, violin, and bass; 3 for 3 flutes; 1 for corno di caccia, violin, and cello. Quartets for 2 violins, viola, and cello, 77; the first 18 were published in 3 series, the next is in MS., then one printed separately, 54 in 9 series of 6 Nos. each, 2 more, and the last. [5] Clavier—20 [6] concertos and divertimenti; 38 [7] trios—35 with violin and cello, 3 with flute and cello; 53 sonatas [8] and divertimenti; 4 sonatas [9] for clavier and violin; 9 smaller pieces, including 5 Nos. of variations, a capriccio, a fantasia, 2 adagios, and 'Différentes petites pièces'; 1 duet (variations).

II. Vocal. Church music—14 Masses; 1 Stabat Mater; 2 Te Deums; 13 [10] offertoires, and 4 motets; 1 Tantum ergo; 4 Salve Reginas; 1 Regina cœli; 2 Ave Reginas; Responsoria de Venerabili; 1 Cantilena pro Adventu (German words); 6 sacred arias; 2 duets. Oratorios and cantatas—'The Creation'; 'The Seasons'; 'Il Ritorno di Tobia'; 'The Seven Words'; 'Invocation of Neptune'; 'Applausus musicus' (for the festival of a prelate, 1768); cantata for the birthday of Prince Nicolaus, (1763); 'Die Erwählung eines Kapellmeisters,' a cantata. Operas—1 German, or more correctly, Singspiel; 4 Italian comedies; 14 ditto, buffe; 5 marionette operas; music for 'Alfred,' a tragedy, and various other plays; 22 airs, mostly inserted in operas; 'Ariana a Naxos, [11] cantata for single voice and P.F.; 'Deutschland's Klage auf den Tod Friedrichs des Grossen,' cantata for a single voice with baryton accompaniment. Songs—12 German Lieder, 1782; 12 ditto, 1784; 12 single ones (5 unpublished); 6 'Original canzonets,' London 1796; 6 ditto; 'The Spirit Song,' Shakspeare, F minor; 'O tuneful Voice,' E♭, composed for an English lady of position, both published; 3 English songs in MS.; 2 duets; 3 3-part and 10 4-part songs; 3 choruses, MS.; 1 ditto from 'Alfred' (Breitkopf & Härtel); the Austrian national anthem, for single voice and in 4 parts; 42 canons in 2 and more parts; 2 ditto; 'The Ten Commandments,' set to canons; the same, with different words, under the title 'Die zehn Gesetze der Kunst'; 'A Selection of original Scots songs in 3 parts, the harmony by Dr. J. Haydn,' with violin and bass accompaniments and symphonies; [12] 'A select Collection of Original Welsh Airs in 3 parts.' [13]

Suppositious and doubtful works. Instrumental—Several symphonies and concerted pieces; the 'Kunstquartet,' with different movements, by André, entitled 'Poissons d'Avril'; the [14] 'Ochsenmenuett'; 'Sei quartetti, Opera xxi' (Paris, Durieu); 'Sei quintetti, Opera xxii' (Paris, Le Chevardière). 1 string quintet in C, published as op. 88 (by Michael Haydn); 1 Clavier-trio in C (M. Haydn); Sonata, op. 93, No. 2 (by Cambini); 'Sonates à quatre mains,' op. 77, 81, 86, merely arrangements from symphonies. Vocal—2 Requiems; 4 Masses (Novello 9, 10, 13, 14); 'Schulmeistermesse'; several MS. Masses; Te Deum in C, 3-4 tempo (by M. Haydn); Miserere in G minor; 2 Liberas; MS. Oratorio, 'Abramo ed Isacco' (by Misliweczek); 2 'Passions-Oratorien,' MS.; 1 'Applausus musicus,' 1763, and 'Aria de St. Joanne de Nepomuk,' 1763 (both MS., by Albrechtsberger). Cantatas—'An die Freude,' found recently; 'Das Erndtefest'; Des Dichters Geburtsfest'; 'Hier liegt Constantia.' Operas—'Alessandro il Grande,' 1780, pasticcio from Haydn and other composers; 'Laurette,' opéra comique (Paris 1791), a pasticcio; 'La caffetiera bizarra,' (by Weigl); 'Die Hochzeit auf der Alm (M. Haydn); 'Der Apfeldieb,' Singspiel (by Tast, also set by Bierrey); 'Der Freybrief,' partially adapted from Haydn's 'La Fedelta premiata,' by Fridolin Weber (C. M. von Weber afterwards added [15] two numbers); 'Die Rauchfangkehrer,' by Salieri; 'La Fée Urgéle' (by Pleyel) also set by Amans and Schulz. Terzet for men's voices, 'Lieber, holder, kleiner Engel,' (by Schickaneder); comic canon 'Venerabili barbara capucinorum,' (by Gassmann); canon, 'Meine Herren, lasst uns jetzt eine Sinfonie aufführen'; proverbs for 4 voices, by André; 'Die Theilung der Erde,' a bass song by Roser (Diabelli).

[1] 94 are published in parts, 40 in score; 29 remain in MS. P. F. arrangements for 2 hands about 40, for 4 about 60, for 8 about 10.

[2] Originally for orchestra; arranged first for 2 violins, viola, and bass, then for soli, chorus, and orchestra.

[3] Arrangements were published of several of those in 3 parts, with violin (for which the flute is occasionally substituted), viola, or cello as principal.

[4] The numerous printed duets for 2 violins are only arrangements from his other works.

[5] The arrangement of the 'Seven Words' is wrongly included in the collections.

[6] One concerto is with principal violin; two only, G and D, have been printed; the last alone survives.

[7] Only 31 are printed.

[8] Only 35 are printed; the one in C, containing the Adagio in F, included in all the collections of smaller pieces, only in London.

[9] 8 are published, but 4 of these are arrangements.

[10] 10 of the 13 are taken from other compositions, with Latin text added.

[11] Published by Simrock with orchestral accompaniment by Schneider (?), and with clavier accompaniment, and Italian, German, and French words.

[12] London: printed for W. Napier. Dedicated by permission to H. R. H. the Duchess of York. Vol. I. contains 100, Vol. II. 100 Vol. III. 47. Haydn's own catalogue mentions 364, some of which were published by Thomson & Whyte of Edinburgh.

[13] Printed by Preston, vol. I. 20, vol. II. 17, vol. III. 4.

[14] The Ox's minuet—the title of a Singspiel founded on the well-known anecdote, set to a pasticcio from Haydn's compositions, and long popular.

In the impossibility of giving a complete thematic list of Haydn's 125 Symphonies, some particulars regarding a few of thom may be useful.

I. The 12 Symphonies which he composed for Salomon's concerts, numbered in the order of their occurrence in the Catalogue of the Philharmonic Society of London.

N.B.—The dates given in inverted commas—as 'Londini, 1791'—are those on the autograph scores. Those in brackets, [1792], are conjectural.

The numbers in brackets, [8], are those of Breitkopf & Härtel's edition.

The titles in inverted commas are those usual in England; those in brackets are accepted in Germany.

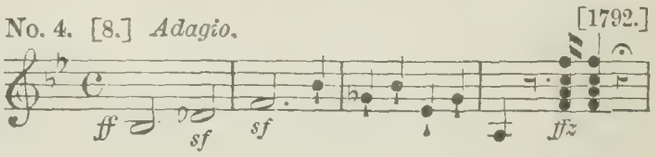
No. 1. [7.] *Adagio.* [179–.]

No. 2. [5.] *Adagio.* 'Londini, 1791.'

'The Surprise.' [Mit dem Paukenschlag.]

No. 3. [6.] *Adagio.* '1791.'

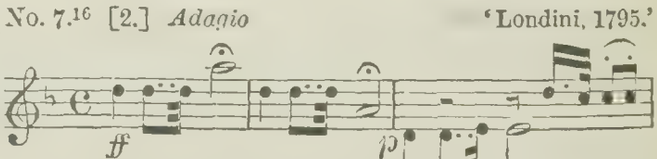
No. 4. [8.] *Adagio.* [1792.]



No. 5. [9.] *Allo moderato.* '1791.'

No. 6. [14.] *Adagio.* '1791.'

No. 7.[16] [2.] *Adagio* 'Londini, 1795.'



[15] See Jähns's Catalogue Nos. 78, 79.

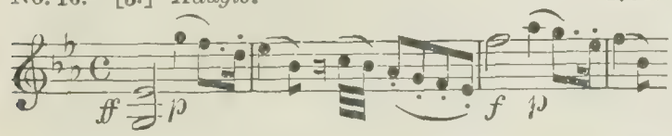
[16] Haydn has headed the MS. 'Sinfonia in D, the 12th which I have composed in England.'

[Mit dem Paukenwirbel.]

No. 8. [1.] *Adagio.* [1795.]

No. 9. [12.] *Largo.* 'Sinfonia in B fa. 1795.'

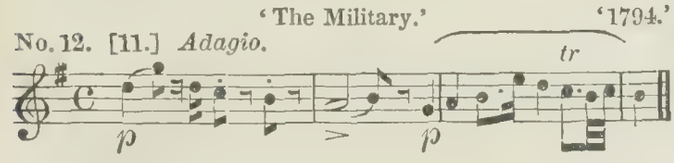
No. 10.[1] [3.] *Adagio.* '1793.'



No. 11. [4.] *Adagio.* 'The [2] Clock.' '1794.'

'The Military.' '1794.'

No. 12. [11.] *Adagio.*

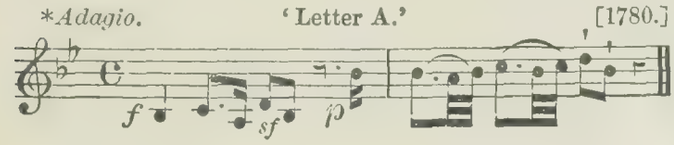


II. Symphonies which are known by titles.

The letters ('Letter A,' etc.) are those in the Philharmonic catalogue, by which these Symphonies are designated in the Society's programmes.

Symphonies marked with a * are published by Simrock, in parts, engraved from the original scores.

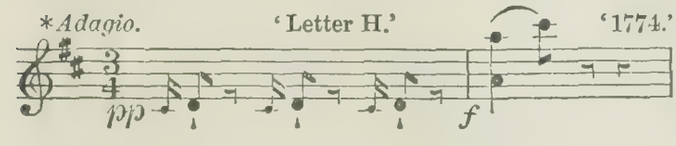
**Adagio.* 'Letter A.' [1780.]



'Letter B.' 'The Farewell Symphony.'

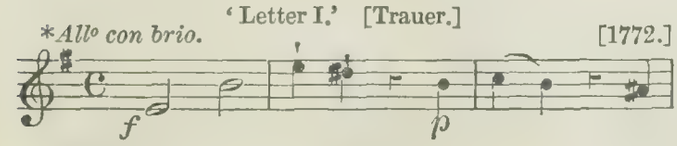
**All° assai.* '1772.'

**Adagio.* 'Letter H.' '1774.'

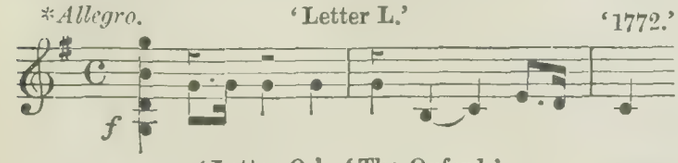


'Letter I.' [Trauer.]

**All° con brio.* [1772.]

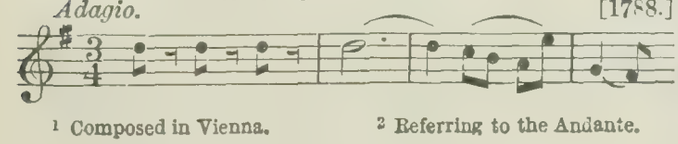


**Allegro.* 'Letter L.' '1772.'



'Letter Q.' 'The Oxford.'

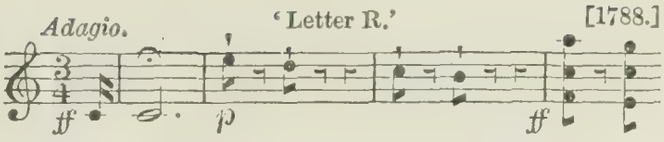
Adagio. [1788.]



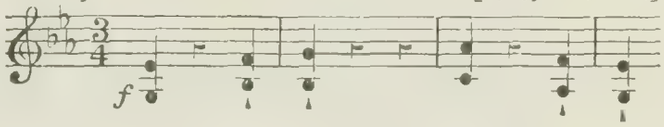
[1] Composed in Vienna.

[2] Referring to the Andante.

Adagio. 'Letter R.' [1788.]



Largo. 'Letter T.' [1787, for Paris.]

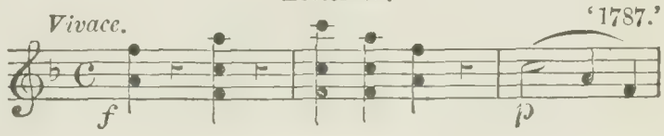


'Letter V.' [1787, for Paris.]

Adagio.

'Letter W.'

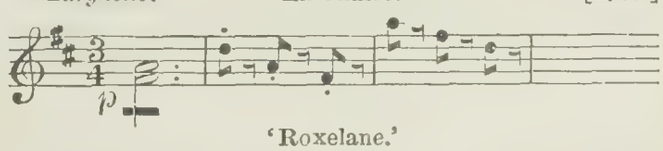
Vivace. '1787.'



'La Reine de France.' [1786, for Paris.]

**Adagio.* *ten.*

**Larghetto.* 'La Chasse.' [1780.]



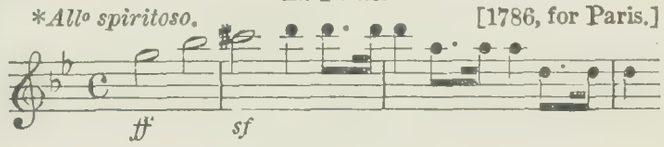
'Roxelane.'

(Overture to 'Il Mondo della luna.')

**All°.* [1777.]

'La Poule.'

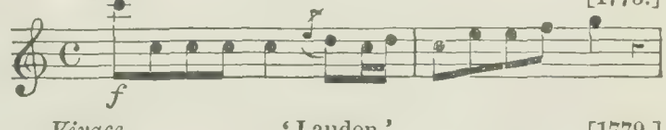
**All° spiritoso.* [1786, for Paris.]



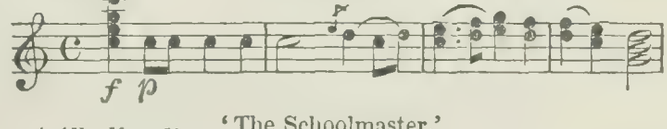
'L'Ours.'

**Vivace assai.* [1786.]

**Allegro.* 'Maria Theresa.' [1773.]



Vivace. 'Laudon.' [1779.]



**All° di molto.* 'The Schoolmaster.' '1774.'

Adagio. 'Le Matin.' [176–.]

'Le Midi.'

Adagio. '1761.'

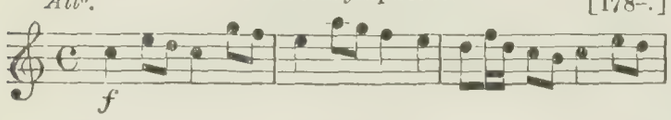
All° molto. 'Le Soir.' [176–.]

'Il Distrato.'

(Overture to 'Der Zerstreute.')

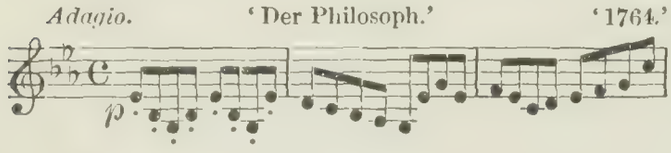
Adagio. [1776.]

All°. 'Kinder-Symphonie.' [178–.]



All°. 'Mercury.' [1772.]

Adagio. 'Der Philosoph.' '1764.'



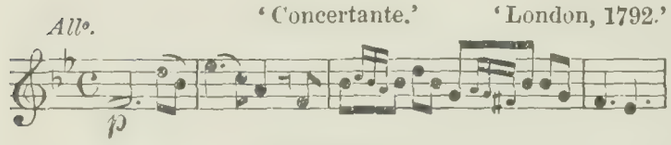
Adagio. 'La Passione.' [1773.]

'Feuer-Symphonie.'

(Probably Overture to 'Die Feuersbrunst.')

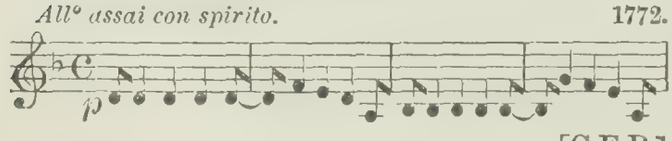
Presto. '1774.'

All°. 'Concertante.' 'London, 1792.'



'Lamentations.'[1]

All° assai con spirito. 1772.



[C.F.P.]

HAYDN IN LONDON. The second volume of 'Mozart und Haydn in London,' by C. F. Pohl (Vienna, Gerold, 1867), devoted to an account of Haydn's two visits to England and the musical condition of the country at the time. It abounds with curious details gathered during a long residence here, and its accuracy is unimpeachable. It will to some extent be superseded by Mr. Pohl's Life of Haydn from new and authentic sources, especially from the archives of Eisenstadt and Forchtenstein, of which one volume has appeared (Leipzig, Breitkopf & Härtel, 1878). [G.]

[1] The Adagio contains the Ecclesiastical Melody for Passion Week.

HAYES, Catharine, distinguished soprano, was born in Ireland in 1825 or 26, and learnt singing in Dublin from Sapio, in Paris from Garcia, and at Milan from Ronconi. On her departure for abroad Thackeray wished her farewell in his Irish Sketchbook. She made her first appearance at Marseilles in 1845 in the Puritani, and this successful début was the beginning of a very brilliant career in Italy and Austria. Her first appearance in London was at Covent Garden, April 10, 1849, in Linda. After a short period of fair success here, during which she also sang in Lucia, the Sonnambula, and the Prophète (Bertha)—and of much greater eclât in Ireland, where she sang Irish songs amid vast applause—she left Europe for America, India, Australia, and Polynesia. In 1857 she returned with a fortune, and married Mr. Bushnell, but was known by her maiden name till her death, which took place at Roccles, Sydenham, Aug. 11, 1861. Her voice was beautiful, but she was an imperfect musician, and did not study. In society and domestic life she was greatly beloved and esteemed. [G.]

HAYES, Philip, Mus. Doc., second son of Dr. William Hayes, born in April 1738; received his musical education principally from his father; graduated Mus. Bac. at Oxford, May 18, 1763; on Nov. 30, 1767, was appointed a Gentleman of the Chapel Royal. In 1776, on the resignation of Richard Church, he was chosen to succeed him as organist of New College, Oxford, and on the death of his father in the following year obtained his appointments of organist of Magdalen College, Oxford, and Professor of Music in the University. He proceeded Doctor of Music, Nov. 6, 1777. On the death of Thomas Norris in 1790 he was appointed organist of St. John's College, Oxford. Dr. Hayes composed several anthems, eight of which he published in a volume; 'Prophecy,' an oratorio, performed at the Commemoration at Oxford, 1781; Ode for St. Cecilia's day, 'Begin the Song' (written by John Oldham and originally set by Dr. Blow, 1684); 'Telemachus,' a masque, and 16 Psalms from Merrick's Version. He was editor of 'Harmonia Wiccamica,' a collection of the music sung at the Meeting of Wykehamists in London, and of some MS. Memoirs of the Duke of Gloucester (son of Princess Anne of Denmark), commenced by Jenkin Lewis, one of his attendants, and completed by the editor. Dr. P. Hayes, who was one of the largest men in England, died March 19, 1797, and was buried in St. Paul's Cathedral. [W.H.H.]

HAYES, William, Mus. Doc., born at Gloucester in 1707, became a chorister of the cathedral there under William Hine. He was articled to Hine, and soon became distinguished as an organist. After the expiration of his articles he obtained the appointment of organist at St. Mary's Church, Shrewsbury. In 1731 he

became organist of Worcester Cathedral, which he resigned in 1734 on being appointed organist and master of the choristers at Magdalen College, Oxford. He graduated at Oxford as Mus. Bac. July 8, 1735. On Jan. 14, 1742, he succeeded Richard Goodson as Professor of Music in the University. On the opening of the Radcliffe Library Hayes directed the performance, and was on that occasion created Doctor of Music, April 14, 1749. In 1763 Dr. Hayes became a competitor for the prizes then first offered by the Catch Club, and obtained three for his canons, 'Alleluja' and 'Miserere nobis,' and his glee, 'Melting airs soft joys inspire.' He conducted the music at the Gloucester Festival in 1763. His compositions comprise 'Twelve Arietts or Ballads and Two Cantatas,' 1735; 'Collins's Ode on the Passions'; 'Vocal and Instrumental Music containing I. The Overture and Songs in the Masque of Circe, II. A Sonata or Trio and Ballads, Airs, and Cantatas, III. An Ode being part of an Exercise performed for a Bachelor's Degree in Music,' 1742; 'Catches, Glees, and Canons'; 'Cathedral Music' (Services and Anthems), 1795; 'Instrumental Accompaniments to the Old Hundredth Psalm, for the Sons of the Clergy'; and 'Sixteen Psalms from Merrick's Version.' He was author of 'Remarks on Mr. Avison's Essay on Musical Expression,' 1762. He died at Oxford July 30, 1777, and was buried in the Churchyard of St. Peter in the East.

William Hayes, jun., third son of the above, was born in 1741, and on June 27, 1749, was admitted a chorister of Magdalen College. He resigned in 1751. He matriculated from Magdalen Hall, July 16, 1757, graduated as B.A. April 7, 1761, M.A. Jan. 15, 1764, was admitted a clerk of Magdalen College, July 6, 1764, and resigned in 1765 on obtaining a minor canonry in Worcester Cathedral. On Jan. 14, 1766, he was appointed minor canon of St. Paul's Cathedral, and made 'junior cardinal' in 1783. He was also Vicar of Tillingham, Essex. He died Oct. 22, 1790. In May 1765 he contributed to the Gentleman's Magazine a paper entitled, 'Rules necessary to be observed by all Cathedral Singers in this Kingdom.' [W.H.H.]

HAYM, Nicolo Francesco, born at Rome, of German parents, came to England in 1704. A little later, he engaged with Clayton and Dieupart in an attempt to establish Italian opera in London; and played the principal cello in Clayton's 'Arsinoe.' 'Camilla' was Haym's first opera, produced at Drury Lane, April 30, 1706. His next performances were the alteration of Buononcini's 'Thomyris' for the stage, and the arrangement of 'Pyrrhus and Demetrius' [see Nicolini], which, in his copy of his agreement (in the writer's possession), he calls 'my opera,' though in reality composed by A. Scarlatti[1]. For the latter he received £300 from Rich, while he was paid regularly for playing in the orchestra, and bargained for a separate agreement for every new opera he should arrange or import. The principal parts in 'Pyrrhus and Demetrius' were sung by some of the performers in Italian, and by the rest in English; but this absurd manner of representing a drama was not peculiar to England. These operas continued to run from 1709–11, and in the latter year his 'Etearco' was produced; but the arrival of Handel seems to have put Haym to flight. In Nos. 258 and 278 of the Spectator, for Dec. 26, 1711, and Jan. 18, 1712, are two letters, signed by Clayton, Haym, and Dieupart, in which they protest against the new style of music, and solicit patronage for their concerts at Clayton's house in York-buildings. Haym was ready however to take either side, and in 1713 he reappears as the author of the libretto of Handel's 'Teseo,' a position which he filled again in 'Radamisto,' 'Ottone,' 'Flavio,' 'Giulio Cesare,' 'Tamerlano,' 'Rodelinda,' 'Siroe,' 'Tolomeo,' etc. for Handel; 'C. M. Coriolano,' and 'Vespasiano,' for Ariosti; and 'Calfurnia' and 'Astianatte,' for Buononcini. He seems to have been no more particular about claiming the words than the music of others; for he claims the book of 'Siroe,' though it is the work of Metastasio (see Burney, iv. 329). His merit as a musician, however, entitled him to better encouragement than he received; he published 2 sets of Sonatas for 2 violins and a bass, which show him to have been an able master, and his talent for dramatic music may be appreciated from an air printed by Sir. J. Hawkins in his History (chap. 174).

Haym was a connoisseur of medals. He published 'Il Tesoro delle Medaglie antiche,' 2 vols. Italian and English, 4to. He also wrote 'Merope' and 'Demodice,' two tragedies; and published a fine edition of the 'Gierusalemme Liberata' of Tasso, and a 'Notizia de' Libri rari Italiani,' a useful book. Hawkins tells us (as above) that he also had the intention of printing a History of Music on a large scale, the prospectus of which he published about 1730. He had written it in Italian, and designed to translate it into English, but relinquished the scheme for want of support. It must not be omitted, that we owe to the pencil of Haym the only known portraits of our great early English masters, Tallis and Byrd, engraved by G. Vander Gucht, perhaps for the projected History of Music. The two portraits are on one plate, of which only one impression is known to exist. On abandoning the musical profession, he became a collector of pictures, from two of which he probably copied the heads of Tallis and Byrd. Fétis, incorrectly as usual, puts his death in 1720; he must have died shortly after the publication of the above-mentioned prospectus, for he is mentioned as 'the late Mr. Haym' in vol. 3 of the 'Merry Musician' (circ. 1731). [J.M.]

HEAD-VOICE—in contradistinction to chest-voice. This term is applied indifferently to the second or third register. Its range is absolutely indefinable, seeing that many or most of the notes naturally produced 'from the chest' may

[1] Haym composed for this, it is true, a new overture and several additional songs, which have considerable merit.

also be produced 'from the head'; or, in other words, that the different 'registers' of every voice may be made to cross each other. [See CHEST-VOICE; FALSETTO.] [J.H.]

HEBRIDES. 'Die Hebriden' is one of the names of Mendelssohn's 2nd Concert Overture (in B minor, op. 26), the others being 'Fingals Höhle' and 'Die einsame Insel.' He and Klingemann were at Staffa on Aug. 7, 1829; and the next letter to his family is dated 'Auf einer Hebride,' and contains the first 20 bars of the overture. (See facsimile in 'Die Familie Mendelssohn,' i. 257.) It is said that when he returned to Berlin and was asked by his sisters what he had seen, he went to the piano and played the opening of the overture, as much as to say 'that is what I have seen.' He began it seriously at Rome in the winter of 1830 (see the 'Reisebriefe'), and the first score is dated 'Rome, Dec. 16, 1830,' and entitled 'Die einsame Insel.' This MS. is in the possession of Mr. Felix Moscheles. It was played at the Crystal Palace on Oct. 14, 1871. A second score is dated 'London, June 20, 1832,' and entitled 'The Hebrides'; it is in possession of the family of Sir W. Sterndale Bennett. A comparison between the two was attempted in the C. P. programme book of the above date. The differences are very great, and are chiefly in the middle portion or working out (see letter Jan. 12, 1832). The printed score (Breitkopfs), an 8vo (published Easter 1834), is entitled 'Fingals Höhle.' The parts are headed 'Hebrides,' and do not agree with the score (see bars 7 and 87).

The overture was first played by the Philharmonic Society, May 14, 1832. [G.]

HEDGELAND, WILLIAM, established an organ factory in London in 1851. Amongst his instruments are those of St. Mary Magdalen, Paddington; Holy Cross, St. Helen's, Lancashire; and St. Thomas, Portman Square, London. [V.deP.]

HEIDEGGER, JOHN JAMES, by birth a Fleming, as it is supposed, arrived in England in necessitous circumstances in 1707. Swiny was still sole manager of the Opera-house, but Heidegger was probably the person ('tho' musick is only his diversion') to whom Motteux alluded in his Preface to 'Thomyris,' as the selector of the songs in that opera. In 1708 he undertook the management, and held it until the end of the season of 1734 with varying success; but ended by acquiring a large fortune. He had the address to procure a subscription which enabled him to put 'Thomyris' on the stage, and by this alone he gained 500 guineas. He introduced *Ridotti* and masquerades at the Opera; and, in allusion to this, Dr. Arbuthnot inscribed to him a poem, 'The Masquerade,' in which he is more severe on his ugliness than on his more voluntary vices. Pope describes him as—

> 'With less reading than makes felons 'scape,
> Less human genius than God gives an ape;'

and commemorates his personal charms in the lines,—

> 'And lo! her bird (a monster of a fowl),
> Something betwixt an Heideggre and owl.'
> (Dunciad, bk. i.)

and a little print, below which are the words '— Risum teneatis amici?' translates his words into a caricature, representing a chimæra with the head of Heidegger. His face is preserved also in a rare etching by Worlidge, and in a capital mezzotint by Faber (1749) after Vanloo. Lord Chesterfield, on one occasion, wagered that Heidegger was the ugliest person in the town; but a hideous old woman was, after some trouble, discovered, who was admitted to be even uglier than Heidegger. As the latter was pluming himself on his victory, Lord Chesterfield insisted on his putting on the old woman's bonnet, when the tables were turned, and Lord Chesterfield was unanimously declared the winner amid thunders of applause.

Heidegger was commonly called the 'Swiss Count,' under which name he is alluded to in 'A Critical Discourse on Operas and Musick in England,' appended to the 'Comparison between the French and Italian Musick and Operas' of the Abbé Raguenet, and in Hughes's 'Vision of Charon or the Ferry-boat.'

The libretto of Handel's 'Amadigi' (1716) is signed by Heidegger as author. In 1729 they entered into operatic partnership at the Haymarket Theatre for three years, but the agreement lasted till 1734. In 1737 Heidegger resumed the management, which the nobility had abandoned, in consequence of Farinelli's detention at Madrid; but the season was calamitous. Previous to closing the theatre, he advertised for a new subscription (May 24, 1738); but a second advertisement (July 25), announced that the project of another season was relinquished, and after that we hear no more of Heidegger. [J.M.]

HEIGHINGTON, MUSGRAVE, Mus. Doc., born 1680, son of Ambrose Heighington, of White Hurworth, Durham, and grandson of Sir Edward Musgrave, of Hayton Castle, Cumberland, Bart., embraced the profession of music and in 1738 was organist at Yarmouth. On Aug. 12, 1738, he was admitted a member of the Gentlemen's Society at Spalding, a literary and antiquarian body corresponding with the Society of Antiquaries. In 1739, being then organist at Leicester, he produced at the Society's anniversary an ode composed by him for the occasion. He composed the vocal music in 'The Enchanter, or, Harlequin Merlin,' a pantomime published in Dublin, together with the instrumental music, a circumstance which, coupled with the facts of his wife being an Irish lady and his son born in Dublin, leads to the inference that he at some time pursued his profession in that city. He also composed 'Six Select Odes,' and some minor pieces. He is said to have obtained his degree at Oxford, but his name is not to be found in the records there, nor in the catalogues of graduates at Cambridge or Dublin. He died at Dundee about 1774. [W.H.H.]

HEIL DIR IM SIEGERKRANZ. A German national song, written by Heinrich Harries, a Holstein clergyman, for the birthday of Christian VII of Denmark, and published in the Flensburg Wochenblatt of Jan. 27, 1790, 'to the melody of the English God save great George the King.' It was originally in 8 stanzas, but was reduced to five and otherwise slightly modified for Prussian use by B. G. Schumacher, and in this form appeared as a 'Berliner Volkslied' in the Spenersche Zeitung of Dec. 17, 1793.[1] The first stanza of the hymn in its present form is as follows:—

'Heil Dir im Siegerkranz,
Herrscher des Vaterland's,
Heil König Dir!
Fühl' in des Thrones Glanz,
Die hohe Wonne ganz,
Liebling des Volks zu sein
Heil König Dir!'

HEIMKEHR AUS DER FREMDE. [Son and Stranger.]

HELLER, Stephen, born May 15, 1815, at Pesth, is an accomplished pianist, and author of a large number of pieces for his instrument, mostly on a small scale, but generally elegant in form and refined in diction. He has for the last twenty-five years enjoyed great popularity amongst cultivated amateurs in France and England. His first publication was a set of Variations in 1829, and his latest (Jan. 1879) is a Sonatina (op. 147). Next to his numerous Etudes and Preludes, the best of his publications consist of several series of *morceaux* put forth under quaint titles, such as 'Promenades d'un Solitaire' (taken from Rousseau's letters on Botany), 'Blumen-Frucht-und-Dornen Stücke' (from Jean Paul), 'Dans les Bois,' 'Nuits blanches,' etc. A 'Saltarello' on a phrase from Mendelssohn's Italian symphony (op. 77), five Tarantellas (op. 53, 61, 85, 87), a Caprice on Schubert's 'Forelle' (known as *La Truite*), are pieces wherein Heller rings the changes on his stock of musical material with delicate ingenuity, and exhibits less of that wearisome reiteration of some short phrase, without either development or attempt at attractive variety in treatment, which of late has grown into mannerism with him. He has also put forth four[2] solo sonatas which have left no trace, and, together with Ernst the violinist, a set of 'Pensées fugitives' for piano and violin, which have met with great and deserved success amongst dilletante players.

Having appeared in public at Pesth at an early age, he made a tour through Germany, and settled for some years at Augsburg, where after a prolonged illness he found ample leisure to pursue his studies. Since 1838 he has resided in Paris, rarely playing in public, but much esteemed as a teacher and composer. He visited England in 1862, and played at the Crystal Palace with Halle on May 3 in Mozart's Concerto in E flat for 2 Pianos. His 'Life and Works' are the subjects of a monograph by H. Barbedette, translated into English by Rev. R. Brown Borthwick, 1877. [E.D.]

[1] From an article by W. Tappert in the Musikalisches Wochenblatt for Aug. 31, 1877. See too a curious pamphlet with facsimiles, 'Veranschaulichung,' etc., von Dr. Ochmann (Berlin, 1878).

[2] Op. 9, 65, 88, 143. See a review of the first of these by Schumann in his 'Gesam. Schriften,' iii. 186.

HELLMESBERGER, a distinguished family of musicians in Vienna. Georg, the father, born April 24, 1800, son of a country schoolmaster, and chorister in the court chapel, entered the Conservatorium of the Gesellschaft der Musikfreunde and learnt the violin from Böhm and composition from E. Förster. In 1821 he was appointed assistant teacher, and in 1833 professor at the Conservatorium, where he formed a host of distinguished pupils, including his two sons, until he retired on a pension in 67. In 1829 he became conductor of the Imperial opera, and in 1830 a member of the court chapel. This unassuming man, who lived only for his art, was leader at innumerable concerts, published many compositions for his instrument, and died universally respected at Neuwaldegg on Aug. 16, 1873. His eldest son Georg, born in Vienna, 1828 (?), made a successful concert-tour through Germany and England with his father and brother in 1847, but chiefly devoted himself to composition, which he studied under Rotter. When barely 21 he was appointed concert-meister at Hanover, where he brought out two operas, 'Bürgschaft' and 'Die beide Königinnen.' He died Nov. 12, 1852, leaving numerous MSS. His brother

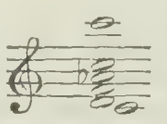
Joseph, born Nov. 3, 1828, early displayed a great faculty for music, and appeared in public with applause as an infant prodigy. In spite of his youth he was appointed violin professor and director of the Conservatorium, when it was reconstituted in 1852, and professional conductor of the Gesellschaft concerts. He resigned the latter post in favour of Herbeck in 1859, and the professorship in 1877, but still retains the post of director, with signal advantage to the institution. In 1860 he was appointed concertmeister at the Imperial opera, in 63 first violin solo in the court chapel, and in 77 chief capellmeister to the emperor. The quartet parties which he has led since 1849 have maintained their attraction undiminished in spite of all rivalry. The repertoire is large, and his performances were the first to awaken general interest in Beethoven's later quartets. The fine tone, grace, and poetic feeling which mark Hellmesberger's execution as a solo and quartet player, are equally conspicuous in the orchestra, of which he is a brilliant leader. To these qualities he adds perfect familiarity with every instrument in the orchestra, and considerable skill as a pianist. He received the Legion of Honour for his services as a juror in the Paris Exhibition of 1855; and many other orders, both of his own and other countries, have since been conferred on him. On the 25th anniversary of his directorship of the Conservatorium he was presented with the freedom of the city of Vienna. His son Joseph, born April 9, 1855, inherits the family talent, and has played second violin in his father's quartet since 1875. He has been since 78 solo player at the court opera and chapel, and professor at the Conservatorium. [C.F.P.]

HELMHOLTZ, Hermann Ludwig Ferdinand, was born Aug. 31, 1821, at Potsdam. His father was Professor at the Gymnasium

there, and his mother, Caroline Penn, belonged to an emigrated English family. He studied medicine in Berlin in 1839, and rose to be Teacher of Anatomy at the Berlin Academy in 1848. In the following year he became Professor of Physiology at Königsberg; in 1858, Professor of the same at Heidelberg, and Geheimrath. In 1871 he returned to the Berlin University as Professor of Natural Philosophy, and at Christmas, 1877, was elected Rector. His essay on the Conservation of Force ('Erhaltung der Kraft') appeared in 1847; his Physiological Optics ('Physiologische Optik') in 1856-66; and his Popular Scientific Lectures ('Pop. wissensch. Vorträge') at Brunswick, 1865-76. It is, however, with his 'Treatise on the Sensations of Tone as a physiological basis for the theory of Music,'[1] and with his valuable inventions and discoveries in relation to the art, that we are here concerned.

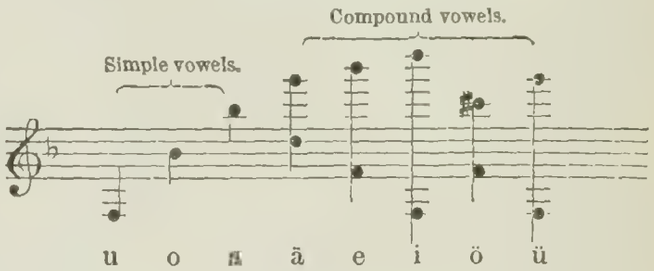
Professor Helmholtz has invented a double harmonium with 24 vibrators to the octave, by means of which the musician can modulate into all keys quite as easily as on a single manual tuned by equal temperament, and without the dissonant thirds and sixths which that mode of tuning introduces. The system may be easily applied to the organ and piano. It is extremely simple, as it does not add to the number of notes in the scale, and requires no new system of fingering to be learnt by the performer. This invention, originally suggested by the extremely unpleasant effect of the equally tempered harmonium, may not impossibly revolutionise modern musical practice, extending as it does to manual instruments that perfect intonation which has hitherto been attainable only by stringed instruments and the human voice. The following may be selected, amongst many others, to illustrate the nature of the discoveries of Helmholtz:—

1. *Quality of Musical sounds determined by Harmonics.* By means of a series of *resonators*, each of which on being applied to the ear reinforces any harmonic of equal pitch which may be present in a given note, Helmholtz has effected the most complete analysis of musical tone hitherto attained. The resonator is a hollow sphere of glass or metal, with two openings opposite to each other, one of which is funnel-shaped, for insertion into the ear. Let the note of the resonator be upper C, the air contained in it will vibrate very powerfully when that note is given by the voice or any musical instrument; and less powerfully when the note given is one of those lower notes which are *harmonic sub-tones* of C, or is, in other words, a note among the harmonics of which the upper C occurs.



The chief results of Helmholtz's experiments with resonators have been given under the head HARMONICS.

More curious is his determination of the nature of the vowel sounds of the human voice, in which Helmholtz has developed the discoveries of Wheatstone. The shape of the mouth-cavity is altered for the production of each particular vowel; and in each of the shapes which it assumes it may be considered as a musical instrument yielding a different note, and in the case of the compound vowels, yielding simultaneously two separate notes of different pitch, just as the neck and body of a glass bottle do. The natural resonance of the mouth-cavity, independently of the tension of the vocal chords, for different vowels, is as follows (the pronunciation of the vowels being not English but German):—



Thus, when the mouth-cavity is found to utter the sound u (oo), it is in effect a musical instrument, the natural pitch of which is lower f, and so on.

For the highly interesting experiments on vowel-pitch by means of the resonators, and the importance to singers and composers of the results deducible from them, the reader must be referred to Helmholtz's work (Ellis's translation, pp. 153-172).

2. *Summational Tones.* The fact that when two notes are sounded together they generate a third and deeper tone, whose vibrational number equals the difference of their several vibrational numbers, has been known to violinists ever since the time of Tartini. [See TARTINI'S TONES.] These tones Helmholtz calls *differential* tones, to distinguish them from another set of generated tones discovered by himself, the vibrational numbers of which equal the *sum* of the vibrational numbers of the generating tones, and which he hence calls *summational* tones. These tones are of course higher than the generating tones. Thus, if the chords in minims in the following figure be played *forte* on the violin, the double series of combinational tones above and below will be produced:—

The summational tones are too weak to be distinguished by the unaided ear: while the differential tones are on some instruments intrusively audible. (In fact the violin player obtains perfect fifths on his strings by tuning until he hears the octave below the lower string.) The summational tones of the two last chords lie *between* F and F♯ and A♭ and A respectively.

[1] 'Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik.' Brunswick, 1863.

3. *Physiology of the Minor Chord.* Among the most interesting of these discoveries is the reason of the heavy and quasi-dissonant effect produced by minor triads. Just intonation deepens the well-known grave, obscure, and mysterious character which belongs to minor chords; and the observations of Helmholtz on accurately tuned instruments have enabled him to trace this grave and obscure character to the presence of certain deep combinational tones, foreign to the chord, which are absent from major chords, and which without being near enough to beat, and thus actually to *disturb* the harmony, make themselves sufficiently audible, at least to a practised ear, as *not belonging to* the harmony. No minor chord can be obtained perfectly free from such false combinational tones. For the ordinary hearer the presence of these tones gives to the chord its well-known, obscure, and mysterious character, for which he is unable to account, because the weak combinational tones on which it depends are concealed by other louder tones. The fact that this unsatisfactory though not dissonant effect of the minor chord is deepened when the chord is played perfectly in tune, led musicians who wrote before the era of equal temperament to avoid the minor chord as a close, and to reserve the effect produced by minor chords for distinct passages or episodes in the composition, instead of using them in indiscriminate combination with major chords, as is the practice of ordinary modern composers. The 'Ave verum' of Mozart, and the choral hymn of Mendelssohn,[1] 'Vaterland in deinen Gauen,' are good examples of this separation of major and minor effects as instinctively practised by the best writers.

4. *Perception of musical tones by the human ear.* Starting from the anatomical discoveries of the Marchese Corti, Helmholtz has shown how different parts of the ear are set in vibration by tones of different pitch. The human *cochlea* contains about 3000 of the rods or fibres known as 'Corti's arches.' The human ear, in fact, is a highly sensitive musical instrument, furnished with 3000 strings, which are set in motion by the concurrent vibration of external sonorous bodies, exactly in the same way in which the 'resonator' responds to a musical sound, or in which the strings of a silent violoncello or pianoforte are set in vibration by the production, in a sufficient degree of strength, of notes of equivalent pitch on any other instrument placed near it. On the perfect or imperfect anatomical constitution of these 3000 musical strings, and on their connection with the brain, depends the capacity in the human subject for the sensation of *tune*: probably in persons who have 'no ear' they are imperfectly developed. Deducting 200 for tones which lie beyond musical limits, there remain 2,800 for the seven octaves of musical pitch, that is, 400 for every octave. If the experiments of E. H. Weber are correct, sensitive and practised musicians can perceive a difference of pitch for which the vibrational numbers are as 1000 to 1001. Intervals so fine, falling between the pitch of two of Corti's arches, would probably set both arches unequally in vibration, that one vibrating most strongly which is nearest to the pitch of the tone.

5. *Distribution of harmonic intervals.* The common rule of avoiding close intervals in the bass, and of distributing intervals with tolerable evenness between the extreme tones, has long been arrived at by experience. Helmholtz has demonstrated its physiological basis to consist in the dissonant combinational tones which result from intervals otherwise distributed.

For Professor Helmholtz's deduction of other rules of musical science from the physical nature of musical sounds, together with his historical exposition of the growth of melodic scales and of modern harmony, the reader is referred to his work, as already cited. [E. J. P.]

HELMORE, Rev. THOMAS, was born at Kidderminster, May 7, 1811, and educated at Magdalen Hall, Oxford. In 1840 he became curate of St. Michael's, Lichfield, and a priest-vicar of Lichfield Cathedral. In 1842 he was appointed Vice-Principal and Precentor of St. Mark's College, Chelsea, and in 1846 succeeded William Hawes as Master of the Choristers of the Chapel Royal, of which in 1847 he was admitted as one of the Priests in Ordinary. He is author or editor of 'The Psalter noted,' 'The Canticles noted,' 'A Manual of Plain Song,' 'A Brief Directory of Plain Song,' 'The Hymnal noted,' 'Carols for Christmas,' 'Carols for Easter,' 'St. Mark's College Chaunt Book,' and 'The Canticles accented,' and translator of Fetis's 'Treatise on Chorus Singing.' He is composer of music for some of Neale's translations of Hymns of the Eastern Church. [W. H. H.]

HEMIOLIA (Gr. Ἡμιόλιος; Lat. *Sesquialtera*; Ital. *Emiolia*; Fr. *Hemiole*). Literally, the whole and a half; technically, the proportion of two to three. In this latter sense the word is used, in the musical terminology of the Middle Ages, to denote the Perfect Fifth, the sound of which is produced on the monochord by two-thirds of the open string. The term is also applied by writers of the 16th century to certain rhythmical proportions, corresponding to the triplets of modern music. Thus, three minims, sung against two, are called *Hemiolia major*; three crotchets (*semiminime*) against two, *Hemiolia minor*. Italian writers of later date call 3-4 time *Emiolia maggiore*, and 3-8 *Emiolia minore*. [W. S. R.]

HENLEY, Rev. PHOCION, nephew of Lord Chancellor Henley, was born at Wootton Abbots, 1728, matriculated at Oxford (Wadham) May 7, 1746, where he spent a great part of his time in the cultivation of music in company with his friend Jones, afterwards of Nayland. In 1759 he was presented to the rectory of St. Andrew by the Wardrobe, and St. Anne's, Blackfriars. He composed several chants—one of which is still in use—and anthems, and a set of 6 hymns entitled 'The Cure of Saul.' He died Aug. 29,

[1] From the Festgesang for the Printing Festival.

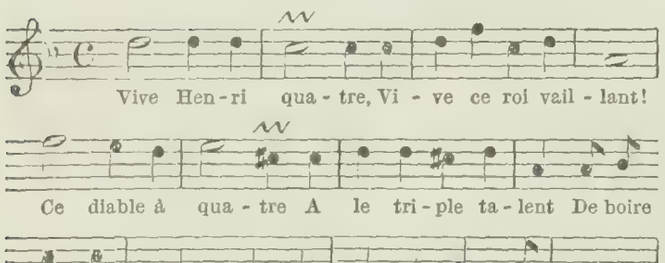
1764, of a contagious fever caught whilst visiting a sick parishioner. [W.H.H.]

HENNEBERG, JOHANN BAPTIST, born at Vienna Dec. 6, 1768; succeeded his father as organist of the Scottish church there. In 1790 was conductor at Schikaneder's theatre, and as such directed the rehearsals of the Zauberflöte, and all the performances of it after the second. He continued to hold the same post in the Theatre an-der-Wien (1801), but soon afterwards left the city. In 1805 he entered Prince Esterhazy's establishment as first organist, and on Hummel's retirement in 1811 conducted the operas at Eisenstadt. In 1813 he returned to Vienna, became choirmaster at the parish church 'am Hof,' and in 1818 organist to the court, and died Nov. 27, 1822. He was much esteemed both as a player and a composer. Amongst his operas have been published—'Die Derwische,' 'Die Eisenkönigin,' and 'Die Waldmänner'; also his arrangement of Winter's 'Labyrinth.' [C.F.P.]

HENRI QUATRE (VIVE). This historical song consists of three couplets, which we append in the order in which they should be sung.

J'aimons les filles
Et j'aimons le bon vin;
De nos bons drilles
Voila tout le refrain:
J'aimons les filles
Et j'aimons le bon vin.

Moins de soudrilles
Eussent troublé le sein
De nos familles,
Si Ligueux, plus humain,
Eut aime les filles,
Eut aimé le bon vin.



The authorship of the words and the date of their composition are disputed points, although the first two couplets have been very generally attributed to Collé (1709–83). We are disposed from internal evidence to assign all three verses to the second period of the reign of Henri IV (1589–1610), i. e. the early part of the 17th century. People plunged in all the horrors of civil war, and in continual terror for their lives and their families, are scarcely in the mood to sing of women and wine. The second verse implies that the League is an affair of the past; and it was not till 1598 that the League was terminated by the submission of Mercœur. In the third stanza the King is represented as victorious over his enemies at home and abroad; and it was not till 1601 that the treaty of peace with the Duke of Savoy was signed. Finally it was not till after he had remitted 20,000,000 frs. of taxes in arrear, and reduced the income-tax by 4,000,000 frs. annually, that Henri IV became the idol of France, and especially of the peasantry; and these reductions were in progress from 1601 to 1610.

We ascribe the song then to the first decade of the 17th century; and are also inclined to believe that the couplet 'J'aimons les filles' is older than the other two, and was taken from a 'chanson de table' or drinking-song, of the time of Henri III. In the 2nd and 3rd stanzas the last line but one contains five syllables, whereas in the 1st there are only four. This slight change may have arisen insensibly, either from the author not having at hand a copy of his predecessor's lines, or because he improvised his words as he sang to some well-known air, and naturally gave a separate syllable to each note of the melody. He has also involuntarily, or from intentional imitation, repeated in the second verse the rhymes of the first.

If Collé had been the author of these lines, he would certainly have told us the fact in his 'Mémoires.' He records the minutest particulars concerning the metamorphoses of 'Le Roi et le Fermier,' and the performances of 'La Partie de chasse de Henri IV'; puts down unimportant improvisations, and the most insignificant rhymes; and it is impossible to suppose that he would not have mentioned having added two verses to 'Vive Henri IV,' if such had been the case. The supposition is rendered still more inadmissible by the fact that he gives the other refrains in 'La Partie de chasse de Henri IV' word for word. We may assume that Collé quoted this historical song in its traditional form, and is no more to be accredited with additions to it than to 'La belle Jardinière,' the three couplets of which he also transcribed. (See Collé, 'La Partie de chasse de Henri IV,' Scène xi.)

The air has been often said to resemble one of the themes of the contredanse called 'Les Tricotets,' the title and the notes of which are to be found in 'Les Parodies nouvelles et les Vaudevilles inconnus' (vol. i. p. 32); and 'Rondes et Chansons à danser' (vol. ii. p. 191) only. Now, not only do neither of these two airs bear any resemblance to 'Vive Henri IV,' but they differ from each other, and thus either 'Les Tricotets' has not survived in a complete form, and the best subject in that 'suite d'airs de danse' is the very one that the collections have not noted down; or the melody of 'Vive Henri IV' is original, and has no connection with 'Les Tricotets.' We adopt the latter conclusion.

One thing is certain; these couplets have been handed down from generation to generation without losing anything of their spirit or freshness; and were spontaneously adopted by the people as the national anthem of royalty at the Bourbon Restoration. On the day when the Allied Armies entered Paris, April 1, 1814, crowds flocked to the Opera to see the Emperor Alexander and the King of Prussia. The opera was Spontini's 'Vestale,' as an overture to which the band performed 'Vive Henri IV' amid a perfect storm of bravos; and at the close of the opera the air was again called for, sung by Lays with the whole power of his magnificent voice,

and received with rapturous applause. On July 14, 1815, Lays had a similar success when repeating the air at a performance of 'Iphigénie en Aulide' and 'La Dansomanie' before Louis XVIII, the Emperor of Russia, and the King of Prussia. On the opening of the new theatre of the 'Academie royale de Musique' in the Rue le Peletier, the first words sung in that area, the loss of which is so much to be regretted on acoustical grounds, were those of 'Vive Henri IV.' Paer wrote some brilliant variations on this air. They were engraved in full score and deserve to be rescued from the oblivion into which they have fallen. Grétry also introduced the air into the Overture in 'Le Magnifique' (1773). [G.C.]

HENRIQUE; OR THE LOVE-PILGRIM. Grand opera in 3 acts; words by T. J. Haines; music by Rooke. Produced at Covent Garden, May 2, 1839. [G.]

HENRY VIII, King, born June 28, 1491, died Jan. 28, 1547-8, being originally designed for the church, was duly instructed in music (then an essential part of the acquirements of an ecclesiastic), and appears to have attained to some skill in composition. Hall, the Chronicler, and Lord Herbert of Cherbury mention two masses of his composition, neither now extant; Hawkins (chap. 77) has printed a Latin motet for 3 voices by Henry from a MS. collection of anthems, motets, etc., written in 1591 by John Baldwin, singing man of Windsor and subsequently gentleman and clerk of the cheque of the Chapel Royal (died Aug. 28, 1615); and the anthem, 'O Lord, the Maker of all things,' assigned by Barnard and others to William Mundy, was by Aldrich and Boyce declared to be proved to be his production (see Boyce's 'Cath. Music,' ii. 1). In the British Museum (Add. MSS. 5665) is 'Passetyme with good cumpanye. The Kynges balade,' set to music for 3 voices. It is printed in John Stafford Smith's 'Musica Antiqua' and Chappell's 'Popular Music of the Olden Time.' In Harl. MSS. 1419, fol. 200, is a catalogue of the numerous musical instruments belonging to Henry at the time of his death. [W.H.H.]

HENSCHEL, GEORG, born Feb. 18, 1850, at Breslau, made his first appearance as a pianist at 12 years of age. In 1867 he entered at the Leipzig Conservatorium under Moscheles, Richter and Götze. His next move, in 1870, was to Berlin, where he studied composition under Kiel and singing under Adolph Schulze. Since that date Herr Henschel's reputation as a concert singer has been steadily increasing. His voice is a baritone of great power, richness, and compass. His style is pure, his repertoire large, and he is always conscientious and loyal to the composer. His own compositions are numerous and varied, embracing solo and part songs; choruses; a gipsy serenade with orchestra; a serenade for stringed orchestra in canon form; the 130th Psalm for solos, 5-part chorus, and orchestra (op. 30).

Mr. Henschel made his first appearance in England Feb. 19, 1877, and has now (1879) taken up his residence here. [G.]

HENSEL, FANNY CECILE, the eldest of the Mendelssohn-Bartholdy family, born at Hamburg Nov. 14, 1805, and therefore more than 3 years older than her brother Felix. She was regularly instructed in music, and Mendelssohn used to say that at one time she played better than he. (See also Devrient, Recoll. p. 3). Oct. 3, 1829, she married W. Hensel, a painter, of Berlin (1794–1861), and on May 17, 1847, died suddenly. Her death shook her brother terribly, and no doubt hastened his own, which happened only 6 months later. Felix's letters show how much he loved her, and the value which he placed on her judgment and her musical ability. He called her 'the Cantor.' 'Before I can receive Fanny's advice,' says he, 'the Walpurgisnight will be packed up . . . I feel convinced she would say "Yes," and yet I feel doubtful' (Letter, April 27, 1831). 'Fanny may add the second part,' says he, in sending a Song without words (Dec. 11, 1830). Again, 'I have just played your Caprices . . . all was unmixed delight' (Jan. 4, 40). Still, indications are not wanting of a certain over-earnestness, not to say pedantry, which was occasionally too severe for her more plastic brother. (See Letter, April 7, 34, on Melusina; 'Goethe and Mendelssohn,' p. 47, etc.)

Six of her songs were published with his without indication, viz. Op. 8, Nos. 2, 3, 12; Op. 9, Nos. 7, 10, 12. She also published in her own name 4 books of melodies and Lieder for P. F. solo; 2 ditto of songs for voice and P. F.; 1 ditto of Part-songs—'Gartenlieder' (republished by Novello 1878); and after her death a few more songs and P. F. pieces were printed, and a Trio for P. F. and Strings in D, reaching in all to op. 11. For her letters, journals, and portrait see 'Die Familie Mendelssohn,' by S. Hensel (Berlin 1879).

She is buried in the Mendelssohn portion of the Friedhof at the Hallethor, Berlin, and a line of her music is engraved on the tombstone:—

[G.]

HENSELT, ADOLPH, born May 12, 1814, at Schwabach in Bavaria, and since 1838 resident at St. Petersburg, had lessons from Hummel, but can hardly be called Hummel's disciple, since his method of treating the pianoforte differs as much from Hummel's as our concert grands differ from the light Viennese instruments of 1820. Henselt's ways at the keyboard may be taken as the link between Hummel's and Liszt's; that is to say, with Hummel's strictly *legato* touch, quiet hands and strong fingers, Henselt produces effects of rich sonority something like those which Liszt gets with the aid of the wrists and pedals. But as such sonority, apart from

any rhythmical accentuation, depends in the main upon the widespread position of chords and *arpeggii*, the component notes of which are made to extend beyond the limits of an octave, Henselt's way of holding the keys down as much as possible with the fingers, over and above keeping the dampers raised by means of the pedals, does not seem the most practical; for it necessitates a continuous straining of the muscles such as only hands of abnormal construction or fingers stretched to the utmost by incessant and tortuous practice can stand. We have the testimony of Mendelssohn[1] that his speciality in 1838 was 'playing wide-spread chords, and that he went on all day stretching his fingers over arpeggios played *prestissimo*.' And even up to the present time, he is said to waste an hour daily upon mere *Dehnungs-studien*, i.e. studies of his own invention for extending the stretch of the hand, and training the fingers to work independently. Nevertheless, be his method of touch needlessly cumbrous or not, if applied to effects à la Chopin and Liszt, the result under his own hands is grand; so grand indeed, that though his appearances in public have been fewer than those of any other celebrated pianist, he has been hailed by judges like Robert Schumann and Herr von Lenz as one of the greatest players. His representative works are two sets of twelve *Etudes* each, op. 2 and 5, which, though not so surprisingly original, deserve to be ranked near Chopin's, inasmuch as they are true lyrical effusions of considerable musical value, over and above their setting forth some specially characteristic or difficult pianoforte effect. Henselt has also published a Concerto (in F minor op. 16), likely to survive, a trio, stillborn, and a number of smaller *salon* pieces, like 'Frühlingslied,' 'Wiegenlied,' Impromptu in C minor, 'La Gondola,' etc.—gems in their way.

Henselt's success in 1838 at St. Petersburg was unprecedented. He was at once made Court pianist and teacher to the Imperial children, and soon after Inspector of 'the Imperial Russian female seminaries,' in which latter capacity his firmness and disinterested zeal has borne good fruit. An uniform edition of Henselt's works would be a boon, as some pieces are published in Russia only, others appear under different designations, etc. His arrangements for two pianofortes of Weber's Duo in E♭ for pianoforte and clarinet, and of selections from Cramer's Etudes, to which he has added a second pianoforte part; his transcription of Weber's Ouvertures, bits from Weber's operas, and above all his edition of Weber's principal pianoforte works with *variantes*, are masterly. Henselt visited England in 1867, but did not play in public. [E. D.]

HENSTRIDGE, Daniel, on the death of Nicholas Wootton in 1700 was appointed his successor as organist of Canterbury Cathedral, and held that post until his death in 1730. The organ parts of some of his compositions are still extant, but the voice parts are mostly lost. He seems to have been an imitator of Purcell. [W. H. H.]

[1] Hiller's 'Mendelssohn,' p. 112.

HERBECK, Johann, court capellmeister, born at Vienna Dec. 25, 1831. He had a few months' instruction in harmony from Rotter, but was virtually a self-made man. His ambition was high, he worked hard, and his progress was rapid and steady. In 1852 he was Choirmaster to the Piarists in the Josephstadt; in 56 choirmaster to the first Männergesangverein; in 58 professor at the Conservatorium, and choir-master of the Singverein of the Gesellschaft der Musikfreunde; in 59 professional conductor of the Gesellschaft concerts; in 66 chief court capellmeister; and in 71 director of the court opera. The intrigues and annoyances inseparable from this post were insupportable to Herbeck's nature: in 1875 he resigned it, and resumed the conductorship of the Gesellschaft concerts. He died, after a short illness, on the 28th of Oct. 1877. As a conductor he has left a permanent mark on music in Vienna. The numerous choral societies in particular owe their prosperity in great measure to him. As a composer he was equally ambitious and industrious, although in this branch less remarkable for invention than for his power of assimilating, rather than imitating, the strong points of his favourites, especially Schubert, of whose works he was an indefatigable exponent. His most successful compositions are his part-songs, which are admirable for simplicity and effect. His published works include:—songs for a single voice; part-songs for men's voices, and choruses, both mixed and harmonised; 'Lied und Reigen' for chorus and orchestra, etc.; 'Tanzi momente'; 'Künstlerfahrt'; 'Symphonische variationen,' and Symphony in D minor—all for full orchestra, the last with organ; string-quartet in F. op. 9. In MS. a grand mass in E, and a small ditto in F; a Te Deum; graduales; a string-quartet in D minor. Herbeck possessed several orders, including the 3rd division of the Iron Crown, which raised him to the rank of knighthood. [C. F. P.]

HERCULANUM. Opera in 4 acts; libretto by Méry and Hadot, music by Félicien David; given at the Académie, March 4, 1859. The drama was originally intended to deal with a more tremendous catastrophe than that of Herculaneum—viz. 'La fin du monde.' Herculanum obtained for its author the Institut's prize of 20,000 frs. [G.]

HERCULES, by Handel; the words by Rev. Thos. Broughton; composed between July 19 and Aug. 17, 1744. Announced as a 'musical drama'; performed and published as an 'oratorio.' First given at the King's Theatre, Haymarket, Jan. 5, 1745; at the Lower Rhine Festival, Düsseldorf, May 17, 1875; and by H. Leslie, June 8, 1877. [G.]

HÉROLD, Louis Joseph Ferdinand, born in Paris Wednesday Jan. 28, 1791, at 30 Rue des Vieux Augustins, now 10 Rue d'Argout; only child of François Joseph Hérold, an able pianist of the school of Emmanuel Bach. Louis's gifts for music were soon apparent. He was educated at the Institution Hix, where he distinguished himself, and at the same time worked at

solfeggio under Fétis, and the pianoforte under his godfather Louis Adam, father of Adolphe. In 1806 he entered the Conservatoire, where he obtained the first piano prize, studied harmony under Catel, and composition under Méhul, whom he always held in great admiration, and at length, in 1812, carried off the 'Grand prix de Rome' for his cantata 'Mlle. de la Valliére,' the unpublished score of which is in the library of the Conservatoire, together with his *envois de Rome*. These are, a 'Hymne à 4 voix sur la Transfiguration' with orchestra; a Symphony in C (Rome, April 1813); a second, in D (May); 'Scena ed Aria con cori' (June); and three Quartets, in D, C, and G minor (July 1814), all written at Naples. These works, which are not given correctly in any previous biography, are short, but contain many interesting ideas; the only one performed in public was the 2nd Symphony, which is by no means a 'youthful indiscretion.' The quatuors also contain much that might even now be heard with pleasure; and altogether these *envois de Rome* shew that Hérold would have shone in symphony if he had adhered to that branch of composition. The stage however possesses an irresistible attraction for a man gifted with ardent imagination and capacity for expressing emotion. It was natural that he should wish to make his début as a dramatic composer at Naples, where he was pianist to Queen Caroline, and where he led a happy life, in good relations with the court and society. With Landriani's assistance he compiled a libretto from Duval's comedy 'La jeunesse de Henri V,' and the opera was a success. The libretto was printed (Naples 1815) anonymously, but the music remains in MS.

Shortly after this he left Italy, and made a stay of some months at Vienna on his way home. On his return to Paris he at once tried to procure a good opera-book, but might have waited long for an opportunity of coming before the public, if Boieldieu had not asked him to write the latter half of 'Charles de France,' an opera *de circonstance* produced June 18, 1816. This led to his obtaining the libretto of 'Les Rosières,' 3 acts (Jan. 27, 1817), which was a complete success. 'La Clochette,' 3 acts (Oct. 18 of the same year), was full of new and fresh ideas; the charming air 'Me voilà' soon became popular, while those competent to judge were struck by the advance in knowledge of the stage, and the originality of instrumentation which it displayed. His industry and fertility were further proved by 'Le premier venu' (1818), 'Les Troqueurs' (1819), and 'L'Auteur mort et vivant' (1820); but unfortunately he accepted librettos that were neither interesting nor adapted for music. 'Le Muletier' (May 12, 1823) however is full of life and colour, and assured his reputation with all who were competent to judge. After the success of this lively little piece it is difficult to understand how a man of literary tastes and culture could have undertaken dramas so tame and uninteresting as 'Lasthénie' (Sept. 1823), and 'Le Lapin blanc' (1825). The fever of production which consumes all composers of genius, affords the only possible explanation. In fact, rather than remain idle he undertook any employment however uninviting. Thus from 1820–27 he was pianiste-accompagnateur to the Opéra Italien; and in 1821 was sent to Italy to engage singers, among whom he brought back no less a person than Mme. Pasta, and Galli. In 1827 he became choir-master at the Académie de Musique, and began to write ballets. During these laborious years, Hérold threw off for the publishers an immense quantity of pianoforte music. Fifty-nine of these pieces, on which he laid no value, have been engraved, but we need only mention the sonata in A♭; another called 'L'Amante disperato'; variations on 'Au clair de la lune,' and on 'Marlbrook'; a 'Rondo dramatique'; and a caprice, 'Pulcinella.' He also made arrangements for the piano, Rossini's 'Moïse' among the rest, and like a true artist managed to turn even such work as this to account. In the midst of his daily drudgery however, Hérold kept one aim steadily in view; that of becoming a great composer. Any opportunity of making himself known was welcome, and accordingly he consented to join Auber in writing an *opéra de circonstance* 'Vendôme en Espagne' (1823); and also composed 'Le Roi Réné' 2 acts (1824) for the fête of Louis XVIII. In 'Marie,' 3 acts (Aug. 12, 1826), a charming opera which has kept the boards, he evinces thorough knowledge of the stage, great sensibility, and graceful and refined orchestration. It contains perhaps too many short pieces, and the treble and tenor voices unduly predominate, but these drawbacks are redeemed by original and varied melody, by charming effects, and great skill in the arrangement. The scene of Marie's despair is the work of a master of pathos, and a true dramatic poet.

Urged by a desire to give a practical scope to his fancy, Hérold composed a series of ballets, 'Astolphe et Joconde'; 'La Sonnambule' (Jan. 29, and Sept. 19, 1827; 'La Fille mal gardée' (Nov. 17, 1828); and 'La Belle au bois dormant' (April 27, 1829). It was largely owing to him that the music of French ballets acquired its peculiarly graceful, poetical, expressive and passionate character. These works gave him the same facility and command of his pen, that writing verses does to an author. This is clearly seen in his next opera 'L'Illusion,' 1 act (July 18, 1829), the remarkable finale of which contains a valse with a melody of a very high order. 'Emmeline' (Nov. 28, 1829) was a fiasco, chiefly owing to the libretto; but a rich compensation was in store for him in the brilliant success of 'Zampa' (May 3, 1831). Speaking briefly we may say that the quartet in the 1st act, 'Le voilà,' is a model of dignity and refinement; the recognition duet in the 2nd, is full of life, taste, and dramatic skill; and the deep and eminently characteristic pathos of the principal number of the 3rd act, the duet 'Pourquoi trembler,' makes it one of the finest inspirations in modern opera. There is also much variety both of form and movement in the different pieces. The first finale with its richly contrasted effects, is entirely different

from the second, the stretto of which is full of tune and inspiration. In a word, we recognise in 'Zampa' the hand of a master, who to the spirit of Italian music unites the depth of the German and the elegance of the French school.

It is a curious fact that Hérold's own countrymen rank the 'Pré aux Clercs' (Dec. 15, 1832) above 'Zampa,' while the Germans give the preference to the latter. This arises probably from the criticism to which a French audience instinctively subjects the *literary* part of an opera. Any want of unanimity between dramatist and composer is felt at once. In 'Zampa' this is very marked; for the book, excellent as it is in the number and variety of the dramatic situations, bears marks of being the work of one who does not believe a word of the story he is telling, and has therefore no sympathy with his characters. Hence there is a want of relation between the librettist who is no true poet, and the composer, who moves others because he is moved himself, and is eloquent because he is sincere. In the 'Pré aux Clercs' on the other hand, the action takes place in a region more accessible to the ordinary run of play-goers, and the drama is a very pleasing national poem, free from incongruities and well adapted for music. In setting it Hérold not only did much to elevate the tone of French opéra-comique, but had the satisfaction of treating a historical subject. We might specify each number, from the overture—as full of warmth and colour as that to Zampa, but forming an independent symphony not built upon the materials of the opera—to the scene of the barque, where the expressive tones of the violas and cellos complete the narrative of the voices, and the whole forms one of the finest effects of pathos ever produced on the stage. The work is characterised throughout by unity of style, variety of accent, and sustained inspiration, always kept within the limits of dramatic truth. The great requisites for a creative artist are colour, dramatic instinct, and sensibility. In colour Hérold was not so far behind Weber, while in dramatic instinct he may be said to have equalled him. His remark to a friend a few days before his death shows his own estimate of his work; 'I am going too soon; I was just beginning to understand the [1] stage.' So modest are the utterances of these great poets, who are the glory of their art and their nation!

On January 19, 1833, within a few days of his 42nd year, and but a month after the production of his chef-d'œuvre, Hérold succumbed to the chest-malady from which he had been suffering for some time; and was buried with great pomp three days after [2]. He died in the Maison des Ternes, which had been his home since his marriage with Adèle Elise Rollet in 1827, and now forms the corner of the Rue Demours and the Rue Bayen, on the side of the even numbers. Here were born his three children:—Ferdinand, an able avocat, now a senator; Adèle, married in 1854 to M. Clamageran, now member of the Paris Conseil municipal; and Eugénie, born 1832, a gifted musician, who was carried off in 1852 by consumption.

Among the many critical and biographical articles on this eminent composer, we may mention those of Chaulieu, Castil-Blaze, Scudo, Adolphe Adam, a brief but very accurate notice with portrait in the 'Magasin pittoresque' for 1873 (pp. 156–159), and above all 'Hérold sa vie et ses œuvres' by Jouvin (Paris, Heugel, 1868, 8vo), which contains many of his own letters and memoranda. In society he showed himself a brilliant and original talker, though inclined to sarcasm. The best portrait is that in the 'Magasin pittoresque.' His friend David d'Angers made a medallion of him in Rome in 1815; and there are busts by Dantan (1833), Demesmay—now in the *foyer* of the new Opéra, and Charles Gauthier—in the library of the Conservatoire. [G.C.]

HERMANN, Jacob Z. See Zeugheer.

HERSCHEL, Sir Frederick William, K.C.H., D.C.L. ('Sir William Herschel'), born at Hanover, Nov. 15, 1738, was second son of a musician there. He received a good education, and being destined for the profession of his father, was, at the age of 14, placed in the band of the Hanoverian regiment of guards. He came to England with the regiment about 1757 and was stationed at Durham. He soon became organist of Halifax parish church, and continued so until 1766, when he was appointed organist of the Octagon Chapel, Bath. Whilst residing at Bath he turned his attention to astronomy, and pursued his studies for several years during the intervals of his professional duties. He constructed a telescope of large dimensions, and in 1781 announced the discovery of a supposed comet, which soon proved to be the planet Uranus. He was thereupon appointed private astronomer to the king, with a salary of £400 per annum, and abandoned the musical profession. He removed to Datchet and afterwards to Slough, was knighted, and received an honorary degree at Oxford. In the summer of 1792 he was visited at Slough by Haydn. He died Aug. 23, 1822. He published a symphony for orchestra and two military concertos for wind instruments in 1768.

Jacob Herschel, his elder brother, born about 1734, was master of the king's band at Hanover, came to England and died here in 1792. He composed some instrumental music. [W.H.H.]

HERZ, Heinrich, born at Vienna Jan. 6, 1806, son of a musician who, anxious to turn his early talent for the piano to the best account, wisely entered him in 1816 at the Conservatoire at Paris under Pradher. He carried off the prize for pianoforte-playing in his first year, and thenceforward his career was continually successful. He became virtually a Parisian, and was known as Henri Herz. In 1821 Moscheles visited Paris, and though

[1] Thus too Haydn, at the end of his career, spoke of himself as having just begun to know how to use the wind instruments.

[2] Halévy completed the unfinished score of 'Ludovic.'

there is no mention of Herz in that part of his Journal, yet we have Herz's own testimony[1] that Moscheles had much influence in the improvement of his style. For the next ten years he enjoyed an immense reputation in Paris both as a writer and a teacher, and his compositions are said to have fetched 3 or 4 times the prices of those of much better composers. In 1831 he made a tour in Germany with Lafont, but to judge from the notices in the Allg. Zeitung Lafont made the better impression of the two. In 1833 he made his first visit to London, played at the Philharmonic on June 10, and gave a concert of his own, at which he played duets with Moscheles and with J. B. Cramer. In 1842 he was made Professor of the Pianoforte in the Conservatoire. He returned the following year, appeared again at the Philharmonic May 5, and took a long tour, embracing Edinburgh and Dublin. About this time he was tempted to join a pianoforte-maker in Paris named Klepfa, but the speculation was not successful, and Herz lost much money. He then established a factory of his own, and to repair his losses and to obtain the necessary capital for this made a journey through the United States, Mexico, California, and the West Indies, which lasted from 1845 till 1851, and of which he has himself written an account ('Mes voyages,' etc., Paris 1866). He then devoted himself to the making of pianos, and at the Exposition of 1855 his instruments obtained the highest medal, and they now take rank with those of Pleyel and Erard. In 1874 he relinquished his Chair at the Conservatoire.

Herz has left 8 concertos for P. F. and orchestra, and other compositions for his instrument in every recognised form, reaching to more than 200 in number, and including an immense number of Variations. His Etudes and his P. F. Méthode are the only things out of this mass that are at all likely to survive their author. His brilliancy and bravura and power of execution were prodigious, but they were not supported by any more solid qualities, as in the case of Thalberg, Liszt, Tausig, Bülow, and other great executants. Herz found out what his public liked and what would pay, and this he gave them. 'Is Herz prejudiced,' says Mendelssohn,[2] 'when he says the Parisians can understand and appreciate nothing but variations?'

Schumann was never tired of making fun of his pretensions and his pieces. His Gesammelte Schriften contain many reviews, all couched in the same bantering style. In fact Herz was the Gelinek of his day, and like that once renowned and popular Abbé is doomed to rapid oblivion. [G.]

HERZOG, Johann Georg, an eminent German organ-player, born Sept. 6, 1822, at Schmölz in Bavaria. His earlier career was passed in Munich, where in 1842 he became organist, in 1849 cantor, and in 1850 professor at the Conservatorium. In 55 he removed to Erlangen, where he still lives as teacher in the University and Director of the Singakademie. His 'Präludienbuch' and his 'Handbuch für Organisten' are widely and deservedly known. His Organ school is a work of very great merit, and his Fantasias are fine and effective compositions. [G.]

HESELTINE, James, a pupil of Dr. Blow, was in the early part of the 18th century organist of St. Katherine's Hospital, near the Tower. In 1711 he was elected organist of Durham Cathedral, retaining his London appointment. Heseltine composed many excellent anthems, etc., a few of which are still extant in the books of some of the cathedrals, but the major part were destroyed by their composer upon some difference between him and the Dean and Chapter of Durham. He died in 1763. A portrait of him is in the Music School, Oxford. [W. H. H.]

HESSE, Adolph Friedrich, great organ-player and composer, son of an organ-builder, born Aug. 30, 1809, at Breslau. His masters in the pianoforte, composition, and the organ, were Berner and E. Köhler. His talent was sufficiently remarkable to induce the authorities of Breslau to grant him an allowance, which enabled him to visit Leipzig, Cassel, Hamburg, Berlin, and Weimar, in each of which he played his own and other compositions, and enjoyed the instruction and acquaintance of Hummel, Rinck, and Spohr. In 1831 he obtained the post which he kept till his death, that of organist to the church of the Bernhardins, Breslau. In 1844 he opened the organ at S. Eustache in Paris, and astonished the Parisians by his pedal playing. In 1851 he was in London, and played on several of the organs in the Crystal Palace in Hyde Park—protesting much against the unequal temperament in some of them. But his home was Breslau, where he was visited by a constant stream of admirers from far and near up to his death, Aug. 5, 1863. Hesse was director of the Symphony-Concerts at Breslau, and left behind him a mass of compositions of all classes. But it is by his organ works that he will be remembered. His 'Practical Organist,' containing 29 pieces—amongst them the well-known variations on 'God save the King'—has been edited by Lincoln and published by Novello. A complete collection of his organ works was edited by Steggall and published by Boosey. [G.]

HEWE, John, in 1485, received 13*s.* 9*d.* for repairing the organ at the altar of the Virgin in York Minster, and for carrying it to the House of the Minorite Brethren and bringing it back to the cathedral. This is probably the earliest instance to be found, though afterwards common, of one church lending another its organ. [V. de P.]

HEXACHORD. In order to remove certain grave difficulties connected with the Tetrachords of the Greek tonal system, Guido Aretinus is said to have proposed, about the year 1024, a new arrangement, based upon a more convenient division of the scale into Hexachords—groups of six sounds, so disposed as to place a diatonic semitone between the third and fourth notes of each series, the remaining intervals being

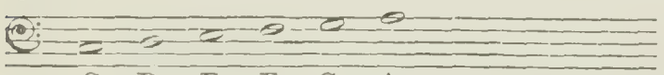
[1] In Fétis's Biographie. [2] 'Goethe and Mendelssohn,' p. 48.

represented by tones. The sounds of which these Hexachords are composed are sung, by the rules of this system, to the syllables *ut, re, mi, fa, sol, la,* the semitone falling always between the syllables *mi* and *fa.* But, in addition to this syllabic distinction, the notes of each entire octave are provided with alphabetical names, exactly similar to those now in use—A, B, C, D, E, F, G; and, these names being immutable, it follows, that, as the Hexachords begin on different notes, and constantly overlap each other, the same syllable is not always found in conjunction with the same letter. At this point arises the only complication with which the system is burthened—a complication so slight that it is well worth the student's while to master it, seeing that its bearing upon the treatment of the Ecclesiastical Modes, and the management of Real Fugue, is very important indeed. [See REAL FUGUE.]

The first, or Hard Hexachord (*Hexachordon durum*), begins on G, the first line in the bass: a note which is said to have been added, below the Greek scale, by Guido, who called it Γ (*gamma*), whence the word *gamma-ut,* or *gamut*:—

Γ A B C D E
ut re mi fa sol la

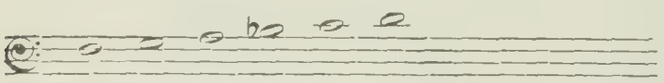
The second, or Natural Hexachord (*Hexachordon naturale*), begins on C, the second space:—



C D E F G A
ut re mi fa sol la

On comparing these two examples it will be seen that the note which, in the first Hexachord, was sung to the syllable *fa,* is here sung to *ut.* Hence, this note, in the collective gamut, is called C *fa ut.* And the same system is followed with regard to all notes that occur in more than one Hexachord.

The third, or Soft Hexachord (*Hexachordon molle*), begins on F, the fourth line: and, in order to place the semitone between its third and fourth sounds, the note, B, must be made flat.



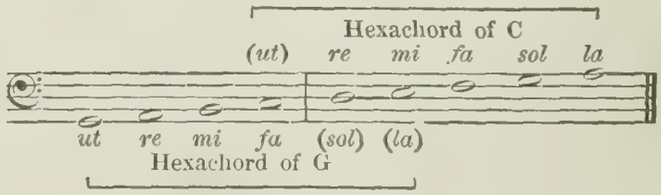
F G A B♭ C D
ut re mi fa sol la

The note, sung, in the second Hexachord, to the syllable *fa,* is here sung to *ut,* and is therefore called F *fa ut.* The next note, G, is sung to *sol,* in the second Hexachord, *re,* in the third, and *ut,* in the next Hard Hexachord, beginning on the octave G; hence, this note is called G *sol re ut.* And the same rule is followed with regard to all notes that appear in three different Hexachords. The note B♭, occurring only in the Soft Hexachord, is always called B *fa.* B♮ is called B *mi,* from its place in the Hard Hexachord, where alone it is found.

The four remaining Hexachords—for there are seven in all—are mere recapitulations of the first three, in the higher octaves. The entire scheme, therefore, may be represented, thus—

Hex. 1	Hex. 2	Hex. 3	Hex. 4	Hex. 5	Hex. 6	Hex. 7	The Gamut.
						E *la*	E *la.*
					D *la*	D *sol*	D *la sol.*
					C *sol*	C *fa*	C *sol fa.*
				B♭ *fa*	B♭ *mi*	B♮ *mi*	B *fa.* B *mi.*
				A *la*	A *mi.*	A *re*	A *la mi re.*
			G *sol*	G *sol*	G *re*	G *ut*	G *sol re ut.*
			F *fa*	F *fa*	F *ut*		F *fa ut.*
		E *la*	E *la*	E *mi*			E *la mi.*
		D *la*	D *sol*	D *re*			D *la sol re.*
		C *sol*	C *fa*	C *ut*			C *sol fa ut.*
	B♭ *fa*	B♭ *mi*	B♮ *mi*				B *fa.* B *mi.*
	A *la*	A *mi*	A *re*				A *la mi re.*
	G *sol*	G *re*	G *ut*				G *sol re ut.*
	F *fa*	F *ut*					F *fa ut.*
E *la*	E *mi*						E *la mi.*
D *sol*	D *re*						D *sol re.*
C *fa*	C *ut*						C *fa ut.*
B *mi*							B *mi.*
A *re*							A *re.*
Γ *ut*							Γ *ut.*

The art of correctly adapting the syllables to the sounds is called Solmisation. So long as the compass of a single Hexachord is not exceeded, its Solmisation remains immutable. But, when a melody extends from one Hexachord into the next, or next but one, the syllables proper to the new series are substituted—by a change called a Mutation—for those of the old one. In the following example, the bar shows the place at which the syllables of the Hexachord of C are to be sung in place of those belonging to that of G; the syllables to be omitted being placed in brackets.



The Hexachord of C passes, freely, either into that of G, or F: but no direct communication between the two latter is possible, on account of the confusion which would arise between the B♭ and B♮. The mutation usually takes place at *re,* in ascending; and *sol,* in descending.

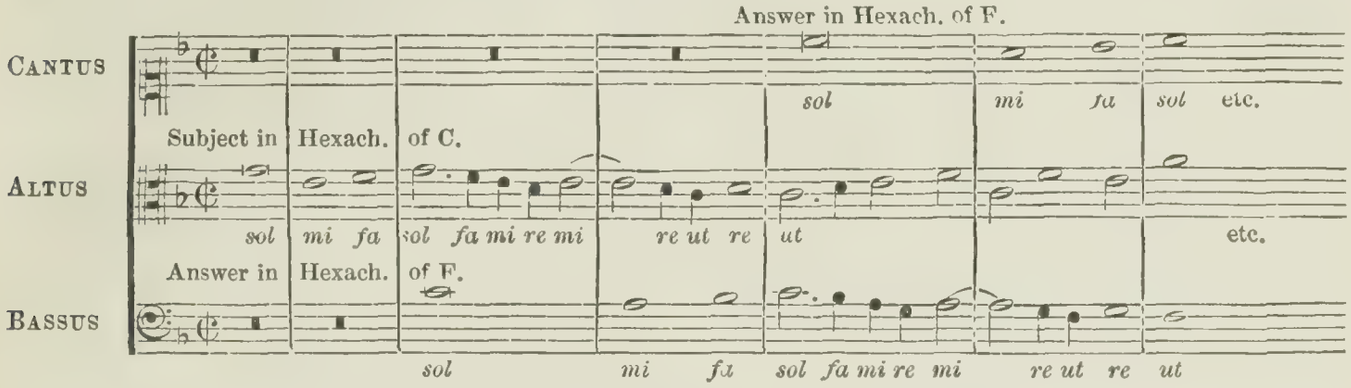
We have said that this subject exercises an important bearing upon the treatment of Real Fugue, in the Ecclesiastical Modes. Without the aid of Solmisation, it would sometimes be impossible to demonstrate, in these Modes, the fitting answer to a given subject; for, in order that the answer may be a strict one, it is necessary that its Solmisation shall correspond, exactly, in one Hexachord, with that of the subject, in another. Failing this characteristic, the passage degenerates into one of mere imitation. The

answer, therefore, given at *b*, in the following example, to the subject at *a*, is, as Pietro Aron justly teaches, an answer in appearance only, and none at all in reality.

a. Subject, in the Hexachord of C. *b*. Pretended Answer, in the Hexachord of G.

As an instance of the strict method of treatment, it would be difficult to find a more instructive example than the opening of Palestrina's *Missa brevis*, in the Thirteenth Mode transposed, where the Solmisation of the answer, in the Hexachord of F, is identical with that of the subject in the Natural Hexachord.

Now, this answer, though the only true one possible, could never have been deduced by the laws of modern Tonal Fugue: for, since the



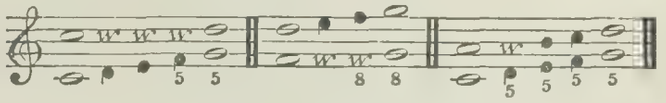
subject begins on the second degree of the scale —by no means an unusual arrangement in the Thirteenth and Fourteenth Modes — the customary reference to the Tonic and Dominant would not only have failed to throw any light upon the question, but would even have tended to obscure it, by suggesting D as a not impossible response to the initial G.

It would be easy to multiply examples: but we trust enough has been said to prove that those who would rightly understand the magnificent Real Fugues of Palestrina and Anerio, will not waste the time they devote to the study of Guido's Hexachords. To us, familiar with a clearer system, their machinery may seem unnecessarily cumbrous. We may wonder, that, with the Octave within his reach, the great Benedictine should have gone so far out of the way, in his search for the means of passing from one group of sounds to another. But, we must remember that he was patiently groping, in the dark, for an as yet undiscovered truth. We look down upon his Hexachords from the perfection of the Octave. He looked up to them from the shortcomings of the Tetrachord. In order fully to appreciate the value of his contribution to musical science, we must try to imagine ourselves in his place. Whatever may be the defects of his system, it is immeasurably superior to any that preceded it: and, so long as the Modes continued in general use, it fulfilled its purpose perfectly. [W.S.R.]

HEYTHER[1] or HEATHER, William, Mus. Doc., born at Harmondsworth, Middlesex, was a lay vicar of Westminster Abbey, and on March 27, 1615, sworn a gentleman of the Chapel Royal. He was the intimate friend of Camden; they occupied the same house in Westminster, and when, in 1609, Camden was attacked by a pestilential disease, he retired to Heyther's house at Chislehurst to be cured, and there he died in 1623, having appointed Heyther his executor. When Camden founded the history lecture at Oxford in 1622, he made his friend Heyther the bearer to the University of the deed of endowment. The University on that occasion complimented Heyther by creating him Doctor of Music, May 18, 1622. (As to the improbable story of Gibbons having composed his exercise for him, see Gibbons, Orlando.) In 1626–7 Heyther founded the music lecture at Oxford, and endowed it with £17 6*s*. 8*d*. per ann. The deed bears date Feb. 2, of 2 Charles I. Richard Nicholson, Mus. Bac., organist of Magdalen College, was the first professor. Dr. Heyther died in July 1627, and was buried Aug. 1 in the south aisle of the choir of Westminster Abbey. He gave £100 to St. Margaret's Hospital in Tothill Fields, commonly known as the Green Coat School. There is a portrait of him in his doctor's robes in the Music School, Oxford, which is engraved by Hawkins (chap. 120). [W.H.H.]

HIDDEN FIFTHS AND OCTAVES (Lat. *Quintæ coopertæ, seu absconditæ*; Germ. *Verdeckte Quinten*). Hidden Fifths, or Octaves, are held to be produced, whenever two parts proceed, in similar motion, towards a single Fifth, or Octave, to which one of them at least progresses by a leap, as in the following example:—

Progressions such as these are prohibited, because, were the leaps filled up by the intervals of the Diatonic Scale, the hidden 'consecutives' [see Consecutive] would at once be converted into real ones, thus:—



It may be urged, that, as the leaps are not intended to be filled up, the forbidden sequence

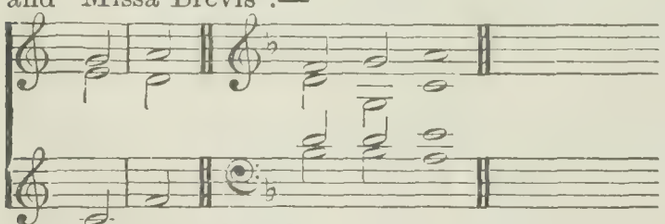
[1] His own spelling. In his will it is Heather.

is not formed, and there remains, therefore, nothing to be condemned.

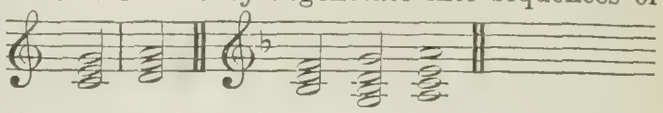
The answer to this objection is twofold. In the first place, the impression left on the ear by Hidden Fifths or Octaves is sometimes almost as strongly marked as that produced by real ones; the ear itself possessing the faculty of filling up the leaps, in imagination, when tempted to do so by the nature of the progression submitted to it. Secondly, in unaccompanied vocal music—to which the prohibition most particularly refers—the least tendency on the part of an incautious singer to bridge over the leap by means of a *portamento* would instantly produce the effect indicated in the above example.

Nevertheless, the law against Hidden Fifths and Octaves is not an inelastic one. It is true, that, in two-part counterpoint, they are as sternly condemned as the most glaring sequence of real Fifths. Even in three parts their presence is scarcely tolerated. But, in four or more parts, they are only to be reprehended under certain conditions. For instance, between the extreme parts they should only be used as a means of escape from some serious difficulty. Between one extreme and one mean part they are considered less objectionable. Between two mean parts there is little to be said against them; and, when one of the parts concerned in their formation moves a semitone, they are freely permitted, even between treble and bass. Bearing these rules in mind, the student can scarcely go very far wrong; and, should he find any difficulty in detecting the faulty progressions, it may be removed by a reference to the old law, which enacts that 'A Perfect Concord may not be approached in similar motion.'

The great masters of the 16th century were far more lenient towards Hidden Fifths and Octaves than many modern theorists. In the works of Palestrina and his contemporaries, examples, even between extreme parts, may be found on almost every page.[1] These composers also delighted in hiding Fifths and Octaves in another and a singularly beautiful way. It is of course understood that such progressions are only forbidden when they occur between the same two parts. When formed between different voices, by means of crossing the parts, they are perfectly lawful; as in the following combinations from Palestrina's 'Missa Papæ Marcelli' and 'Missa Brevis':—



The effect of such passages as these, when sung without accompaniment, is perfectly pure and beautiful; but when arranged for keyed instruments, where the motion of the parts cannot be distinguished, they become simply intolerable. In this form they degenerate into sequences of



the most vulgar character; but this is not the form in which Palestrina intended them to be heard. [W. S. R.]

[1] In the beginning of Palestrina's motet 'Fratres ego' there is indeed an instance of Hidden Fifths, in two parts; but this case is so extraordinary that the writer cannot remember ever having met with a parallel one.

HIGHLAND FLING. A step in dancing, peculiar to the Scotch Highlands. The name is commonly transferred to the dance itself. The term 'fling' expresses the *kicking* gesture which characterises it. When a horse kicks by merely raising one leg and striking with it, he is said, in grooms' parlance, to 'fling like a cow.' The performer dances on each leg alternately, and *flings* the other leg in front and behind. The Highland Fling, in which three, four, or more persons may take part, is danced to the music of the Strathspey. The following is a specimen:—

Marquis of Huntly's Highland Fling.

[E. J. P.]

HIGH MASS (Lat. *Missa Solemnis*; Fr. *Grand'messe*; Germ. *Grosse Messe*). Mass, sung throughout, with full Ceremonial, the Priest being assisted by Deacon and Subdeacon, Master of Ceremonies, Thurifer and two Acolyths. A Mass, sung with equally solemn music, but without the assistance of a Deacon and Subdeacon, and without the use of Incense, is called a *Missa cantata*, or Sung Mass.

Low Mass is said by the Priest, without music, and with the assistance of one Server only. [See MASS.] [W. S. R.]

HILL, W., & SON are organ builders in London. The house was founded by John Snetzler about 1755, who was succeeded in 1780 by his foreman, Ohrmann. [SNETZLER.] The latter had a partner, W. Nutt, in 1790, who was afterwards joined by Thomas Elliott about 1803. After Elliott had done business for some time alone, he took as partner, in 1825, William Hill, a Lincolnshire man, who had married his daughter, and died in 1832, Hill remaining alone until 1837, when he was joined by Frederic Davison. After 1838 Davison left to become a partner of John Gray, and the firm became W. Hill & Son. [GRAY & DAVISON.] Hill died Dec. 18, 1870. He deserves the gratitude of English organists for having, in conjunction with Gauntlett, introduced the CC compass into this country.

Elliott & Hill built the present organ in York Minster, since which the Hills have built, amongst many others, the organs of Ely, Worcester, and Manchester Cathedrals, Birmingham Town Hall, St. Peter's, Cornhill, and All Saints', Margaret St., London, Melbourne Town Hall, etc. [V. de P.]

HILLER, Dr. FERDINAND, one of the most eminent of living German musicians, distinguished alike as composer, conductor, pianist, and writer, born of Jewish parents at Frankfort on the Main, Oct. 24, 1811. His first music-lessons were from a violinist named Hofmann, who did little beyond allowing him to form his taste by playing the sonatas of Mozart and Beethoven. Instruction on the pianoforte he received from Aloys Schmidt, and in harmony and counterpoint from Vollweiler. At 10 he played a concerto of Mozart's in public, and at 12 began to compose. Though educated for a learned profession, he was allowed to take up the study of music in earnest; and in 1825 was placed with Hummel at Weimar. Here for a time his attention was absorbed by composition, for Hummel, recognising his obvious bent, allowed him to take his own course. His master's criticisms on his early compositions were severe and disheartening, but Hiller proved the reality of his artistic impulse by never allowing himself to be discouraged from further effort and deeper study, both in music and literature. In 1827 he accompanied Hummel on a professional tour to Vienna, and had the privilege of seeing Beethoven on his death-bed and of witnessing the dissipation of the cloud which had once interrupted his intercourse with Hummel. Of this meeting he has given an interesting account from memory in his 'Aus dem Tonleben' (2nd series). While in Vienna he published his op. 1, a pianoforte quartet written in Weimar. He then returned to Frankfort, but stayed there only a short time, in spite of his advantageous intercourse with Schelble, as he was anxious to push on to Paris, at that time the head-quarters of music and everything else. His stay in Paris lasted from 1828 to 35, with one break caused by the death of his father. He acted for a time as professor in Choron's 'Institution de Musique,' but afterwards lived independently, perfecting himself as a pianist and composer, and enjoying the best society. There is scarcely a well-known man of that period, particularly among musicians, with whom Hiller was not on good terms. Besides Mendelssohn, whom he met as a boy at Frankfort and with whom he remained in the closest friendship to a late date, he was intimate with Cherubini, Rossini, Chopin, Liszt, Meyerbeer, Berlioz, Nourrit, Heine, and many others. Fétis, in his Biographie Universelle, gives further particulars of this stay in Paris, and especially of Hiller's concerts, in which Fétis took part. Suffice it to say here that his performances of Bach and Beethoven had an important share in making the works of those great masters better known in France. He was the first to play Beethoven's Eb Concerto in Paris; and his classical soirées, given in company with Baillot, excited much attention at the time. From Paris he returned to Frankfort, conducted the Cæcilien-Verein in 1836 and 37 during Schelble's illness, and then passed on to Milan, where he again met Liszt and Rossini. Rossi furnished him with the libretto of 'Romilda,' which he set to music, and which, through the intervention of Rossini, was produced at the Scala in 1839, but without success. Here also he began his oratorio 'Die Zerstörung Jerusalems,' perhaps his most important work, and one that interested Mendelssohn so much that he induced Hiller to pass the winter of 1839 in Leipsic, personally superintending its production (April 2, 1840), which was most successful, and was followed by performances at Frankfort, Berlin, Dresden, Vienna, Amsterdam, and elsewhere. On his second journey to Italy in 1841, he went to Rome, and studied old Italian Church music under the guidance of Baini, of whom he has recorded his recollections ('Tonleben,' ii. 101). On his return to Germany he lived successively in Frankfort, Leipsic (conducting the Gewandhaus Concerts of 1843–4), and Dresden. Here he produced two more operas, 'Traum in der Christnacht,' and 'Conradin.' During this time he lived on intimate terms with Spohr, Mendelssohn, the Schumanns, David, Hauptmann, Joachim, and many more illustrious artists. A lasting memorial of this period is preserved in the dedication of Schumann's P. F. Concerto to him—'freundschaftlich zugeeignet.' In 1847 he became municipal capellmeister at Düsseldorf, and in 1850 accepted a similar post at Cologne, where he organised the Conservatorium, and became its first director. This post he still (1879) retains, and in his various capacities of composer, conductor, teacher, and *litterateur*, has exercised an important influence on music in the Rhenish Provinces. He gave such an impetus to the musical society of which he was conductor, that its concerts have been long considered among the best in Germany. The Lower Rhine Festivals, which he conducted from 1850 as often as they were held at Cologne, have however chiefly contributed to gain him his high reputation as a conductor. As a teacher his career is closely connected with the history of the Cologne Conservatorium. Among his numerous pupils there, the best-known is Max Bruch. He has occasionally left Cologne to make concert-tours in Germany, or longer excursions abroad. He conducted the Italian opera in Paris for a time (1852–53), and visited Vienna and St. Petersburg, where in 1870 he conducted a series of concerts by the Russian Musical Society. England he has visited several times, particularly in 1871, when his cantata 'Nala und Damajanti' was performed at the Birmingham Festival, and in 1872, when he was enthusiastically received both as a pianist and conductor of his own works at the Monday Popular and Crystal Palace Concerts, and also in Liverpool and Manchester.

Hiller's published works (to Feb. 1879) number 183. They include, Chamber music—5 P. F. quartets; 5 trios; 5 string quartets; Sonatas for P. F. alone, and with violin and cello; a suite 'in

Canone' for P. F. and violin; Serenade for P. F. and cello; 'Moderne Suite' for P. F.; and a mass of other pianoforte compositions, including 24 Etudes, 'rhythmische Studien,' Impromptu 'zur Guitarre,' operettas without words, etc. etc. Orchestral works — 4 overtures, including that to 'Demetrius'; a Festival March for the opening of the Albert Hall; 3 symphonies, including that with the motto 'Es muss doch Frühling werden'; etc. etc. Vocal compositions — 2 oratorios, 'Die Zerstörung Jerusalems' and 'Saul'; 5 operas, including 'Die Katacomben,' 'Der Deserteur,' and many smaller works; Lieder; choruses, mixed and for men's voices only; motets, psalms, etc.; a number of cantatas for soli, chorus, and orchestra, especially 'O weint um Sie' from Byron's Hebrew Melodies, op. 49, 'Ver sacrum,' op. 75; 'Nala und Damajanti,' written for Birmingham; 'Israels Siegesgesang,' op. 151; and his 'Prometheus,' op. 175, and 'Rebecca,' op. 182. His literary works include a crowd of interesting articles, biographical, critical, and miscellaneous, contributed to the 'Kölnische Zeitung,' many of them republished under the title 'Aus dem Tonleben unserer Zeit,' 2 volumes in 1867, with a 'Neue Folge' in 1871, and a 4th vol. 'Persönliches und Musikalisches' in 1876. He has also published his recollections of Mendelssohn — which appeared in Macmillan's Magazine, and were reprinted separately with a dedication to Queen Victoria — and a very interesting paper on Cherubini, first printed in the same periodical. He has recently edited a volume of letters by Hauptmann to Spohr and other well-known musicians. To complete the list, we may add — additional accompaniments for Handel's 'Deborah' (for the Lower Rhine Festival 1834), and 'Theodora'; and an instruction book 'Uebungen zum Studium der Harmonie und des Contrapuncts' (2nd ed. 1860).

Hiller occupies in some respect the same position which Spohr held before his death, as the 'Altmeister,' the representative of the old classical school. His pleasant genial personality, and his great intelligence and wide range of knowledge, make him welcome wherever he goes. In England he has many friends, who are always glad to see him, and hear his delicate legato style of playing, soon, alas, to be numbered with the things of the past.

Being throughout his life in easy circumstances, he has been always able to indulge his taste for a variety of intellectual interests, to the neglect perhaps of that concentration of the whole powers which is necessary to stamp any mental production as a work of genius. But the advantages of such an education were not lost upon him. He gained from it a general ease and flexibility of mind, and a refined taste for all that is intellectual. These are the qualities which, combined with his avoidance of all mere dilettanteism, and his grasp of that which is sterling, grave, and essential, have enabled him to accomplish something of value in each department he has touched. It is not easy to point out the special characteristics of his work, as it possesses few of those prominent traits which catch the eye at once. Although he has been constantly attracted by the classical period, his talent is essentially modern, as his elegant and well-chosen melody, his piquant rhythm, and his interesting harmony, never trivial, sufficiently prove. Humorous and graceful, rather than profound, his mode of expression is always elevated, pleasing, and clever, and with a delicate polish of each separate part which is very characteristic. Facility of invention, and mastery of the technicalities of composition may have sometimes supplied the place of true creative instinct; but give him a really important theme, and he produces music that will undoubtedly live. His 'Destruction of Jerusalem,' his Spring Symphony in E minor (already mentioned), his Pianoforte Concerto in F♯ minor, and more than one of his pianoforte works, are surely destined to survive. All his writings, both in music and literature, show real talent and thought, a genuine artistic turn of mind, and often a very happy mode of expression. He forms one of that circle of musicians, a few of whom are still living, who have made it the object of their lives to extend the knowledge of classical music. At a time when Italian opera, and a brilliant and important though somewhat barren devotion to mere execution, exercised an undue influence on the minds of musicians, these men upheld the standard of serious and solid music, and it is largely owing to their indefatigable exertions that Bach's deep thought and Beethoven's passionate energy are appreciated as they now are. Brought up and living to old age in this classical atmosphere, a friend of Mendelssohn and Schumann, and thinking with them on these subjects, Hiller has naturally but little sympathy with the so-called new German school. He has never concealed his sentiments on this point, but we may confidently say that he has never expressed them in a manner unworthy of him as a man or an artist. [A.M.]

HILLER, Johann Adam, whose real name was Hüller, born Dec. 25, 1728 (4 years before Joseph Haydn), at Wendisch-Ossig near Görlitz in Prussia, the son of a school-master and parish-clerk. He lost his father when barely six, and had a hard struggle to obtain his education. He possessed a fine treble voice, and had already acquired considerable facility on various instruments, and he quickly turned these talents to account. He passed from the Gymnasium at Görlitz to the Kreuzschule at Dresden, where he studied the harpsichord and thorough-bass under Homilius. It was however the operas and sacred compositions of Hasse and Graun which exercised the most lasting influence upon him. Hasse's operas, of which he had the opportunity of hearing excellent performances, had a special attraction for him, and he copied the scores of several. In 1751 he went to the University of Leipsic, where, besides his legal studies, he devoted much attention to music, 'partly from choice, partly from necessity,' as he himself relates. He took part in the so-called 'Grosses Concert' both as flutist and singer, and began to

make his way as a composer and author. In 1754 he entered the household of Count Brühl, the Saxon minister, as tutor, and in this capacity accompanied his pupil to Leipsic in 1758. A hypochondriacal tendency, which overshadowed his whole life, caused him not only to resign this appointment, but also to refuse the offer of a Professorship at St. Petersburg. Henceforward he lived independently at Leipsic, engaged in literature and music, and actively employed in promoting the public concerts; and it is largely owing to his exertions that they afterwards reached so high a pitch of excellence. He was appointed director in 1763, and immediately took steps to improve the choruses. In 1771 he founded a school for the cultivation of singing, which he supported by giving performances of the oratorios of Handel, Graun, etc. As paid director of a society for the practice of music, he established 'Concerts Spirituels' (so called after the Paris concerts of that name), which took the place left vacant by the failure of the old 'Grosses Concert.' In 1781 this 'Concert-Institut' moved into the newly-built hall of the 'Gewandhaus,' and thus originated the 'Gewandhaus Concerts' of world-wide celebrity. Not content with this he composed for the then flourishing theatre at Leipsic, a series of 'Singspiele,' which are sufficient of themselves to perpetuate his name in the history of music. Though doubtless an adaptation of the French operetta, Hiller established the German 'Singspiel' as a separate branch of art. He took for his basis the simple 'Lied,' a form which brought it within the capacities of the company, who were by no means trained singers; but within these narrow limits he developed a variety of invention and expression, a delicacy and precision of character, which at once secured universal approval, and have sufficed to maintain this class of piece to the present day. He enlarged both the form and substance of the 'Lied' proper, by departing from the simple strophe, and giving to the songs a specific dramatic colouring in accordance with the character. He also introduced 'morceaux d'ensemble,' and traces are not wanting of the beginnings even of the dramatic 'scena.' Of these 'Singspiele' Hiller composed 14, each containing 30 numbers of this 'lied'-like character. The best known are 'Lisvart und Dariolette,' 'Lottchen am Hof,' 'Liebe auf dem Lande,' 'Dorfbarbier,' and especially 'Die Jagd,' which has kept the stage for more than a century, and is even still performed. He also wrote a quantity of sacred songs and 'Lieder,' which had their share in bringing to perfection this style of composition—so significant a contrast to the Italian 'aria.' Having been induced to accompany his pupils, the two Fräulein Podleska, to the court of the Duke of Courland at Mittau, Hiller made so favourable an impression, that on his departure he was appointed court-chapelmaster, with a salary. In 1786 his many services to the cause of music were recompensed by the appointment as Cantor and musical director to the Thomas-schule in Leipsic. This post he held till 1801, and his death took place in 1804, after much trouble from the old hypochondria. As composer, conductor, teacher, and author, Hiller's industry was indefatigable. His instrumental compositions are now quite antiquated, but not so his vocal works. These consist chiefly of motets and the 'Singspiele' already named; but the following must not be omitted:—'Choralmelodien zu Gellerts geistlichen Oden und Liedern' (1761); 'Weisse's Lieder für Kinder' (1769); '50 geistliche Lieder für Kinder' (1774); and 'Vierstimmige Chor-arien' (1794). Of his larger works may be cited, a 'Passions-cantata,' and a 100th Psalm, both much prized by his contemporaries. Hiller also composed a 'Choralbuch' (1793), with two appendices (1794 and 1797), largely used in his day, though since widely condemned. It should be remembered that he lived in a time of general softness and relaxation, when all music took its tone from Italian opera. Hasse and Graun were the models of his taste, whom he revered all his life. But he was by no means insensible to the influence of the great renovation of music originated by Haydn and Mozart, and was powerfully impressed by Handel, while for Bach and Gluck he entertained a bare outward respect, with no real sympathy. He had deeply imbibed the spirit of that insipid and shallow age, which being entirely without feeling for historical propriety, permitted arbitrary changes in the treatment of older works, which to our day of historical enlightenment seem as astounding as they are impertinent. This is very remarkable in Hiller's careful editions of classical works. Thus he introduced many alterations of his own into a German edition of Handel's 'Jubilate,' under the title of the 100th Psalm; and arranged Pergolesi's two-part 'Stabat Mater' for a four-part choir. He also edited Hasse's 'Pilgrimme auf Golgatha,' Graun's 'Tod Jesu,' and Haydn's 'Stabat Mater' with German words, and in an abridged form for pianoforte. Still much praise is due to him for his frequent performances of oratorios, chiefly those of Handel. The 'Messiah' especially was given at Berlin, Breslau, Leipsic, and other places, with nearly as much éclat as at the great festivals. As an author Hiller was painstaking and prolific. Besides several single articles in periodicals he edited a weekly paper, 'Wöchentliche Nachrichten und Anmerkungen die Musik betreffend' (1766–1770). He had always given great attention to the cultivation of singing, and two instruction books of that kind—'Anweisung zum musikalisch-richtigen Gesange' (1774), and 'Anweisung zum musikalisch zierlichen Gesange' (1780), are among the most valuable of his works. He also published a good method for violin. He edited 'Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler' (1 vol. 1784), with his autobiography. Two of his collections also deserve mention—'Musikalische Zeitvertreib' (1760), of German and Italian airs, duets, etc., and 'Vierstimmige Motetten,' etc. (6 vols. 4to., 1776–91), containing motets by many celebrated composers—a work of real value. His grateful pupils, the

sisters Podleska, erected in 1832 a small monument to his memory on the Promenade at Leipsic, before the windows of his official residence at the Thomas School, and close to Mendelssohn's Bach memorial. [A.M.]

HILTON, JOHN, Mus. Bac., first appears as a composer in 'The Triumphes of Oriana,' 1601, to which he contributed the 5-part madrigal, 'Faire Oriana, beautie's queene.' He graduated at Cambridge in 1626. In 1627 he published 'Ayres, or Fa las for three voyces,' dedicated 'To the worshipful William Heather, Doctor of Musicke,' reprinted in score by the Musical Antiquarian Society. In 1628 Hilton was elected organist and parish clerk of St. Margaret's Westminster. It is presumed that he was deprived of the first-named appointment when the organ was taken down pursuant to the Parliamentary ordinances of 1644, but that he continued to hold the latter. In 1652 he published the collection called 'Catch that Catch can, or, A Choice Collection of Catches Rounds and Canons for 3 or 4 voyces.' He was buried at S. Margaret's, Westminster, March 21, 1657. Hawkins's statement that he lies in the Abbey Cloisters, and that an anthem was sung in the Abbey before his body was brought out of his house for interment can therefore at best be only partially true. Besides the above-named compositions Hilton produced a Service in G minor, printed in Rimbault's Cathedral Music, a second Service in the same key, and some anthems which remain in MS. 'Lord, for Thy tender mercies,' usually given to Farrant, has been attributed to Hilton. The copies in which it is so attributed have a few additional bars on the word 'Amen,' which may possibly be of Hilton's composition. (See Harl. MS. 7340.) Several songs, dialogues, catches, canons and rounds by him are contained in a volume in the British Museum (Add. MS. 11,608). An Elegy on William Lawes composed by Hilton for 3 voices is printed in Henry and William Lawes' 'Choice Psalmes,' 1648. His portrait is in the Music School, Oxford, and is engraved by Hawkins (chap. 121). [W.H.H.]

HIMMEL, FRIEDRICH HEINRICH, a man of some mark in his day, born Nov. 20, 1765, at Treuenbrietzen, Brandenburg. He was intended for the Church, and studied theology at Halle; but the excellence of his pianoforte playing induced the king, Frederic William II, to have him educated as a musician. After three years harmony and counterpoint under Naumann at Dresden, he took to Berlin 'Isacco,' an oratorio, performed (1792) by the court-chapel with brilliant success, and a cantata 'La Danza.' The king gave him 100 Friedrichs for his oratorio, made him his chamber-composer, and sent him to Italy for two years. While there he produced 'Il primo Navigatore' at the Fenice in Venice (1794), and 'Semiramide' at San Carlo in Naples (Jan. 1795). Reichardt having been dismissed from the Court-Capellmeistership at Berlin, the king gave the appointment to Himmel, who thereupon returned at once. When in office he composed several *pièces de circonstance*, such as a Trauer-cantata for the funeral of king Frederic William in 1797, and a Te Deum for the coronation of his successor. In 1798 he visited Stockholm and St. Petersburg, where the Emperor commissioned him to write 'Alessandro,' an opera for which he received 6000 roubles. In 1801 he produced 'Vasco di Gama' at Copenhagen, proceeded thence to France, England—where he made only a short stay of which we have no particulars—and Vienna, returning to Berlin in December 1802. After the battle of Jena he retired first to Pyrmont, and then to Cassel, and died of dropsy at Berlin, June 8, 1814. Besides the works already mentioned he composed—'Der Kobold' (1804); 'Fanchon, das Leiermädchen' (1805), libretto by Kotzebue, his best opera; 'Les Sylphes' (1807), all produced in Berlin: a 'Vater Unser'; Psalms; a mass, etc.: P. F. sonatas; dance music and concerted music for P. F.; and a number of songs. The sonatas and songs abound in melody, and are the work of a sound musician, but though popular in their day, they are now quite forgotten. Himmel had much intercourse with Beethoven during the visit of the latter to Berlin in 1796. If Beethoven hurt his feelings by a rude joke on his extemporising, Himmel had certainly the better of the encounter in the end. [See p. 172*a*]. For a song by him, 'Ada to Alexis,' see 'Musical Library,' vol. i. A couple more pieces are published by Novello. [M.C.C.]

HINDLE, JOHN, Mus. Bac., born in Westminster in 1761, was a lay vicar of Westminster Abbey. He matriculated at Oxford in 1791. He published 'A Collection of Songs for One and Two Voices,' and 'A Set of Glees for 3, 4, and 5 voices.' His favourite glee 'Queen of the silver bow,' first appeared (with another) in the 'Professional Collection.' He also composed a well-known chant. He died in 1796. [W.H.H.]

HINE, WILLIAM, born at Brightwell, Oxfordshire, in 1687, became a chorister of Magdalen College, Oxford, in 1694, and continued so until 1705, when he was appointed a clerk. He was removed from his place in the same year, when he came to London and studied under Jeremiah Clark. In 1712 he succeeded Stephen Jefferies as organist of Gloucester Cathedral, and shortly afterwards married Alicia, daughter of Abraham Rudhall of Gloucester, the famous bell founder. Hine died Aug. 28, 1730. His wife survived him until June 28, 1735. Both were interred in the eastern ambulatory of the cloisters, where a mural tablet to their memory informs us that the Dean and Chapter had voluntarily increased Hine's stipend in consideration of his deserts. Dr. Philip Hayes presented a portrait of Hine (his father's instructor) to the Music School, Oxford. After Hine's death his widow published, by subscription, 'Harmonia Sacra Glocestriensis; or, Select Anthems for 1, 2 and 3 voices, and a Te Deum and Jubilate, together with a Voluntary for the Organ.' The Te Deum is by Henry Hall, and the other compositions by Hine. The voluntary furnishes a curious example of the style of organ playing then in vogue. [W.H.H.]

HINGSTON, JOHN, was one of the musicians to Charles I, and afterwards entered the service of Oliver Cromwell, whose daughters he instructed in music. When the organ of Magdalen College was removed from Oxford to Hampton Court, about 1654, Hingston was appointed organist to the Protector at a salary of £100 per annum, and with two boys, his pupils, was accustomed to sing Dering's Latin motets to Cromwell, who greatly delighted in them. He had concerts at his house, at which Cromwell was often present. Hingston has been said to have been Dr. Blow's master, but this is doubtful. He composed some Fancies. He was buried at S. Margaret's, Westminster, December 17, 1683. A portrait of him is in the Music School, Oxford. [W.H.H.]

HISTORIES OF MUSIC. [See MUSIC, HISTORIES OF.]

HOBBS, JOHN WILLIAM, was born Aug. 1, 1799, at Henley-on-Thames, where his father was bandmaster of a volunteer corps. He sang in public at the early age of three years, and at five was admitted a chorister of Canterbury Cathedral, of which his father was a lay vicar. The beauty of his voice attracting the attention of Goss, the alto singer and singing master, young Hobbs was articled to him. He appeared as principal singer at a Musical Festival at Norwich in 1813. On arriving at manhood his voice had developed into a tenor of limited compass, but of remarkable purity and sweetness. He became a member of the choirs of King's, Trinity and St. John's, Cambridge, and afterwards of that of St. George's Chapel, Windsor, of which his father was already a member. In 1827 he was appointed a gentleman of the Chapel Royal, and in 1836 a lay vicar of Westminster Abbey. Hobbs long held a prominent position as a concert-singer. His singing was distinguished by taste, refinement and expression. He was the composer of a very large number of songs, several of which gained prizes from the Melodists' Club, and many were highly popular, especially 'When Delia sleeps,' 'My ancestors were Englishmen,' and 'The captive Greek girl.' He died at Croydon, Jan. 12, 1877. [W.H.H.]

HOBRECHT. [See OBRECHT.]

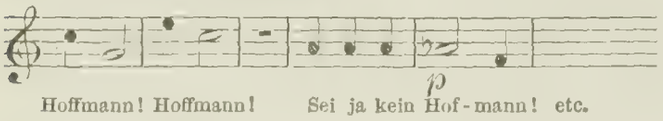
HOCKET. A term which occurs in old English writers on music, beginning with De Handlo (1326), for passages which were truncated or mangled, or a combination of notes and pauses. The term puzzles Sir John Hawkins (Hist. chap. 53), but the late Mr. Chorley used ingeniously to explain it as a corruption of *hocquet*, a hiccup, and signifying a syncopation. [See OCHETTO.] [G.]

HODGES, EDWARD, Mus. Doc., born July 20, 1796, at Bristol, was organist of Clifton Church, and afterwards of the churches of St. James and St. Nicholas, Bristol. He produced a Morning and Evening Service and two Anthems on the reopening of St. James's organ, May 2, 1824, and published them in 1825. He obtained his doctor's degree at Cambridge in 1825. He was a contributor to 'The Quarterly Musical Magazine,' and 'The Musical World.' In 1838 he quitted England for America, and in the next year became organist of St. John's Episcopal Chapel, New York. He published 'An Essay on the Cultivation of Church Music' at New York in 1841. On the opening of Trinity Church, New York, May 21, 1846 (the organ in which had been built from his specifications), Dr. Hodges quitted St. John's to become its organist. He composed church music, some published in New York, and others in London. During his long residence in America he was much esteemed for his performance on the organ. Dr. Hodges returned to England in 1863, and died at Clifton, Sept. 1, 1867. His daughter, Miss FAUSTINA HASSE HODGES, formerly organist in Brooklyn, and now (1878) organist of two churches in Philadelphia, has composed some songs and instrumental pieces.—His son, Rev. JOHN SEBASTIAN BACH HODGES, D.D., Rector of St. Paul's Church, Baltimore, is an excellent organist. [W.H.H.]

HOFFMANN, ERNST THEODOR WILHELM, a man of genius, and an extraordinarily clever and eccentric musician and *litterateur*, who though a voluminous composer will not live by his compositions so much as by some other productions of his pen. He was born at Königsberg Jan. 24, 1776; learned music and law at the same time, and bid fair to rise in the official world; but an irrepressible love of caricaturing put an end to such solid prospects and drove him to music as his main pursuit. His first musical appointment was to the theatre at Bamberg in 1809, but it was a post without salary, on which he starved. It fortunately urged him to writing a set of papers in the character of 'Johannes Kreisler the Kapellmeister' for the 'Allgemeine musikalische Zeitung' of Leipzig. They appeared at intervals from Sept. 26, 1810, and onwards, and in 1814 Hoffmann republished them with other essays in the same vein in two volumes as 'Fantasiestücke in Callot's Manier,' with a preface by Jean Paul, in whose style they are couched. Among the most interesting, and at the same time most practically valuable, are the essay on Beethoven's instrumental music—far in advance of the day—another on Gluck, and a third on Don Giovanni. The essays, which have often been reprinted, are all more or less humorous, some extremely so. They were followed by the 'Elixiere des Teufels,' a novel (1815); 'Nachtstücke' (1817), 'Serapionsbrüder' (4 vols. 1819-21); and by the 'Lebens ansichten des Kater Murr,' etc., or 'Views of life of Murr the tomcat, with fragments of the biography of Johann Kreisler, the Kapellmeister, from loose and spotted sheets.' Schumann's admiration of these pieces may be inferred from his imitations of them in his Florestan and Eusebius, and his adoption of their nomenclature in the titles of his music. After the fall of Napoleon, Hoffmann again obtained official employment at Berlin, which he discharged with efficiency, and kept till his death at a Silesian bath on June 25, 1822, of gradual paralysis, after much suffering for four months. He was fantastic and odd in the greatest degree, much given to liquor and strange company, over which 'he wasted faculties

which might have seasoned the nectar of the gods.' (Carlyle.) He sang, composed, criticised, taught, conducted, managed theatres, wrote both poetry and prose, painted—all equally well; and in fact could, and did, turn his hand to anything. The list of his works is extraordinary—11 operas (MSS. in the Berlin Library), one of them ran for 14 nights; Incidental music for 3 plays; a ballet; a requiem; two symphonies, etc. etc.

Beethoven took the unusually spontaneous step of addressing him a letter (March 23, 1820). This probably led to a closer acquaintance, to judge from the Canon in his letter to the 'Cäcilia' (Nohl, No. 328)—



which it is difficult not to refer to him.

Hoffmann's devotion to Mozart led him to add Amadeus to his Christian names. Weber knew and loved him, and he died keenly regretted by many friends. Carlyle has translated his 'Goldne Topf' in 'German Romance' (vol. ii.), and gives a sketch of his life, which is also in the 'Miscellanies' (vol. iii.). His life by Rochlitz is in 'Für Freunde d. Tonkunst,' vol. i., and Hitzig's 'Aus Hoffmanns Leben,' etc. (Berlin, 1823), contains an estimate of him as a musician by A. B. Marx. [F.G.]

HOFFMANN, Gerard, architect, born at Rostenberg, Nov. 11, 1690; composed sacred cantatas, and church music; is credited by Walther with certain improvements in musical instruments —an additional key to the horizontal flute, making it easier to tune (1727); an additional key to the oboe, by which the G♯ in both octaves was given much more correctly; a mechanical arrangement by which the whole four strings of the violin could be altered at once (a different pitch was then in use for secular and sacred music); a new temperament for tuning instruments (1728); and for the organ (1733); and a gauge for the strings of violins, bass-viols, lutes, and other stringed instruments. [M.C.C.]

HOFFMANN, Henrich August, surnamed 'von Fallersleben' from his birthplace in Hanover, April 2, 1798, philologist, poet, and German hymn writer; was educated at Helmstedt, Brunswick, and (under Grimm) at the University of Göttingen (1816). In 1819 he removed to Bonn, and in 1821, after studying Dutch literature in Holland, was appointed Professor at Breslau. His political views caused his dismissal in 1843, and he was not allowed to return to Prussia till 1848. Finally he became librarian to Prince Lippé at Corvey in Westphalia, and there died Jan. 19, 1874. His 'Geschichte des Deutschen Kirchenliedes' (1st ed. 1832, 2nd 1854; Rumpler, Hanover) is written in a thoroughly scientific spirit, and contains important discoveries. He edited 'Schlesische Volkslieder mit Melodien' and 'Gesellschaftslieder des 16 und 17 Jahrhunderts.' His original melodies, and above all his poems for children, are widely and deservedly popular. [F.G.]

HOFFMEISTER, Franz Anton, born at Rothenburg on the Neckar, 1754; studied law at Vienna, began his musical life as a Church-Capellmeister, and in 1784 opened a book, art, and music business there. This he threw up in 1798 with the intention of going to London. He however got no farther than Leipzig, remained there, and in Dec. 1800, in conjunction with Kühnel, founded the well-known 'Bureau de Musique,' which still flourishes more than ever. [Peters.] On Jan. 2, 1805, he again relinquished his business, returned to Vienna, devoted himself to composition, and died Feb. 10, 1812. Hoffmeister was an extraordinarily prolific writer; he left 350 pieces of all dimensions for the Flute alone; 120 for Strings; Symphonies and Nocturnes for full orchestra; pieces for wind band and for clavier; songs; church music; and a large list of operas—all light and pleasing, and much relished by *dilettanti*. The early publications of his Firm were very coarsely engraved, as for instance Haydn's overture in D and quartet in D minor (known as op. 8), also Mozart's P.F. quartets in G minor and E♭—which promised to be the beginning of a long series, but on Hoffmann's allegation that they were too obscure for the public, Mozart cancelled the contract, though applying to Hoffmeister when in want of money shortly afterwards. The nature of Beethoven's relations with him is shown by his letters of 1800 and 1801, in which he offers his op. 19, 20, 21, 22, to his 'geliebtesten Herrn Bruder.' [C.F.P.]

HOGARTH, George, born 1783, was educated for the legal profession, which he practised in Edinburgh. He studied music as an amateur, and became a violoncellist and composer. In 1815 he was joint secretary with George Farquhar Graham of the first Edinburgh Musical Festival. From 1830 he was a contributor to 'The Harmonicon.' About 1834 he settled in London, and became sub-editor and music critic of 'The Morning Chronicle.' In 1835 he published 'Musical History, Biography and Criticism' in 1 vol., enlarged in 1838 to 2 vols. In the latter year he also published 'Memoirs of the Musical Drama,' 2 vols., subsequently republished as 'Memoirs of the Opera.' Upon the establishment of 'The Daily News' in 1846, Hogarth was appointed its music critic, and held that post until 1866. In Nov. 1850 he became secretary to The Philharmonic Society, and in 1862 published 'The Philharmonic Society of London from its foundation, 1813, to its fiftieth year, 1862.' He died Feb. 12, 1870. Hogarth's compositions consist of a few songs and glees. His eldest daughter, Catherine, was married at St. Luke's, Chelsea, April 2, 1836, to Charles Dickens, who is recorded in the parish register as Charles John Huffham Dickens. [W.H.H.]

HOLBORNE, Antony and William. There was published in 1597 a work bearing the title of 'The Cittharn Schoole, by Antony Holborne, Gentleman, and seruant to her most excellent Maiestie. Hereunto are added sixe short Aers Neapolitan like to three voyces, without the In-

strument: done by his brother, William Holborne.' It is dedicated to Thomas, Lord Burgh, Baron Gainsburghe. In the Preface the author says he was induced to publish these early works, in consequence of some stranger having put forth corrupt copies of them. 'The Cittharn Schoole' contains 32 pieces (preludes, pavans, galliards, popular song tunes, etc.) for the cittharn alone, in tableture; 23 others for the cittharn with an accompaniment, in ordinary notation, for bass viol; and 2 more for the cittharn, with accompaniments for treble, tenor and bass viols. The 6 'Aers' by William Holborne are stated to be 'the first fruites of Composition' done by him. The second of them speaks of 'Bonny Boots' as dead, agreeing in that respect with one of Morley's 'Canzonets, or, Little Short Aers to five and sixe voices,' published in the same year. 'The Cittharn Schoole' was unnoticed prior to 1847, when Dr. Rimbault partially described it in his 'Bibliotheca Madrigaliana,' from a copy, presumably unique, then in his possession, but since 1857 in the library of the Sacred Harmonic Society. Commendatory Verses by Antony Holborne are prefixed to Farnaby's Canzonets, 1598; and Robert Dowland's 'Musicall Banqvet,' 1610, contains 'My heavy sprite,' a duet with lute accompaniment by him. [W.H.H.]

HOLCOMBE, Henry, born about 1690, probably at Salisbury, where he was a chorister. He came to London while a boy, and sang in the Anglo-Italian operas at Drury Lane as Prenesto in 'Camilla' (1706, 8), and the Page in 'Rosamond' (1707). On the breaking of his voice he left the stage and became a teacher of the harpsichord and singing, in which he was very successful. He died about 1750. Holcombe published two collections of songs, viz. 'The Musical Medley; or, A Collection of English Songs and Cantatas set to Musick,' 1745, and 'The Garland; a Collection of 11 Songs and Cantatas.' Two of his songs—'Happy hour' (printed in the 'Musical Miscellany'), and 'Arno's Vale,' were much sung in their time. Among his descendants we may name Miss M. Josephine Holcombe, a distinguished soprano singer of church music in Brooklyn, New York, and Philip G. Holcombe, Harp-maker, London. [W.H.H.]

HOLDER, Joseph William, Mus. Bac., born in St. John's, Clerkenwell, in 1764, and educated in the Chapel Royal under Dr. Nares. After quitting the choir he became assistant to Reinhold, organist of St. George the Martyr, Queen Square. He next obtained the post of organist of St. Mary's Church, Bungay, which he held for many years, after which he removed to the vicinity of Chelmsford. He took his degree of Bachelor of Music at Oxford in Dec. 1792, his exercise being an anthem, the score of which is preserved in the Bodleian Library. Holder's compositions consist of a mass, anthems, glees (three collections published), canons, songs and pianoforte pieces, including arrangements of many of Handel's choruses. Holder claimed descent by the father's side from Cardinal Wolsey. He died in 1832. [W.H.H.]

HOLDER, Rev. William, D.D., born in Nottinghamshire about 1614, and educated at Pembroke Hall, Cambridge, became, in 1642, Rector of Blechindon, Oxfordshire. He took the degree of Doctor of Divinity in 1660. He was afterwards appointed Canon of Ely and Canon of St. Paul's. On Sept. 2, 1674, he was sworn Sub-dean of the Chapel Royal, which office he resigned before Christmas 1689, and he was also Sub-almoner to the King. He was author of 'A Treatise on the Natural Grounds and Principles of Harmony,' 1694; 2nd edit. 1701, a very able work, written chiefly for the service of the gentlemen of the Chapel Royal. An Evening Service in C and two anthems by him are in the Tudway Collection (Harl. MSS. 7338 & 7339). Dr. Holder died at his residence in Amen Corner, Jan. 24, 1697. [W.H.H.]

HOLDICH, George Maydwell, established an organ factory in London in 1838. He is the builder of the organs of Lichfield Cathedral, St. Paul's, Brighton, and others. [V. de P.]

HOLMES, Alfred, born in London, Nov. 9, 1837, son of Thomas Holmes, of Lincoln, a self-taught man, was at the age of 7 initiated by his father in the practice of violin playing. With no other instruction than that of his parent and Spohr's 'Violin School,' he soon became distinguished, and especially noted for the performance of duets with his younger brother, Henry. At a later period their father made them study the classic French school of Rode, Baillot, and Kreutzer. When about 10 years of age Alfred became principal soprano boy at the Oratory, then newly established in King William Street, Strand, in the building theretofore the Lowther Rooms, and now the Folly Theatre. On July 13, 1847, the two brothers made their first appearance in public at the Haymarket Theatre at the benefit of F. Webster, and played Auber's overture to 'Masaniello,' arranged as a violin duet. They did not again appear in public until 1853, in the summer of which year they played at a concert at the Beethoven Rooms, assisted by W. H. Webb, Piatti, and Lindsay Sloper. In 1855 they made their first visit to the continent and went to Brussels, where they remained for several months performing with great success. In 1856 they visited Wiesbaden, Frankfort, Darmstadt, Leipsic, Mayence, and Cassel. In 1857 they went to Vienna; after that to Sweden, where they remained for two years, and then to Copenhagen in 1860 and Amsterdam in 1861, meeting everywhere with great success. In 1864 Alfred Holmes settled in Paris, where in 1866 he established a quartet party. In 1867 he made a tour in Belgium, Holland, Germany, and Russia. At St. Petersburg he produced his 'Jeanne d'Arc,' symphony with solos and chorus, which was performed for the first time in England at the Crystal Palace, Feb. 27, 1875. Returning to Paris he gave some fragments of a symphony called 'The Youth of Shakspere,' and an opera, 'Inez de Castro.' He afterwards produced two symphonies entitled 'Robin Hood' and 'The Siege of

Paris,' and composed two others under the names of 'Charles XII' and 'Romeo and Juliet.' He died, after a short illness, at Paris, March 4, 1876. Shortly after his death two overtures, 'The Cid' and 'The Muses,' his last works, were produced in London.

His brother HENRY, born in London, Nov. 7, 1839, was, like him, instructed solely by his father. In his boyhood he was also a chorister at the Oratory. After quitting his brother in Paris in 1865 he proceeded to Copenhagen and thence to Stockholm, where he remained some time, but ultimately returned to England and settled in London, where he is highly esteemed as a solo violinist and quartet player. His principal compositions are four symphonies (No. 1, in A, performed at the Crystal Palace Feb. 24, 1872), a concert overture, two quintets for stringed instruments, a violin concerto (in F, Crystal Palace Dec. 11, 1875), many violin solos, two sacred cantatas for solo voices, chorus and orchestra, entitled 'Praise ye the Lord,' and 'Christmas,' and numerous songs. [W.H.H.]

HOLMES, EDWARD, born in 1797, schoolfellow and friend of Keats, was educated for the musical profession under V. Novello, and became a teacher of the pianoforte. He was engaged as music critic of 'The Atlas' newspaper. In 1827, before or during this engagement, he made a tour in Germany, the result of which was a volume entitled, 'A Ramble among the Musicians of Germany, etc.' 1828. This work was well received, and reached a third edition. In 1845 he published 'The Life of Mozart,' including his correspondence,' in an 8vo volume, which justly attracted great attention. This book, which was the result of a second visit to Germany, and bears traces of great and conscientious labour, as well as of talent and judgment of no common order, is characterised by Otto Jahn as the most useful, complete, and trustworthy biography then in existence (Jahn's Mozart, 2nd ed. Vorwort, p. xv). Jahn's own Life of the master contains a mass of materials which no one but a German residing on the spot could have collected, but Holmes's has greatly the advantage of it in compression and readableness, and it is with pleasure that, as these sheets are passing through the press, we notice the publication of a new edition by Mr. Prout (Novello & Co., 1878). In addition to this, his great work, Holmes wrote a life of Purcell for the second issue of Novello's edition of his Sacred Music, an 'Analytical and Thematic Index of Mozart's P. F. works,' often reprinted by the same firm, analyses of several of Mozart's Masses, which were published in the 'Musical Times,' with many other papers on musical subjects. He married the granddaughter of S. Webbe, and died Aug. 28, 1859. (See Mus. Times, Oct. 1, 1859.) [W.H.H.]

HOLMES, GEORGE, organist to the Bishop of Durham, was appointed organist of Lincoln Cathedral on the death of Thomas Allinson in 1704. He composed several anthems, two of which—'Arise, shine, O daughter of Zion,' composed on the Union with Scotland, 1706, and 'I will love Thee, O Lord,'—are to be found in the Tudway Collection (Harl. MS. 7341), and others are in the choir books of Lincoln. Holmes composed an Ode for St. Cecilia's day, but for what particular year is not stated; its contents however show it to have been written between 1703 and 1713. He died in 1720. Some catches by a George Holmes are contained in Hilton's 'Catch that Catch can,' 1652; their composer may possibly have been the father of the organist of Lincoln. [W.H.H.]

HOLMES, JOHN, organist of Winchester Cathedral in the latter part of the 16th century, and organist of Salisbury Cathedral from 1602 to 1610, contributed to 'The Triumphes of Oriana,' 1601, the madrigal for five voices, 'Thus Bonny Boots the birthday celebrated.' Some church music of his composition is extant in MS. He was master to Adrian Batten and Edward Lowe. His son THOMAS was sworn a gentleman of the Chapel Royal, Sept. 17, 1633. Some catches by him are contained in Hilton's 'Catch that Catch can,' 1652. He died at Salisbury, March 25, 1638. [W.H.H.]

HOLMES, WILLIAM HENRY, son of a musician, born at Sudbury, Derbyshire, Jan. 8, 1812, entered the Royal Academy of Music at its opening in 1822, and gained two of the first medals granted there for composition and the piano. In 1826 Mr. Holmes became Sub-professor and subsequently Professor of the Piano, and is now (1879) the father of the Academy. As a teacher he has been remarkably successful, and has trained some of the most eminent of English musicians; among them Sterndale Bennett, the two Macfarrens, J. W. Davison, and others. His knowledge of P. F. music is very great, and as a virtuoso he long enjoyed a high reputation. His first appearance at the Philharmonic was in Mendelssohn's Introduction and Rondo, March 24, 1851; and as late as 1876 he performed at the Alexandra Palace a concerto of his own, in A major, written for the Jubilee of the R. A. M. His compositions are numerous and of all classes—symphonies, concertos, sonatas, songs, and an opera—still in MS. Like his friend Cipriani Potter he was always ready to welcome new composers and new music, in proof of which we may name the fact that it was at his instigation and under his care that Brahms's P. F. Concerto was first played in England by Miss Baglehole, at the Crystal Palace, March 9, 1872. [G.]

HOLZ, KARL, Austrian official, able violinist, and devoted lover of music, born at Vienna, 1798. In 1824 he became one of Schuppanzigh's quartet party, and an active member of the direction of Gebauer's 'Spirituel Concerte,' in which he led the first violins. A jovial, pleasant fellow, devoted heart and soul to Beethoven, who dubbed [1] him 'Mahagoni-Holz,' and often invited him to dinner, where he took more than his share of his entertainer's wine—'a hard drinker, between ourselves,' says [2] Beethoven.

[1] Letter of Aug. 29, 1824. [2] Letter, Aug. 11, 1825.

Possibly drink was not his only failing, if we may so interpret the 'Monsieur terrible amoureux' of another letter of Beethoven's.[1]

In 1826 Beethoven informed him by letter[2] that he had chosen him for his biographer, in the confidence that whatever information might be given him for that purpose would be accurately communicated to the world. According to Schindler, Beethoven afterwards repented of this arrangement. In 1843 Holz made over his rights to Gassner of Carlsruhe, but nothing has been done. Holz died at Vienna, Nov. 9, 1858.

One of the last times that Beethoven's pen touched the paper before he took to his death-bed was to add his signature and a line of music (in a strange scale) to a note of his dictation to Holz, 'Dec. 1826' (Nohl, 'Letters,' 385):—

Wie immer Ihr Freund Beethoven.

[C.F.P.]

HOLZBAUER, Ignaz, composer, born at Vienna in 1711. He was destined for the bar, but devoted all his spare time to music, and by study of Fux's 'Gradus' made himself a good contrapuntist. On Fux's advice he went to Italy, running away from the Prince of Tour and Taxis to whom he was secretary at Laybach; but a fever caught at Venice obliged him to return. He next became Capellmeister to Count Rottal in Moravia, and while there married. Returning to Vienna in 1745, the court-theatre engaged him as director of music, and his wife as singer. In 1747 they started on a tour in Italy, and in 1750 he became first Capellmeister to the Duke of Würtemberg at Stuttgart. In 1753 his pastoral opera 'Il Figlio delle Selve' (Schwetzingen) procured him the appointment of Capellmeister to the Elector Palatine at Mannheim. It was during his time that the Mannheim orchestra attained that excellence of performance which made it so famous, though it is difficult to say how much of this was due to Holzbauer and how much to Cannabich the leader. In 1757 he produced 'Nitteti' at Turin with great success, and in the following year his best work, 'Alessandro nell' Indie' was well received at Milan. In 1776 he composed his only German opera, 'Günther von Schwarzburg' (Mannheim), which was brilliantly successful. He was entirely deaf for some years before his death, which took place at Mannheim, April 7, 1783. He composed other operas besides those mentioned, and church and instrumental music, all now forgotten, though not without value in its day, as we may judge from the testimony of Mozart, no lenient critic: 'I heard to-day a mass of Holzbauer's, which is still good although 26 years old. He writes very well, in a good church style; the vocal and instrumental parts go well together, and his fugues are good.' (Letter, Nov. 4, 1777.) And again—'Holzbauer's music' (in Günther) 'is very beautiful—too good for the libretto. It is wonderful that so old a man has so much spirit, for you can't imagine how much fire there is in the music.' (Nov. 14–16, 1777.) He evidently behaved well to Mozart, without any of the jealousy which he too often generated. [M.C.C.]

[1] Nohl, No. 380. [2] Aug. 30.

HOME, SWEET HOME. This favourite melody occurs in Bishop's opera of 'Clari, or the Maid of Milan,' brought out at Covent Garden May 8, 1823. In the published music it is called a 'Sicilian air,' but is not impossibly Bishop's own. [G.]

HOMILIUS, Gottfried August, born Feb. 2, 1714, at Rosenthal in Saxony. Beyond the facts that he was a pupil of J. S. Bach, and master of Adam Hiller, little is known of his life or circumstances. In 1742 he became organist of the Frauenkirche in Dresden, and in 1755 director of the music in the three principal churches there, and Cantor of the Kreuzschule, the choir of which he brought to a high pitch of perfection. He led a simple modest life, entirely occupied with his duties, and died June 1, 1785. He enjoyed a considerable reputation among his contemporaries as an organist, especially for his skill in combining and arranging the stops. He was an industrious composer, and in the latter part of last century his larger church works were ranked very high. Although we cannot now endorse that verdict, we must still allow Homilius to have been no unworthy pupil of J. S. Bach's. His numerous sacred compositions are characterised by a peculiarly happy vein of melody, and, in accordance with the taste of the day, an avoidance of polyphonic treatment of the parts. On the other hand, it is difficult to compare his music with more modern homophone compositions. His treatment of his themes—as is the case throughout this period in which Bach's influence was paramount—is always interesting, and sometimes masterly. His most important works are his motets, model compositions of the kind. Little of his music has been printed, but he was very liberal in allowing copies of his works to be taken. Of his 32 motets some excellent examples are to be found in his pupil J. A. Hiller's 'Vierstimmige Motetten,' in Sander's 'Heilige Cæcilia' (Berlin 1818–19), Weeber's 'Kirchliche Chorgesänge' (Stuttgart 1857), and Trautwein's 'Auswahl.' Specimens of his organ works are to be found in Körner's Orgelvirtuos. A Pater noster for 4 voices, fully bearing out the description of his style just given, is printed in Mr. Hullah's 'Vocal Scores.' His published works include, a 'Passions-Cantata' (1775); a Christmas oratorio, 'Die Freude der Hirten über die Geburt Jesu' (1777); and 'Sechs Deutsche Arien für Freunde ernsthafter Gesänge' (1786). Those still in MS. are much more numerous, and comprise a course of church music for Sundays and festivals; several Passions, including one according to St. Mark, perhaps his best work; a 'Choralbuch' containing 167 chorales; and finally organ music, consisting of fugues, chorales with variations, and trios. [A.M.]

HOMOPHONE (*ὁμόφωνος*), voices or instruments sounding alike—unison. The term is sometimes applied to music written in what was formerly called the Monodic style. [See MONODIA.] But it is now ordinarily employed for music in plain harmony, the parts all sounding together, as opposed to the Polyphonic treatment, in which the several voices or parts move independently of each other or in imitation. Thus in Elijah, 'Cast thy burden' would in this laxer sense be called homophonic, while 'He that shall endure to the end' is polyphonic after the 6th bar. [POLYPHONE.] [G.]

HOOK, JAMES, born at Norwich in 1746, studied music under Garland, organist of the cathedral. When a very young man he came to London and composed some songs which were sung at Richmond and Ranelagh, and which he published as his Op. 1. In 1769 he was engaged at Marylebone Gardens as organist and composer, and continued there until 1773. In 1774 he was engaged at Vauxhall Gardens in the same capacities, and continued there until 1820. He was for long organist of St. John's, Horsleydown. During his engagements at Marylebone and Vauxhall he is said to have composed upwards of 2000 songs, cantatas, catches, etc. He gained prize medals at the Catch Club, in 1772, for his catch, 'One morning Dame Turner,' and in 1780 for 'Come, kiss me, dear Dolly.' In 1776 Hook brought out 'The Ascension,' an oratorio. He composed the music for the following dramatic pieces;—'Dido,' 1771; 'The Divorce,' composed in 1771 for Marylebone, but not produced until 1781 at Drury Lane; 'Trick upon Trick,' 'Il Dilettante' and 'Cupid's Revenge,' 1772; 'Apollo and Daphne,' 1773; 'The Lady of the Manor,' 1778; 'Too civil by half,' 1783; 'The Double Disguise,' 1784; 'The Fair Peruvian,' 1786; 'Jack of Newbury,' 1795; 'Diamond cut Diamond,' 1797; 'Wilmore Castle,' 1800; 'The Soldier's Return,' 1805; 'Tekeli,' and 'Catch him who can,' 1806; 'Music Mad' and 'The Fortress,' 1807; 'The Siege of St. Quintin,' 1808; 'Killing no Murder' and 'Safe and Sound,' 1809. Besides these he composed music for the following, the dates of production of which are uncertain: 'The Wedding,' 'Love and Virtue,' 'The Cryer of Vauxhall,' 'The Pledge,' 'Coralie,' 'Blanche and Edgar,' and 'The Country Wake.' Many of his songs were published in collections, as 'The Feast of Anacreon,' 'Hours of Love,' etc., but the greater number were issued singly. Hook composed several concertos for the organ or harpsichord, and sonatas for the pianoforte, and was author of 'Guida di Musica,' a book of instruction for the pianoforte. Several of his glees, catches and rounds are printed in Warren's Collections. Hook died at Boulogne in 1827. Several members of his family were eminent in literature. His first wife, Miss Madden (died Oct. 19, 1795), was authoress of 'The Double Disguise.' His son, James Hook, D.D., Dean of Worcester (born 1772, died 1828), was author of the words of 'Jack of Newbury,' 'Diamond cut Diamond,' etc. His younger son Theodore Edward (born 1788, died 1841), was the well-known humourist; and his grandson, Walter Farquhar Hook, D.D., Dean of Chichester (born 1798, died 1875), son of James, was the famous divine. [W.H.H.]

HOOPER, EDMOND, born at Halberton, Devon, probably about 1553, became connected with the choir of Westminster Abbey about 1582, and on Dec. 3, 1588, was appointed Master of the Children. He was one of the ten composers who harmonised the tunes for 'The Whole Booke of Psalms,' published by Este in 1592. On March 1, 1603–4 he was sworn a Gentleman of the Chapel Royal, and on May 9, 1606, was appointed organist of Westminster Abbey. Three anthems by him are printed in Barnard's collection, and six others, and a set of Preces Psalms and Responses are contained in Barnard's MS. collections in the Sacred Harmonic Society's library, and two anthems in the Tudway Collection (Harl. MSS. 7337 and 7340). He contributed two pieces to Leighton's 'Teares or Lamentacions,' 1614. He died July 14, 1621, and was buried July 16, in the cloisters of Westminster.

His eldest son JAMES, a lay vicar of Westminster, died Dec. 1651. [W.H.H.]

HOPKINS, EDWARD JOHN, born in Westminster, June 30, 1818, became in 1826 a chorister of the Chapel Royal under William Hawes. On quitting the choir in 1833 he studied under Thomas Forbes Walmisley. In 1834 he was chosen organist of Mitcham Church, in 38 organist of St. Peter's, Islington, and in 41 of St. Luke's, Berwick Street. In 43 he was appointed organist of the Temple Church, the musical service of which under his care has acquired great reputation. As an accompanyist he is quite unrivalled. Hopkins has composed several church services, anthems, chants, and psalm tunes. His anthems, 'Out of the deep,' and 'God is gone up,' obtained the Gresham prize medals in 1838 and 1840 respectively. He is also composer of 'May day' (duet) and 'Welcome' (trio), and author of 'The Organ, its History and Construction,' an excellent treatise published in conjunction with Dr. Rimbault's 'History of the Organ' in 1855; 2nd edit. 1870; 3rd edit. 1877. He edited Bennet's 'Madrigals,' and Weelkes' 'First Set of Madrigals' for the Musical Antiquarian Society, and the music portion of 'The Temple Church Choral Service.'

JOHN HOPKINS, his younger brother, born in Westminster in 1822, was a chorister of St. Paul's from Sept. 1831 to Sept. 1838. In August 1838 (before quitting the choir) he was appointed to succeed his brother as organist of Mitcham Church. He afterwards became successively organist of St. Stephen's, Islington, June 1839; St. Benet's, Paul's Wharf, July 1841; Trinity Church, Islington, May 1843; St. Mark's, Jersey, Feb. 1845; St. Michael's, Chester Square, 1846; and Epsom Church, Jan. 1854. In May 1856 he succeeded his cousin, John Larkin Hopkins, as organist of Rochester Cathedral, which he still holds. John Hopkins has composed services, anthems, chants, hymn

tunes, voluntaries, pianoforte sketches, songs and part-songs, a few of which have been published.

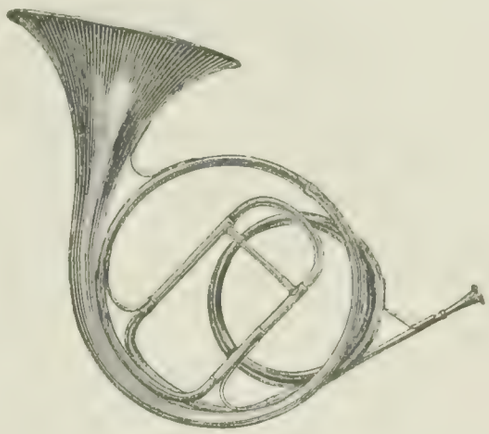
His cousin, JOHN LARKIN HOPKINS, Mus. Doc., born in Westminster in 1820, was a chorister of Westminster Abbey under James Turle. In 1841 he succeeded Ralph Banks as organist of Rochester. In 1842 he graduated Mus. Bac. at Cambridge. In 1856 he removed to Cambridge on being appointed organist to Trinity College and to the University. He proceeded Mus. Doc. in 1867. Hopkins composed many services and anthems, and published a collection of his anthems. In 1847 he edited, in conjunction with Rev. S. Shepherd, a collection of the Words of Anthems used in Rochester Cathedral. He died at Ventnor, April 25, 1873. [W. H. H.]

HOPKINSON. The greater part of the pianoforte making of this country has centred in London, and the firm of J. & J. Hopkinson—though founded and at first carried on exclusively at Leeds—cannot now be quoted as an exception. Mr. John Hopkinson established his workshops in Leeds in 1842, and removed them to London in 1846. The warerooms were at first in Soho Square, and were in 1856 removed to Regent Street, where the business is now carried on. Mr. Hopkinson patented a repetition action for a grand pianoforte in 1850, and in 1862 he further patented a 'harmonic pedal,' producing the octave harmonics from the strings by the contact, at the exact half of the vibrating length, of a very slender strip of felt governed by a special pedal. The firm gained high distinction at the Exhibitions of 1862 and 1878—at the latter the Great Gold Medal. Mr. John Hopkinson retired in 1869, leaving his brother, Mr. James Hopkinson, the first place in the business. [A. J. H.]

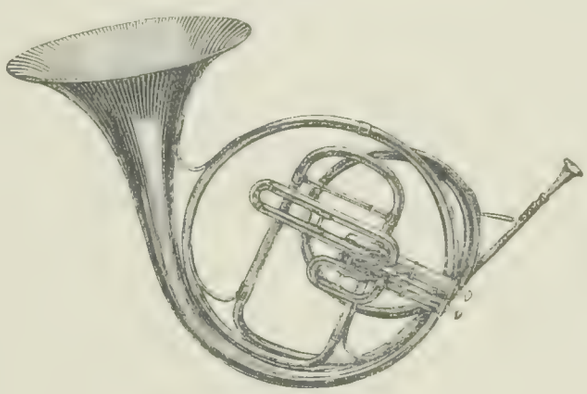
HOPPER. A name applied to the jack or escapement lever in the action of a pianoforte, or to the escapement lever with its backpiece, regulating screw, etc. complete. [See GRASSHOPPER.] So named because this lever hops out of the notch against which its thrust has been directed; allowing the hammer to rebound, and leaving the string free to vibrate. [A. J. H.]

HORN, FRENCH HORN (Fr. *Cor, Cor de Chasse*; Ger. *Horn, Waldhorn*; Ital. *Corno, Corno di Caccia*). One of the most characteristic and important instruments among those played by means of a cupped circular mouthpiece (Trumpet, Trombone, Cornet, etc.). It differs from all others of this family by the considerably greater length of its tube, the wider expansion of its bell, the spiral form in which its convolutions are arranged, the softer quality of its tone, and its great compass.

In its most modern shape it is composed of a tube 17 feet in length divided into three main sections—(1) the Body, comprising the lower two-thirds of the tube and a large everted bell, spreading out rapidly to a diameter of about fifteen inches; (2) a series of interchangeable rings, of smaller tubing, termed Crooks, progressive in length, forming about the upper third of the instrument; and (3) the Mouthpiece, which is of different shape, size, and calibre from



all kindred species of brass instruments. Short intermediate crooks, intended for tuning purposes, are often interpolated between the body and the larger crook: the body itself carries a pair of U-shaped slides fitting with stiff friction into one another, for the purpose of finally and more accurately adjusting the pitch. This portion of the instrument is termed the 'tuning-slide,' and has been of late employed for the farther advantage of affording attachment to a set of valves, not dissimilar from those of the cornet, euphonium, or other valve instruments. [See VALVES.] The slides of the tuning apparatus are sometimes utilised as a place of attachment for the different crooks, which then slip on in the middle of the instrument, instead of being affixed to a conical socket at the upper extremity of the body.



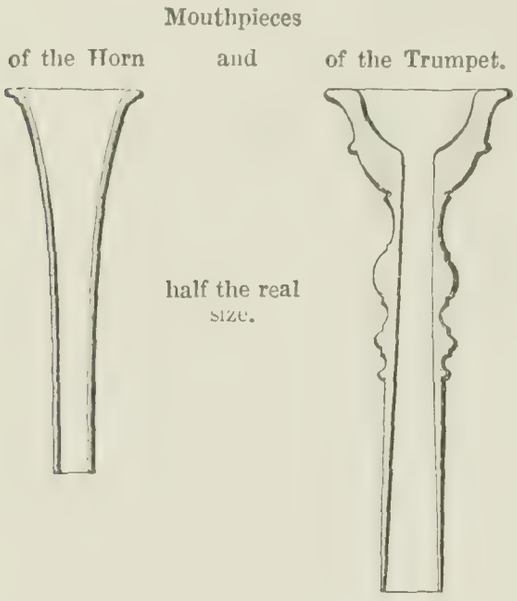
The body of the horn has a length of 7 feet 4 inches; the crooks are of increasing length as they descend in pitch. The following are the dimensions of the crooks most in use, for which the writer is indebted to Mr. Köhler of Henrietta Street:—

A♮	26 in.	E	63½ in.
A♭	31½ in.	E♭	68¾ in.
G	40 in.	D	79 in.
F	55 in.	C basso ..	105 in.

The crook for the C alto pitch, a minor third above A♮, and shorter in proportion, would, if in use, reduce the total length of the instrument to about 8 feet, while with that for the C basso pitch it is 16 feet and a fraction long.

The mouthpiece consists of a funnel-shaped tube of brass or silver, terminating at its upper extremity in a rounded ring of metal for the application of the lips. The bore tapers downwards

in a curved conical form, from about three-quarters of an inch in diameter at the embouchure, to a size enabling the smaller end of the mouthpiece to be slipped tightly into the upper orifice of the crook. It is to be noted that the cavity into which the lips vibrate is thus not cup-shaped, as in the trumpet and cornet, but conoidal downwards, with curved sides approximately hyperbolic in contour. The peculiar softness of quality



of the Horn is in some measure due to this fact. The mouthpiece used in playing first-horn parts is about an eighth of an inch less in diameter than that appropriated to the second horn.

The original use of the French Horn was to give signals in hunting. In this function it is difficult to say at what precise date it superseded the more ancient cornet, of wood, horn, or ivory, which was more akin to the Bugle. Louis XI of France ordered the statue on his tomb to be dressed in the costume of a hunter with his cornet at his side. Dufouilloux dedicated a treatise on Venery to Charles IX, who had himself written a similar work. He therein praises the cornet, and imitates its sound by the word *tran*. In the woodcuts contained in his work, and in pictures of Louis XI's projected monument, the cornet appears to have only a single ring or spiral; being thus competent to produce only a few notes. In the edition of Dufouilloux published in 1628, however, the king and his lords are represented as having cornets with a second half-circle in the middle. Louis XIII, who was extremely fond of hunting the fox, invented a call, to distinguish that animal, containing several different notes, which show that for their proper intonation the instrument itself must have made progress, and increased in length. Louis XV, however, and his master of the hunt, M. de Dampierre, composed and selected the greater number of calls and *fanfares* used in the royal hunt, which continue to be employed up to the present time.

The hunting horn finally adopted differs from the orchestral horn in consisting of an unbroken spiral of three turns, sufficiently large to be worn obliquely round the body, resting on one shoulder and passing under the opposite arm. The hands are thus left at liberty, and the mouthpiece can easily be brought to the lips by a single movement.

Three kinds of hunting airs are to be made out. (1) Calls (*tons de chasse*), of which there are about 31. These are intended to cheer on the hounds, to give warning, to call for aid, and to indicate the circumstances of the hunt. (2) *Fanfares*, of which there is one for each animal, and several for the stag, according to his age and antlers. (3) *Fancy airs* performed as signs of joy or after a successful hunting.

The best-known calls are the *Reveillée*. the *Lancé* and *Relancé*; the *Hourvari*, or default; the *Debuché*; the *Volcelest* (when the fresh footmark of the animal is found); the *Halali*, and the *Mort*. Of fanfares there are the *Royale*, sounded for a stag of ten points—invented by Louis XV; the *petite Royale*, sounded for the wild boar; various others distinguishing the wolf, fox, weasel, and hare; and the *Fanfare de St. Hubert*, as the patron saint of hunting, only sounded on his day. (3) The third series approximates more than the others to regular musical performances, and furnishes the link between the use of the Horn as a signal, and as a melodious instrument. These airs are many and various, named after royal personages or distinguished hunters.—*Donner du cor* is the term for sounding the horn.[1]

The introduction of the Horn into the orchestra in France is attributed to Gossec. He, when still very young, was requested to write two airs for the debut of Sophie Arnould at the opera in 1757, in which he introduced obbligato parts for two Horns and two Clarinets; the latter instrument being also heard for the first time.[2] Lotti and Scarlatti introduced it into Italy, and were followed by Hasse and Alberti. It must have been previously used in Germany, since it appears frequently in the scores of J. S. Bach, who died in 1750. It was first used in England as early as 1720 by the opera band in the Haymarket, at the performance of Handel's *Radamisto*.

It was much objected to when first heard, as coarse and vulgar; and severe strictures were indulged in at the introduction of a rude instrument of the chase among more refined sources of sound, such as the Violins and Oboe. It is remarkable how subsequent experience has reversed this hasty judgment; the smooth tender tone peculiar to the Horn contrasting admirably with its orchestral companions, and forming a firm foundation for harmony in chords and holding notes.

In consequence of this prejudice. when the Horn was originally transferred in Germany from the hunting field to the orchestra, it was suggested to introduce a mute or damper into the bell, for the purpose of softening the tone; this was at first made of wood, and afterwards of card-board. It was the custom to produce a like effect in the Oboe by filling the bell, made globular for the purpose, with cotton-wool; a plan

[1] In English we say 'sound the horn,' 'wind the horn'; Tennyson (Locksley Hall), 'sound *upon* the bugle horn.'

[2] Gossec is also said to have introduced the Trombone in his opera, 'The Sabines,' in 1773.

which suggested to Hampl, a celebrated horn-player at the court of Dresden, about the year 1770, to do the same with the Horn. To his surprise the insertion of the pad of cotton raised the pitch of the instrument by a semitone. Struck with the result, he employed his hand instead of the pad, and discovered the first and original method by which the intervals between the harmonic series of open notes could be partially bridged over. The notes thus modified have since been termed 'hand notes,' and the instrument itself the 'Hand horn.' Sir John Hawkins mentions a concerto played by an artist named Spandau with the help of the hand notes in 1773, 'attempering the sound by the application of his fingers in the different parts of the tube.'

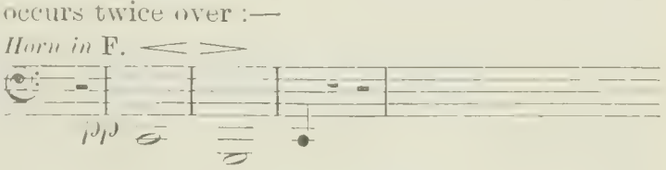
The method of stopping the Horn is not by introducing the closed fist into the bell, but the open hand, with the fingers close together, some way up the bore. By drawing the fingers back, the natural sounds are again produced. The degree in which the Horn is stopped is not the same for all stopped notes: there being *half* and *whole* stopping. In the first, by raising the hand the bell alone is, as it were, closed: in the second the hand is introduced as far as if it were intended almost to prevent the passage of air.

Between the stopped or 'hand notes' and the open notes there is an obvious difference in character and quality which it is impossible wholly to suppress, but which may be sufficiently modified so as not to offend the ear. This object is attained by blowing the open notes softly, so as to reduce the contrast between their sonorousness, and the closed or 'stuffed' (*étouffé*) character of those modified by means of the hand. Much difference of opinion exists as to the superiority of the simple Handhorn, or the more modern instrument furnished with valves. It appears certain that the lightness and vibratile power of the former, added to the absence of abrupt bends and sinuosities in the bore, adds materially to the brilliancy of the tone. But, on the other hand, in rapid melodic passages, such as it is now the fashion to write, the alternation of open and stopped notes tends to produce uncertainty and unevenness. The older composers, especially Mozart, seem to have been aware of this fact, and employ both open and stopped notes with full consciousness of their respective effects. Many examples could be given of the mournful and mysterious effect of the stopped notes judiciously used. A convenient compromise between the two forms of the instrument has been adopted by fixing a pair of valves on the tuning slide named above. It is quaintly termed a 'grasshopper' action, and can easily be removed when the simple tube is preferred. Mr. Ford has registered a sliding action like that of the trombone, or slide trumpet, in place of the valves, by means of which notes can be depressed to any extent according to the ear of the performer. This excellent plan, which would at once give the horn the enharmonic accuracy now possessed by the trumpet and trombone alone among wind instruments, does not seem to have attracted the notice it deserves. The same may be said of Mr. Bassett's comma valve, applicable both to Horn and Trumpet, by which the error existing between major and minor tones may be corrected. [See TRUMPET.]

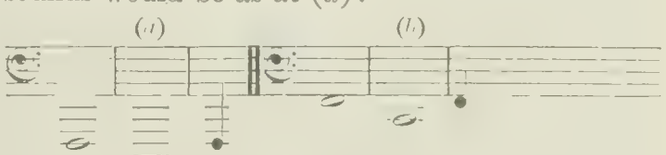
The scale of the Horn consists of a fundamental tone, and the consecutive harmonics or 'upper partial' tones of an open tube which reaches the extreme length of 16 feet. It has usually been described as of conical shape; but Mr. Blaikley has ingeniously shown of late that a somewhat different form, with a hyperbolic contour, is required to produce accurate harmonic relations, in consequence of the mouthpiece not being applied to the exact apex of the cone, but somewhat lower down.

As the prime tone of so long a tube is very deep, the harmonics in the middle of the scale lie so close together as to produce many consecutive notes. Eight-foot C is usually taken as the fundamental note, and the scale founded on it is given as follows, the two highest notes being seldom or never used.

This notation is substantially correct for the 8-foot or C alto instrument, now disused; and it is clear that it will have to be lowered successively through a whole chromatic octave as the longer and deeper crooks are made use of. For the C basso crook. 8-foot C will thus become 16-foot C, on the 6th space below the bass stave, and with all intermediate crooks the real foundation sound will be some intermediate note of the 16-foot octave. How well the great value of these low notes was known to Beethoven is evident from more than one passage in his works. In the allegro moderato of his Sonata in F for Horn and Piano (op. 17) the following passage occurs twice over:—



The same note also occurs in the 7th Symphony. Allowing for a crook one-fifth lower, the real sounds would be as at (*a*):—



that is to say, 16-foot F and 16-foot C. The former of these is practically, and the latter entirely impossible on a tube of under 12 feet long. It is evident therefore, that by a freak of notation, the bass notes have been referred to a 16-foot scale, whereas those in the treble, as already explained, belong to one of 8 feet, and the real note sounded is as at (*b*). This accounts for the ordinary but erroneous statement in Horn Methods, that the 'Treble part is conventionally written an octave higher than it is

played,' the fact being that the bass part is an octave too low. In consequence of this misconception, no two scales as given in the ordinary instruction books agree with one another; many beginning at the 4-foot C, which stands second in the scale diagram given above. This is partially owing to the fact that the extreme low tones are difficult, if not impossible to produce, except with a larger mouthpiece. Indeed, 16-foot C can only be feebly touched with a trombone mouthpiece and by an experienced trombone player. The scale given above agrees with the harmonic series common to all modes of eliciting sound, and has therefore been preferred for illustration. The Horn is invariably written for in the G or treble clef (with the exception of the three or four lowest sounds described above), and in the key of C; the difference of pitch necessary for orchestral tonality being provided by the various crooks, of which eleven are used, supplemented by two intermediate; one of which lowers the pitch of any crook approximately a semitone, the other a whole tone. The whole diatonic scale is thus accessible, and even lower pitches than C are occasionally needed, as in the 'Stabat Mater' of Rossini, where a horn in A♭ basso is introduced. The upper C crook is rarely used, and the series commonly terminates with B♭ basso. In his 2nd Symphony, Brahms uses 2 horns in B♮ basso, and 2 in C basso. The following table shows the relation between the written notes and the actual sounds produced in the various Horns:—

It will thus be seen that although the written symbol of the sound remains unchanged, the actual sounds produced, and the embouchure required for producing them, vary over a range of more than an octave. This constitutes the chief difficulty of the instrument; for as the various harmonics differ only in the altered tension of the lip-muscles, what is required to produce a high note on a low crook is clearly insufficient for one far lower on the more acute. It is thus often impossible to ascertain, without actual trial, which particular individual of the series may be first struck; the sound for instance which is fundamental on the B♭ *alto* being the first octave harmonic on the B♭ *basso*. It is always advisable in writing for an instrument singularly tender and treacherous, to give the player, in case of change, some opportunity of making this adjustment of the lip unperceived, and under the cover of more forcible instrumentation. This precaution is the more needful as the brass tubing of the Horn is very susceptible to changes of temperature, and a cold crook put on suddenly is in consequence liable to commence too flat.

The Horn is seldom played singly in the orchestra. A pair at least, and four, or two pairs, are most commonly employed. The Third is in the latter case regarded as a ripieno first, and the Second and Fourth as being correlative to one another.

Every great composer since Handel has written freely for the Horn. A characteristic specimen of this master occurs in his Allegro and Pensieroso, where the bass song 'Mirth, admit me of thy crew,' is embellished by a brilliant arpeggio accompaniment rising to the top C. This solo, though preserved among the orchestral parts, and occasionally played, is not to be found in the score of the German Handel Society, nor in Arnold's edition of the work; so that, though traditionally referred to Handel, it may be a subsequent addition.

Mozart, even where his score is otherwise limited, hardly ever dispenses with two horns. For these he writes with the most perfect tact and judgment; seldom introducing hand notes, except when their peculiar effect is required. Instances of this can easily be found in any of his symphonies, overtures, or operas. He has moreover written three concertos for orchestra with Horn obbligato, and a large quantity of concerted music such as that named under CLARINET for two horns and the reed instruments. All his compositions are eminently fitted for the hand-horn, of which he had thoroughly studied the capacities.

Beethoven has been especially lavish, though singularly cruel and exacting, in the use of the Horn, for besides the Sonata in F for Horn and Piano, the Sestet, for String quartet and two Horns obbligato—which is so difficult as to be never played, and the Septet, which contains a trying passage in triplets for E♭ horn,—

he constantly gives it a prominent place in all his works. The most noticeable of these are the Second Horn solo in the overture to Fidelio, in E, which incidentally demonstrates the error in notation adverted to above.

In the last bar but one there is a jump of a twelfth from treble G to bass C; whereas Horn players invariably fulfil the obvious intention of the composer by descending only a fifth, and thus completing the common chord.

The fact is, that the first part of the melody, written in the treble clef, is really played by the E Horn a minor sixth lower than its written symbol, and the bass part a major third higher, thus reaching E in the 8-foot octave. The passage, if literally played, as it would be by an organist, would end on the impossible and hardly musical E of the 16-foot octave. These remarks also apply to the illustrative passage quoted below from the Choral Symphony; the Scena ('Komm Hoffnung') in 'Fidelio' for 3 Horns; and a very florid obbligato to the bass song 'Deign, great Apollo,' in the 'Ruins of Athens,' scored for four horns, two in F and two in C.

In the Eroica Symphony the trio is scored for 3 Horns in Eb, playing on closed notes. In the 4th Symphony two horns in Eb attack top C pianissimo, and slur down to G and E below. The slow movement of the Pastoral contains a difficult passage for two horns in thirds, kept up for several bars. In the Vivace of the 7th—near the close—the low note already named (sounding E) is sustained by the second horn for no less than 22 bars without intermission.

Horn in A.

The G here given, and which has been shown to be noted an octave too low, really appears to be an outlying harmonic, or fictitious note, not recognised in the ordinary harmonic scale, obtained by a very loose lip and sounding the fifth of the fundamental note, intermediate between that and the first harmonic. To make it a real note, the Horn should begin on 32-foot C, which is impossible for a 16-foot tube, and there ought to be a harmonic third on the second space in the bass clef, which does not exist. Many players cannot produce it at all, and few can make sure of it. The slow movement contains a melodious passage in contrary motion with the Clarinet, and in the scherzo the two move in close harmony with the Bassoons and Clarinets, the second horn commencing the trio with a solo on its low G and F♯ (sounding E and D♯, as at *b*), the latter a closed note; a phrase which is repeated 17 times with but slight change.

Horn in A. (*b*)

In the minuet of the 8th occurs a long and important duet for two Horns in F, accompanied by the violoncello solo, and beginning as follows:—

Horns in F. *dol.*

imitated by the clarinet, and running into a conversation between the two Horns, who repeat alternately the same notes.

In the Adagio of the 9th, or Choral Symphony, the 4th horn-solo is said to be hardly playable as written for the Eb crook, without valves, but becomes possible by transposing on to an E♮ horn.[1]

Horn in Eb.

Even these difficulties are surpassed by a bar of fifteen notes closely following the foregoing.

Schubert's great Symphony in C (No. 9) opens with a passage of eight bars for the two horns in unison, and they are used with beautiful effect, with the accompaniment of the strings alone, in the Andante of the same work just before the return to the subject.

No other composer has surpassed or even equalled Weber in his masterly use of this instrument. He evidently loved it above all other voices in the orchestra. Besides abundant concerted music, the effective opening of the Overture to Oberon, the weird notes in that of Der Freischütz, and the lovely obbligato to the Mermaid's song, will rise into immediate remembrance. He fully appreciates its value, not only as a melodic instrument, but as a source, whether alone or blended with other qualities of tone, of strange and new æsthetical effects.

The same, in a somewhat less marked degree, may be said of Mendelssohn, who makes comparatively less melodic use of the Horn, but very much of its combining and steadying powers. Notable exceptions are however the opening phrase of the Duet and Chorus in the Hymn of Praise, and the Notturno in the 'Midsummer Night's Dream.' When the latter was first performed in this country, the composer especially

[1] The difficulty of this passage is sometimes met in the orchestra by giving the two low notes (which sound Eb and Bb below the bass stave) to one of the other players, so that the sudden transition of three octaves is not felt, and the low notes are obtained with greater clearness.

desired the copyist to forward the part early to Mr. Platt, who was to play it.

With Rossini, the son of a horn-player, and himself no mean performer on it, a new school may be said to commence. He uses it freely for his bright and taking melodies, whether alone or in pairs; but the old method of Mozart is lost, and valves become essential for the execution of runs, turns, scales with which the part is abundantly strewn. In 'William Tell,' especially a favourite and recurring effect is that of the Horn imitating the Alpenhorn, and echoing among the Swiss mountains. The triplet passages thus allotted it in rapidly shifting keys are to the last degree difficult and treacherous. Rossini's example seems to have been followed by Auber and many more recent composers.

In Brahms's 2nd Symphony (in D, op. 73) the Horns have a very important part, especially in the first Allegro.

Music for the Horn.

With orchestra:—

Mozart.—Op. 92, First Concerto; op. 105, Second do.; op. 106, Third do.

Weber.—Op. 45, Concertino do.

Kalliwoda.—Op. 51, Introduction and Rondeau.

Reissiger.—Op. 153, Elégie and Rondeau for chromatic horn.

Schumann.—Op. 86, Concerto for 4 horns and orchestra.

Concerted:—

Beethoven.—Op. 81*b*, Sextet for two horns and string Quartet. Op. 17, Sonata, piano and horn.

Himmel.—Op. 18, Grand Sextet for piano, 2 horns and strings.

Mozart.—First divertimento for 2 violins, viola, 2 horns and cello.

Mozart.—Op. 106, Quintet for horn and string Quartet.

Reicha.—Op. 82, Twenty-four Trios for 3 horns. Op. 93, Twelve Trios for 2 horns and cello.

Hummel.—Op. 74, Grand Septet for piano, oboe, horn, flute, viola, cello and contrabasso.

Kalkbrenner.—Op, 13, Septett for piano, 2 violins, 2 horns, tenor and bass.

Schumann.—Op. 70, Adagio and Allegro for piano and horn.

Thalberg.—Op. 7, Grand Divertissement for piano and horn.

Brahms.—Op. 40, Trio for piano, violin, and horn (or cello).

See also under Clarinet, Oboe, etc. for concerted pieces. [W.H.S.]

HORN, Karl Friedrich, was born at Nordhausen, Saxony, 1762. After studying music under Schröter at Nordhausen, he came in 1782 to London, where Count Brühl, the Saxon ambassador, patronised him, and introduced him as a teacher amongst the English nobility. Having published his first work, 'Six Sonatas for the Pianoforte,' he was appointed music master in ordinary to Queen Charlotte and the Princesses, an office which he held until 1811. In 1808, in conjunction with Samuel Wesley, he commenced the preparation of an English edition of J. S. Bach's 'Wohltemperirte Clavier,' which was published in 1810. In 1823 he succeeded William Sexton as organist of St. George's Chapel, Windsor, and died Aug. 5, 1830. Horn composed some 'Military Divertimentos,' 'Twelve Themes with Variations for the Pianoforte, with an accompaniment for Flute or Violin,' and several sets of Sonatas. He was also author of a Treatise on Thorough Bass.

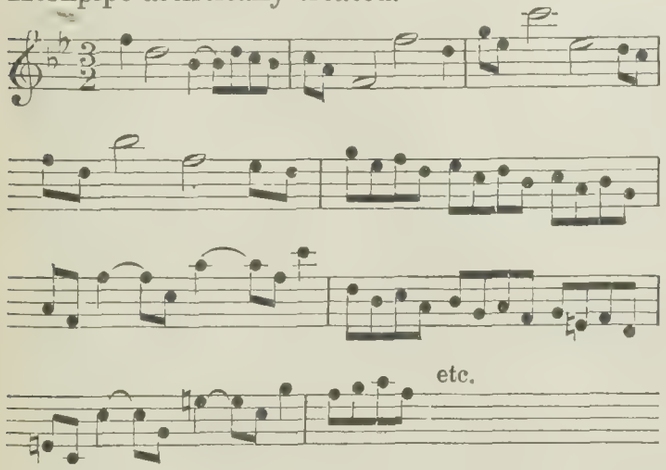
His son, Charles Edward, was born in St. Martin's-in-the-Fields in 1786. He received his early musical education from his father, and in 1808 had a few lessons from Rauzzini. Returning to London, he endeavoured to obtain a position as a concert singer, but not succeeding he changed his course, and on June 26, 1809, appeared at the English Opera House, Lyceum, in M. P. King's opera, 'Up all night.' In the next year he composed and produced 'The Magic Bride,' upon which he quitted the stage and studied singing under Thomas Welsh. In 1814 he reappeared as The Seraskier in Storace's 'Siege of Belgrade,' with great success. His connection with the theatres both as composer and singer lasted for many years. His voice was poor, but of such extensive compass that he was able to undertake baritone as well as tenor parts. On the production of 'Der Freischütz' at Drury Lane, Horn took the part of Caspar, displaying considerable histrionic ability. In 1831 and 32 he was director of the music at the Olympic. About 33 he went to America and introduced several English operas at the Park Theatre, New York, with marked success. A severe illness having deprived him of the use of his voice, he retired from the stage and commenced teaching, and established himself in business as an importer and publisher of music in connection with a Mr. Davis. During his stay in America he produced an oratorio, entitled 'The Remission of Sin.' In the beginning of 1843 Horn returned to England. In 1845 his oratorio, renamed 'Satan,' was performed by the Melophonic Society, and he was appointed musical director at the Princess's Theatre. In 1847 he again went to America, and on July 23 was elected conductor of the Handel and Haydn Society of Boston. Early in 1848 he revisited England for a short time, and produced his oratorio 'Daniel's Prediction.' Upon his return to Boston he was re-elected conductor of the Handel and Haydn Society, June 10, 1848. He died at Boston Oct. 21, 1849. His productions for the theatre include 'The Magic Bride,' and 'Tricks upon Travellers' (with Reeve), 1810; 'The Bee Hive' and 'The Boarding House,' 1811; 'Rich and Poor,' and 'The Devil's Bridge' (with Braham), 1812; 'Godolphin, the Lion of the North,' 1813; 'The Ninth Statue,' and 'The Woodman's Hut,' 1814; 'Charles the Bold,' 1815; 'The Persian Hunters,' 'The Election,' and 'The Wizard,' 1817; 'Dirce,' 1821; Songs in 'The Merry Wives of Windsor' (with Webbe, jun., Parry, etc.), including the popular duet, 'I know a bank,' and 'Actors al fresco' (with T.

Cooke and Blewitt), 1823; 'Philandering,' 1824; 'The Death Fetch,' and 'Peveril of the Peak,' 1826; 'Pay to my order,' 1827; and 'Honest Frauds' (containing the beautiful ballad, 'The deep, deep sea,' originally sung by the composer, and afterwards raised to the summit of popularity by the singing of Malibran), 1830. He also composed 'Lalla Rookh' (produced in Dublin), 'Annette,' 'Nourjahad,' and 'M. P.,' the dates of performance of which are uncertain, a cantata entitled 'Christmas Bells,' a set of canzonets, besides numerous single songs, glees, etc., and edited a collection of Indian Melodies. Some of his songs, 'Cherry ripe,' 'Thro' the wood,' 'I've been roaming,' and 'Ev'n as the sun,' were highly popular. [W. H. H.]

HORNPIPE. An English dance, probably called after an obsolete instrument, of which nothing but the name is known. The 'College Hornpipe' is a well-known and spirited specimen. It is in two sections of 8 bars, each ending with three beats of the foot, like the Branle. [See p. 289.] We quote the first section; there is no repeat, but the tune closes with the three last bars of the quotation.

Hornpipes were much written in the last century, and Dr. Stainer (Dict. of Musical Terms) and Mr. Chappell (Popular Music) give specimens with various dates from 1700 to 1800. The older ones are in 3–2 time; the later ones, as above, in common time.

Handel ends the 7th of his 12 Grand Concertos with one which may serve as a specimen of the Hornpipe artistically treated.



In his 'Semele' the Chorus 'Now Love, that everlasting boy,' is headed *alla Hornpipe.*

The airs 'My Love is but a lassie yet' and 'The British Grenadier,' and the hymn tune 'Helmsley,' are hornpipes; the last, indeed, strongly resembles Miss Catley's hornpipe, 1780. [G.]

HOLYOKE, Samuel, A.M. An American teacher and composer of both vocal and instrumental music, born at Boxford, Mass., 1771. He published 'Harmonia Americana' (printed in type at Boston, 1791)—a collection of hymn-tunes and other pieces, in which the absurd practice of imitations and 'fugues' was done away with, and homophony and common sense introduced. Also 'The Instrumental Assistant' (vol. i. 1806, vol. ii. 1807, Exeter, N. H.) Also 'The Columbian Repository of Sacred Harmony' (Exeter, N. H., 1809), a very voluminous work. Also, with Oliver Holden, 'The Massachusetts Compiler.' He died at Concord, N. H., in the spring of 1816, much regretted and esteemed. No piece of his music is known on this side of the Atlantic. [G.]

HORSLEY, William, Mus. Bac., born in London, Nov. 15, 1774, having at the age of 16 chosen music as a profession, was articled for five years to Theodore Smith, a pianist and minor composer, from whom he received but small instruction and much ill usage. He profited greatly however by his intimacy with the three brothers Pring and Dr. Callcott, his association with whom led him to the practice of purely vocal composition, and he soon produced many excellent glees, canons and rounds, besides services and anthems. He became organist of Ely Chapel, Holborn. In 1798 a suggestion of his resulted in the establishment of the Concentores Sodales. About the same time he was appointed assistant organist to Dr. Callcott at the Asylum for Female Orphans, upon which he resigned his appointment at Ely Chapel. On June 18, 1800, he graduated Mus. Bac. at Oxford, his exercise being an anthem, 'When Israel came out of Egypt.' On the revival of the Vocal Concerts in 1801, Horsley produced several new compositions, and for several years continued to supply them, not only with glees and songs, but also with instrumental pieces, amongst which were three symphonies for full orchestra. In 1802, Callcott having resigned the organistship of the Asylum, Horsley was appointed his successor. In 1812 he was chosen organist of the newly-erected Belgrave Chapel, Halkin Street, Grosvenor Place, which he held in conjunction with the Asylum. In 1837, on the death of R. J. S. Stevens, he became organist of the Charter House, still retaining his other appointments. Horsley published five Collections of Glees; a Collection of 40 Canons; a Collection of Psalm Tunes with Interludes, 1828; many single glees and songs, sonatas and other pieces for the pianoforte, and 'An Explanation of the Major and Minor Scales.' He contributed several glees to Clementi and Co.'s 'Vocal Harmony,' the second edition of which was issued under his care. He edited a Collection of the Glees, etc., of Dr. Callcott, to which he prefixed a memoir of the composer and an analysis of his works, and Book I. of Byrd's 'Cantiones Sacræ' (for the Musical Antiquarian Society). Horsley holds a deservedly high rank among glee composers. His 'By Celia's arbour,' 'See the chariot at hand,' 'Mine be a cot,' 'Cold is Cadwallo's

tongue,' 'O Nightingale,' and others, have long held, and will doubtless long continue to hold, a foremost place in the estimation of lovers of that class of composition. He died June 12, 1858. He married Elizabeth Hutchins, eldest daughter of Dr. Calcott, who survived him until Jan. 20, 1875. During Mendelssohn's visit to England in 1829 he began an acquaintance with the Horsley family which ripened into an intimate friendship, as is evident from the letters printed in 'Goethe and Mendelssohn.'

Horsley's son, CHARLES EDWARD, was born in London in 1822, and instructed in music by his father, and in the pianoforte by Moscheles. His promise was so great that he was sent, in 1839, on Mendelssohn's[1] advice, to study under Hauptmann at Cassel, whence he afterwards went to Leipsic and enjoyed the friendship and instruction of Mendelssohn himself.[2] Whilst in Germany he produced several instrumental compositions, amongst them a Trio for pianoforte, violin, and violoncello, and an overture, the latter performed at Cassel in 1845. Returning to England he became organist of St. John's, Notting Hill, and produced several important works—'David' and 'Joseph,' oratorios, both composed for the Liverpool Philharmonic Society, and 'Gideon,' oratorio, composed for the Glasgow Musical Festival, 1860; an anthem for the consecration of Fairfield Church, near Liverpool, 1854; and music for Milton's 'Comus,' besides many pieces for the pianoforte, songs, etc. In 1868 he quitted England for Australia, and there he wrote an ode entitled 'Euterpe,' for solos, chorus and orchestra, for the opening of the Town Hall, Melbourne, in 1870.[3] After remaining in Melbourne for some time, he removed to the United States, and died at New York, March 2, 1876. A 'Text Book of Harmony' by him was published posthumously in Dec. 76, by Sampson Low & Co. [W.H.H.]

HORTENSE, EUGÉNIE DE BEAUHARNAIS, daughter of Josephine, Queen of Holland and mother of Napoleon III, known as 'La reine Hortense,' born in Paris April 10, 1783, died at Viry, Oct. 5, 1837, the reputed authoress (at Utrecht, 1807) of both words and melody of 'Partant pour la Syrie,' an air which has been said to have been to the Empire what the 'Marseillaise' was to the Republic. Her musical knowledge was very slight, but in Drouet she had a clever musician for secretary, who has left an amusing account[4] of the manner in which he was required to reduce into form the melodies which she hummed. Whether Drouet or the Queen of Holland were the real author of the pretty tune in question, it is certain that she will always be credited with it. [M.C.C.]

HOSANNA, a Hebrew word, *hoshia na*, meaning 'Save now!' (Psalm cxviii. 25), used as an exclamation of triumph in Matt. xxi. 9, etc. In its Latin form *Osanna in excelsis* it occurs in the Mass, after both Sanctus and Benedictus. [OSANNA.] In English music the word will always live in the grand anthem of Orlando Gibbons, 'Hosanna to the Son of David,' the subject of which is introduced by Sullivan in the 'Light of the World.' [G.]

HOTHBY, or OTTEBY, JOHN, an English Carmelite monk, who lived in the latter half of the 15th century, and passed the greater part of his life in the Carmelite monastery at Ferrara, was famous for his skill in the science of music. He was author of a treatise on the Proportions of Music, Cantus figuratus and Counterpoint, MS. copies of which exist at Ferrara and Bologna, in the National Library at Paris and the British Museum (Add. MS. 10,336). It is printed by Coussemaker, 'Scriptorum de Musica Medii ævi,' iii. 328. [W.H.H.]

HOWARD, SAMUEL, Mus. Doc., born 1710, a chorister of the Chapel Royal under Croft and subsequently a pupil of Pepusch; was afterwards organist of St. Clement Danes, and St. Bride, Fleet Street. In 1744 he composed the music for 'The Amorous Goddess, or, Harlequin Married,' a pantomime produced at Drury Lane. In 1769 he graduated as Doctor of Music at Cambridge. He composed numerous songs and cantatas (many of which appeared under the name of 'The British Orpheus,' in several books, and others in various collections), sonatas, and other pieces for instruments. He assisted Boyce in the compilation of his 'Cathedral Music.' He died in 1782. An anthem of his, with orchestra, 'This is the day,' was published in 1792. A melodious song by him, 'O had I been,' from 'Love in a Village,' is given in the Musical Library, vol. iii. [W.H.H.]

HOWELL, JAMES, was born at Plymouth. Possessing a fine voice he was, at an early age, taught singing, and at 10 years of age sang in public. He was brought to London in 1824 and in the next year admitted a pupil of the Royal Academy of Music, where he studied singing under Rovedino and afterwards under Crivelli, and the pianoforte and clarinet under T. M. Mudie. He subsequently learned the double bass under Anfossi, and made such rapid progress that he decided upon making it his especial instrument. He continued a pupil of the Academy for about 5 years, during part of which time he acted as sub-professor of the double bass. On the cessation of his pupilage he was appointed a Professor and afterwards Associated honorary member of the Academy. He soon took his place in all the best orchestras, and on the death of Dragonetti in 1846 succeeded him as principal.

His elder son, ARTHUR, is an excellent double bass player and bass singer; and his younger son, EDWARD, holds the post of principal violoncello at the Royal Italian Opera. [W.H.H.]

HOWGILL, WILLIAM, organist at Whitehaven in 1794, and afterwards in London; published 'Four Voluntaries, part of the 3rd chapter of the Wisdom of Solomon for three voices, and Six favourite Psalm Tunes, with an accompani-

[1] See Letter Jan. 17, 1839, in 'Goethe and Mendelssohn,' 116.
[2] Ibid. March 15, 1841.
[3] A selection from this work was performed at the Crystal Palace March 25, 1876.
[4] See Fougin's supplement to Fétis, art. Drouet.

ment for the Organ'; 'Two Voluntaries for the Organ, with a Miserere and Gloria Tibi, Domine,' and 'An Anthem and two preludes for the Organ.' [W. H. H.]

HOYLAND, JOHN, son of a cutler at Sheffield, born in 1783, in early life a pupil of William Mather, organist of St. James's Church in that town. In 1808 he succeeded his master, and in 1819 removed to Louth, Lincolnshire, where he established himself as a teacher, and was shortly afterwards chosen organist of the parish church. He composed several anthems and other pieces of sacred music, besides songs and pianoforte pieces. He died Jan. 18, 1827. His son, WILLIAM, was elected organist of Louth parish church in 1829, and held the appointment until his death, Nov. 1, 1857. [W. H. H.]

HOYLE, JOHN, was author of a dictionary of musical terms entitled 'Dictionarium Musicæ, being a complete Dictionary, or Treasury of Music,' published in 1770, and republished with a varied title in 1790. He is said to have died in 1797. [W. H. H.]

HUBERT. See PORPORINO.

HUDSON, ROBERT, Mus. Bac., born 1731, was a tenor singer, and sang when a young man at Ranelagh and Marylebone Gardens. In 1755 he was assistant organist of St. Mildred, Bread Street. In 1756 he was appointed vicar-choral of St. Paul's, in 1758 a gentleman of the Chapel Royal, and in 1773 almoner and master of the children of St. Paul's, which offices he resigned in 1793. He was also music master at Christ's Hospital. Hudson was the composer of 'The Myrtle,' a collection of songs in three books, published in 1767; of a service and some chants, and many hymn tunes. He also set for five voices the lines on Dr. Child's monument at Windsor, commencing 'Go, happy soul.' He died at Eton in Dec. 1815. His daughter, MARY, was in 1790, and till her death, Mar. 28, 1801, organist of St. Olave, Hart Street, and St. Gregory, Old Fish Street. She was the composer of several hymn tunes, and set for five voices the English version of the Latin epitaph on Purcell's gravestone, 'Applaud so great a guest.' [W. H. H.]

HÜNTEN, FRANZ, pianist and composer, born Dec. 26, 1793, at Coblentz, where his father DANIEL was organist. In 1819 he went to the Paris Conservatoire, studying the piano with Pradher, and composition with Reicha and Cherubini. He lived by teaching and arranging pieces for the pianoforte, and in time his lessons and compositions commanded high prices, although the latter, with the exception of a trio concertante for P. F. violin, and cello, were of little value. His 'Méthode nouvelle pour le piano' (Schott) had at one time a reputation. In 1837 he retired to Coblentz, and lived on his means till his death in February 1878. His two brothers, WILHELM and PETER, are still successful pianoforte teachers at Coblentz and Duisburg. [F. G.]

HÜTTENBRENNER. An Austrian musical family, memorable from its connexion with Beethoven and Schubert. ANSELM, the eldest, a professional musician, was born at Gratz, Oct. 13, 1794. He was for five years a pupil of Salieri's in Vienna, during which time he became intimate with Beethoven, Schubert, and other musicians of the day. He was one of the two persons present when Beethoven died. Why he took no part in the funeral is not explained, but it is certain that his name is not mentioned. He was a very voluminous composer in all departments, and one of his Requiems, dedicated to Salieri, is spoken of as a work of real merit. It was performed for Schubert Dec. 23, 1828. Schubert had a great regard for Anselm. The well-known song 'Die Forelle' (op. 32) was written at his house 'at 12 o'clock at night,' as Schubert himself says.[1] In his hurry Schubert shook the ink over the paper instead of the sand, a fact to which the autograph bears ample witness. The B minor Symphony was in Anselm's possession up to the time of its first performance at Vienna in Dec. 1865. He died at Ober-Andritz, Styria, June 5, 1868. For full details see his biography by von Leitner (Gratz, 1868).

JOSEF, the second brother, an enthusiastic amateur, was a government employé. His devotion to Schubert was excessive, so great as sometimes to bore the object of it; he was unwearied in his active services, communicated with publishers, and did all that devotion and admiration could do for his idol. The two used to play duets on an old worn-out piano. He was about Schubert during his last illness, and obtained the official permission for the performance of the Requiem after his death. The fine dramatic song 'Die Erwartung' by Schiller (op. 116) is dedicated by Schubert to 'his friend Josef Hüttenbrenner.'

The third brother, HEINRICH, was a lawyer and a 'Dr. juris.' He was also a poet, and wrote the words for at least one of Schubert's pieces—the part-song 'Wehmuth' (op. 80, No. 1). [G.]

HUGUENOTS, LES. Opera in 5 acts; words by Scribe and Deschamps, music by Meyerbeer. Produced at the Académie Feb. 29, 1836; in London, first by a German company, at Covent Garden, April 20, 1842; in Italian at Covent Garden as 'Gli Ugonotti,' July 20, 1848; in English at the Surrey Theatre, Aug. 16, 1849. Like 'William Tell,' the opera is always greatly shortened in performance.

For a remarkable criticism by Schumann see the Neue Zeitschrift, Sept. 5, 1837, and Gesammelte Schriften, ii. 220. [G.]

HULLAH, JOHN, LL.D., was born at Worcester, June 27, 1812, but came whilst very young to London, where his life has been spent. He received no regular musical instruction until 1829, when he was placed under William Horsley. In 1832 he entered the Royal Academy of Music for the purpose of receiving instruction in singing from Crivelli. He first became known as a composer by his music to Charles Dickens's opera, 'The Village Coquettes,' produced at the St. James's Theatre, Dec. 5, 1836. This was

[1] Kreissle von Hellborn, 125. But I am assured by Mr. Nottebohm that the song was composed in 1817, so that this, though *an* autograph, is not *the* autograph.

followed by 'The Barbers of Bassora,' a comic opera, produced at Covent Garden Theatre, Nov. 11, 1837, and 'The Outpost,' at the same theatre, May 17, 1838. Soon after this Mr. Hullah's attention was turned to that which became subsequently the business of his life—popular instruction in vocal music; and attracted by the reports of Mainzer's success as a teacher, he visited Paris, only to find Mainzer's classes entirely dispersed. Early in 1840 he returned to Paris, and remained for some time observing Wilhem's classes, then in the full tide of success. On his return to England he made the acquaintance of the late Sir James Kay Shuttleworth, then Dr. Kay, and undertook the instruction of the students in the Training College at Battersea, the first established in England, and just opened under the direction and at the cost of Dr. Kay and Mr. Edward Carlton Tufnell. On Feb. 18, 1840, he gave his first class-lesson at Battersea, and from that day dates the movement he originated. On Feb. 1, 1841, he opened at Exeter Hall a school for the instruction of Schoolmasters of Day and Sunday Schools in Vocal Music by a system based on that of Wilhem, which met with remarkable success. Not only schoolmasters but the general public flocked to obtain instruction, and country professors came to London to learn the system and obtain certificates of being qualified to teach it. The system was acrimoniously attacked, but it outlived all opposition. From his elementary classes Mr. Hullah formed two schools, an upper and a lower, and commenced giving concerts in Exeter Hall, the members of his upper school forming his chorus, and the orchestra being completed by professional principal singers and instrumentalists. Remarkable among these were four historical concerts illustrating in chronological order the rise and progress of English vocal music, given at Exeter Hall on Mondays in the first four months of 1847. At this time Mr. Hullah's friends and supporters determined on erecting and presenting to him a concert hall, and, having procured a piece of ground near Long Acre, the foundation stone of St. Martin's Hall was laid June 21, 1847. The hall was opened, although not entirely completed, on Feb. 11, 1850, and Mr. Hullah continued to give his concerts there until the building was destroyed by fire Aug. 28, 1860, on the occurrence of which event his friends and pupils testified their gratitude and sympathy for him by the presentation of a handsome testimonial. During the existence of the upper school Mr. Hullah brought forward a large number of unknown works, old and new, and introduced many vocalists, some of whom have become very eminent. From 1840 to 1860 about 25,000 persons passed through his classes. In 1844 Mr. Hullah was appointed Professor of Vocal Music in King's College, London, an office which he resigned in 1874. He still holds (1879) similar appointments in Queen's College and Bedford College, London, with both of which he has been connected since their foundation. From 1870 to 1873 he was conductor of the concerts of the Royal Academy of Music. On the death of his old master, Horsley, in 1858, Mr. Hullah was appointed organist of the Charter House, where since 1841 he had carried on a singing class. For many years he conducted the annual concert of the Children of the Metropolitan Schools at the Crystal Palace. In March 1872 he was appointed by the Committee of Council on Education Inspector of Training Schools for the United Kingdom, which office he still holds. In 1876 the University of Edinburgh unexpectedly conferred on him the honorary degree of LL.D., and in 1877 he was made a member of the Society of St. Cecilia in Rome and of the Musical Academy in Florence. Dr. Hullah is the composer of many songs, etc., and is author of 'A Grammar of Vocal Music'; 'A Grammar of Harmony'; and 'A Grammar of Counterpoint'; 'The History of Modern Music' (1862), and 'The Third or Transition Period of Musical History' (1865) (Courses of Lectures delivered at the Royal Institution of Great Britain); 'The Cultivation of the Speaking Voice'; 'Music in the House,' 1877; and of numerous essays and other papers on the history and science of music contributed to various periodicals; also of many songs, some of which—such as 'O that we two were Maying,' 'Three Fishers,' 'The Storm'—have become very popular. He edited 'Wilhem's Method of teaching Singing, adapted to English use'; 'The Psalter, a collection of Psalm Tunes in 4 parts,' 1843; The Book of Praise Hymnal,' 1868; 'The Whole Book of Psalms, with Chants'; and a large number of vocal compositions in parts and other publications for the use of his classes. Amongst these should be named 'Part Music' (reprinted as 'Vocal Music'), for 4 voices, and 'Vocal Scores,'—two most admirable collections; 'Sacred Music' (1867); 'The Singer's Library'; 'Sea Songs,' etc., etc. [See PART MUSIC; VOCAL SCORES.] [W. H. H.]

HUME, TOBIAS, an officer in the army and an excellent performer on the viol da-gamba; published in 1605 'The First Part of Ayres, French, Pollish and others together, some in Tabliture, and some in Pricke-Song. With Pavines, Galliards, and Almaines for the Viole de Gambo alone . . . and some Songes to bee sung to the Viole,' etc., containing 116 airs in tableture and 5 songs. In 1607 he published 'Captaine Hume's Poeticall Musicke principally made for two basse-viols, yet so contrived that it may be plaied eight severall waies upon sundry instruments with much facilitie,' etc., containing 18 instrumental and 4 vocal pieces. Hume rose to the rank of colonel. In 1642, being then a poor brother of the Charter House, he presented a petition to the House of Lords offering his services against the Irish rebels, which he afterwards printed, but it is evident from its contents that he was labouring under mental delusion. [W. H. H.]

HUMFREY, PELHAM (as he himself wrote his name, although it is commonly found as Humphry or Humphrys, with every possible

variety of spelling), was born in 1647. 'He is said to have been a nephew of Col. John Humphrey, a noted Cromwellian, and Bradshaw's sword-bearer.' In 1660 he became one of the first set of Children of the re-established Chapel Royal under Capt. Henry Cooke. Whilst still a chorister he shewed skill in composition, as appears by the 2nd edition of Clifford's 'Divine Services and Anthems,' 1664, which contains the words of five anthems 'composed by Pelham Humfrey, one of the Children of His Majesties Chappel,' the music of two of which is still extant. During the same period he joined Blow and Turner, two of his fellow-choristers, in the composition of what is commonly known as the Club-Anthem.[1] In 1664 he quitted the choir and was sent abroad by Charles II to pursue his studies. He received from the Secret Service money in that year 'to defray the charge of his journey into France and Italy, 200*l.*'; in the following year from the same source 100*l.*, and in 1666, 150*l.* His studies were prosecuted chiefly in Paris under Lully. On Jan. 24, 1666-7 he was during his absence appointed a Gentleman of the Chapel Royal in the room of Thomas Hazard, deceased. He returned to England in the following October, and on the 26th was sworn into his place. Anthems by him were at once performed in the Chapel Royal. On the death of Capt. Cooke, July 13, 1672, Humfrey was appointed his successor as Master of the Children. On Aug. 8 following he had a patent (jointly with Thomas Purcell) as 'Composer in Ordinary for the Violins to His Majesty.' Humfrey died at Windsor, July 14, 1674, at the early age of 27, and, three days afterwards, was buried in the cloisters of Westminster Abbey, near the south-east door. He was the composer of several fine anthems, 7 of which are printed, but without the orchestral parts, in Boyce's 'Cathedral Music.' The greater part of these, together with 6 others and the Club Anthem, also an Evening Service in E minor, are contained in the Tudway Collection (Harl. MS. 7338), and others are extant at Ely, Salisbury, and Windsor. Three Sacred Songs by him, and a Dialogue, composed jointly with Blow, are printed in 'Harmonia Sacra,' book ii. 1714. He composed two Odes for the King's Birthday, 'Smile, smile again,' and 'When from his throne,' and an Ode for New Year's day, 'See, mighty sir.' Many songs by him are included in 'Choice Ayres, Songs and Dialogues,' 1676-84; and on the rare, separately-paged, sheet inserted in some copies of book i. of that publication, containing 'The Ariel's Songs in the Play call'd The Tempest' (Dryden and Davenant's alteration produced in 1670), his setting of 'Where the bee sucks' is to be found. His song 'I pass all my hours in a shady old grove' was first printed in the appendix to Hawkins's History. J. S. Smith included 5 songs by Humfrey in his 'Musica Antiqua,' amongst them 'Whereever I am and whatever I do,' composed for Dryden's 'Conquest of Granada,' part i., 1672. Humfrey is said to have been the author of the words of several songs published in the collections of his time, and to have been a fine lutenist. He introduced many new and beautiful effects into his compositions. He was the first to infuse into English church music the new style which he himself had learnt from Lully, and which was carried much farther by Purcell (see Mr. Hullah's 'Modern Music,' Lect. 4). His predilection for minor keys was remarkable. [W. H. H.]

[1] Said by Dr. Tudway to have been composed on a naval victory over the Dutch by the Duke of York; but it cannot have been so, as no such event occurred until June 1665, at which time Humfrey was abroad. The statement of Dr. Boyce and others that it was composed as a memorial of the fraternal esteem and friendship of the authors is much more probable. Humfrey is said to have composed the former, and Blow the latter portion of the anthem, Turner's share being an intermediate bass solo.

HUMMEL, Johann Nepomuk, a classic of the pianoforte—but a dull classic—was the son of a musician, born at Presburg Nov. 14, 1778, and died at Weimar, Oct. 17, 1837. He is the principal representative of a manner of treating the pianoforte which rested upon the light touch and thin tone of early Viennese instruments, and grew together with the rapid improvements in the manufacture of pianos in Germany from the beginning of the century to about 1830. Hummel is important to pianists as the author of those academical stock-pieces, the Concertos in A minor and B minor, the Septet, op. 74, the Sonatas in F♯ minor, op. 81, and D major, op. 106, and of an elaborate instruction-book, which was published some years too late to make its mark.

Brought up in Mozart's house, deemed the main conservator of Mozartian traditions, an expert conductor and a good teacher, the leading German pianist, a very clever extempore player, and a ready writer of all classes of music from pianoforte solos to masses and operas,—Hummel in his prime, circa 1818, was treated by the mass of professed musicians as the equal of Beethoven! Endowed with curiously little inventive power, rarely warm, and quite incapable of humour or of passion, but fully equipped with every musical virtue that can be acquired by steady plodding, he appears expressly cut out for the hero of respectable mediocrity. The formidable size, conventional shape, and uniformly careful workmanship of his pieces, and particularly the 'brilliant' treatment of the pianoforte part, misled his contemporaries to accept him as a master of the first order.

It was about 1786, whilst Hummel's father was conducting the band at the theatre of Schikaneder,—Mozart's friend and the author of the libretto to Die Zauberflöte—that the boy, who had made considerable progress in singing and piano-playing, became the inmate of Mozart's house, and for two years enjoyed Mozart's instruction. From 1788 to 95 he travelled as a pianist in the care of his father through Germany, Denmark, England and Holland, and on his return to Vienna resumed his studies in counterpoint under Albrechtsberger, and had the advice of Haydn and Salieri regarding composition. From April 1, 1804, to May 1811, he was capellmeister to Prince Esterhazy, doing the work Haydn had formerly done. After teaching and composing

for some years at Vienna, he was called, in 1816, to the post of conductor to Stuttgart, and subsequently, in 1820, to Weimar, from whence, in the suite of the grand-duchess Maria Paulowna he went to Russia, and there met with a reception, the cordiality of which was not exceeded, and rarely equalled, in the various journeys he undertook between 1825 and 33 to France, Holland, and England, where in the latter year he conducted operas.

Hummel's compositions consist of three operas; music to a 'Faerie,' to five pantomimes or ballets, all more or less stillborn; two masses, op. 80 and 111; a Graduale and an Offertorium, op. 88 and 89, which are still to be met with in the churches of Austria and elsewhere; and, besides the pianoforte works already mentioned, of a number of Sonatas, Etudes, and miscellaneous display pieces for two or four hands, a couple of Trios, a Quintet, etc. [E. D.]

HUMORESKE. A title adopted by Schumann for his Op. 20 and Op. 88, No. 2, the former for Piano solo, the latter for Piano, Violin, and Cello. Heller and Grieg have also used the term for pianoforte pieces—op. 64 and op. 9 and 16 respectively. There is nothing obviously 'humorous' in any of these, and the term 'caprice' might equally well be applied to them. Rubinstein also entitles his Don Quixote 'Humoreske,' but the 'humour' is there of a much more obvious and boisterous kind. [G.]

HUMPHREYS, Samuel, was employed by Handel to make additions to the libretto of his oratorio 'Esther,' to fit it for public performance in 1732. He subsequently provided him with the words of 'Deborah' and 'Athaliah.' He was also author of 'Ulysses,' an opera set to music by John Christopher Smith, and of a poem on the Duke of Chandos's seat at Canons. He died at Canonbury, Jan. 11, 1738, aged about 40 years. [W. H. H.]

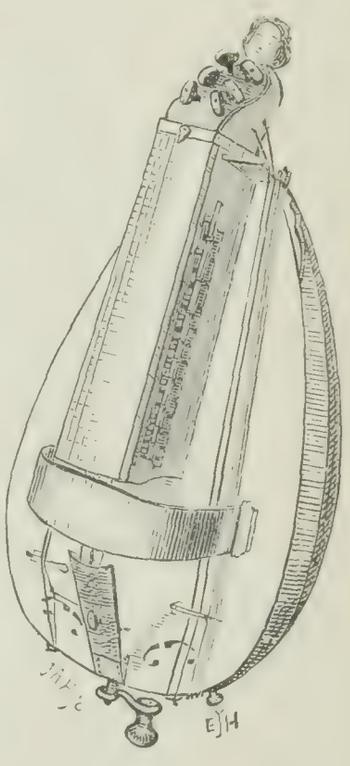
HUNGARIAN MUSIC. [See Magyar.]

HUNT, Arabella, singer, lutenist, and singing mistress, was the instructress in singing of the Princess (afterwards Queen) Anne. She was also a favourite of Queen Mary, who made her one of her personal attendants in order that she might have frequent opportunities of hearing her sing. Many of the songs of Purcell and Blow were composed for her. The beauty of her person equalled that of her voice. Congreve wrote an ode 'On Mrs. Arabella Hunt singing,' which is mentioned by Johnson as the best of his irregular poems. She died Dec. 26, 1705. After her death an engraving from her portrait by Kneller was published, with some panegyrical lines by Congreve (not from his ode) subjoined. [W. H. H.]

HUNT, Thomas, contributed to 'The Triumphes of Oriana,' 1601, the 6-part madrigal, 'Hark! did you ever heare so sweet a singing?' An anthem by him, 'Put me not to rebuke,' is contained in Barnard's MS. collection in the Sacred Harmonic Society's library. Nothing is known of his biography. [W. H. H.]

HUNTER, Anne, a Scotch lady, wife of John Hunter the surgeon, and sister of Sir Everard Home the physician. She was born 1742, and died 1821. The Hunters lived in Leicester Square during Haydn's first visit, and were intimate with him. Mrs. Hunter wrote the words for his 12 Canzonets (1792), of which the first six were dedicated to her and the second six to Lady Charlotte Bertie. Hunter's death (Oct. 16, 1793) put a stop to the acquaintance. Mrs. Hunter published a volume of poems (1801; 2nd ed. 1803), which are condemned by the Edinburgh and praised by Blackwood. She was also probably the author of both words and melody of 'Lady Anne Bothwell's Lament.' She is mentioned in Robert Burns's MS. 'Edinburgh Commonplace-Book,' and two poems by her—'To the Nightingale, on leaving E[arl's] C[ourt], 1784,' and 'A Sonnet in Petrarch's manner'—are there copied out by the Poet, the only poems which received that distinction. [G.]

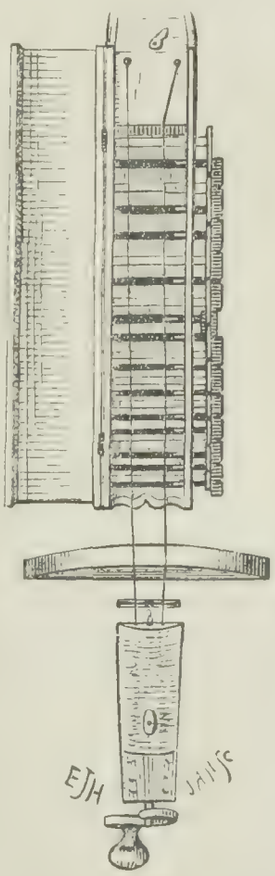
HURDY GURDY (Fr. *Vielle*; Ital. *Lira tedesca, Ghironda ribeca, Stampella, Viola da orbo*; Germ. *Bauernleier, Deutscheleier, Bettlerleier, Drehleier*; Latinised, *Lyra rustica, Lyra pagana*). Has a place among musical instruments like that of the Dulcimer and the Bagpipes, as belonging to rural life, and quite outside modern musical art.[1] It is true that in the first half of the last century the Hurdy Gurdy or Vielle contributed to the amusement of the French higher classes, but evidently with that affectation of rusticity so abundantly shown when mock shepherds and shepherdesses flourished. Mr. Engel ('Musical Instruments,' 1874, p. 235) gives several titles of compositions wherein the Vielle formed, in combination with Bagpipes (Musette), Flutes (of both kinds), and Hautbois, a Fête Champêtre orchestra. M. G. Chouquet ('Catalogue du Musée du Conservatoire,' Paris, 1875, p. 23) adds, for the instrument alone, sonatas, duos, etc., by Baptiste and other composers, and two methods for instruction by Bouin and Corrette. This music of a modern Arcadia seems to have culminated about 1750 in the virtuosity of two brothers, Charles and Henri Baton, the former playing the Vielle, which he had much improved, the latter the Musette. Their father, a luthier at Versailles, was a famous Vielle maker, who about 1716–20 adapted old guitars and lutes and mounted them as hurdy-gurdies. Other eminent makers were



Pierre and Jean Louvet, Paris, about 1750; Lambert, of Nancy, 1770-80; Delaunay, Paris; and Berge, Toulouse.

The Hurdy Gurdy is an instrument the sound of which is produced by the friction of stretched strings, and the different tones by the help of keys. It has thus analogies to both bowed and clavier instruments. It is sometimes in the shape of the old Viola d'Amore (a viol with very high ribs), of the Guitar, or, as in the woodcut, of the Lute. Four to six tuning-pegs in the head bear as many strings of catgut or sometimes wire, two of which only are carried direct to the tailpiece, and tuned in unison, and one or both are 'stopped' by a simple apparatus of keys with tangents, which directed by the fingers of the player's left hand, shortens the vibrating length to make the melody. The chanterelle has two octaves from the tenor G upwards; the drones are tuned in C or G; G being the lowest string in either key.

In the cut showing the wheel and tangents one string only is used as a melody string. The ebony keys are the natural notes, the ivory the sharps. From the position in which the Hurdy Gurdy is held the keys return by their own weight. The longer strings, deflected and carried round the ribs or over the belly and raised upon projecting studs, are tuned as drones or bourdon strings. All these strings are set in vibration by the wooden wheel, which, being rosined, has the function of a violin bow, and is inserted crosswise in an opening of the belly just above the tailpiece, the motor being a handle at the tail-end turned by the player's right hand. There are two sound-holes in the belly near the wheel. The Hurdy Gurdy here represented is a modern French instrument ('Vielle en forme de luth'), 27 inches in length without the handle. Two of the drones are spun strings, and one, the so-called 'trumpet,' is of copper, and is brought upon the wheel at pleasure by turning an ivory peg in the tail-piece. There are also four sympathetic wire strings tuned in the fifth and octave. Like lutes and other mediæval instruments, the Hurdy Gurdy was often much and well adorned, as may be seen in South Kensington Museum; fancy woods, carving, inlaying and painting being lavishly employed. The Hurdy Gurdy has been sometimes called Rota (from its wheel), but the Rote of Chaucer had no wheel, and was a kind of half fiddle, half lyre, with an opening (as in the CRWTH) for the hand of the player to touch the strings from the back. The old Latin name for a Hurdy Gurdy was ORGANISTRUM, and this large form of the instrument it took two persons to play, as it was so long as to lie across the knees of both. The artist touched the keys; the handle-turner was no more important than an organ bellows blower. The summit of the arch of the Gate of Glory of Santiago da Compostella, a cast of which is at South Kensington, is occupied by two figures playing an Organistrum. The date of this great Spanish work is 1188. There are other early representations, especially one in the museum at Rouen, but the earliest, dating in the 9th century, was copied by Gerbert from a MS. in the monastery of St. Blaise in the Black Forest, and published by him (De Cantu et Musicâ Sacrâ) in 1774. Mr. Engel has reproduced this drawing in the work already referred to (p. 103). The instrument had eight keys acting on three strings, tuned either in unison or concord. The 'Symphonia' or 'Chifonie' was the Hurdy Gurdy in the 13th century. As for the name Hurdy Gurdy it was probably made merely for euphony, like 'hocus pocus,' 'harum scarum,' but it may have been suggested by the peculiar tone. The Hurdy Gurdy was the prototype of the PIANO VIOLIN, and all similar *sostenente* instruments, and we may perhaps see in its simple action the origin of the CLAVICHORD.



Donizetti's 'Linda di Chamouni' (1842) contains two Savoyard songs with accompaniment for the Hurdy Gurdy. In recent performances violins and violas, and even the concertina, have been substituted for the original instrument, which however remains in the score. [A.J.H.]

HUTCHINSON, FRANCIS, an amateur composer, who, under the pseudonym of Francis Ireland, produced in the latter half of the 18th century many vocal compositions of considerable merit. The Catch Club awarded him three prizes, viz. in 1771 for his catch 'As Colin one evening'; in 1772 for his cheerful glee 'Jolly Bacchus'; and in 1773 for his serious glee 'Where weeping yews.' 11 glees and 8 catches by him are printed in Warren's collections. His beautiful madrigal, 'Return, return, my lovely maid,' is universally admired. He is sometimes styled 'Dr.' Hutchinson, but he does not appear to have graduated in any faculty. He may possibly have been a medical practitioner, to whom the term 'Dr.' was popularly applied. [W.H.H.]

HUTCHINSON, JOHN, was organist of Durham Cathedral in the earlier part of the 17th century, and had, probably, previously held some appointment at Southwell Minster. He composed some anthems, one of which is preserved in the Tudway collection (Harl. MS. 1740), and, with two others, at Ely. [W.H.H.]

HYMN (Gr. ὕμνος; Lat. *Hymnus*; Ital. *Inno*; Germ. *Kirchenlied, Kirchengesang*). The first Hymn mentioned in the annals of Christianity is that sung by our Lord, and His Apostles, immediately after the institution of the Holy Eucharist. There is some ground for believing

that this may have been the series of Psalms called Hallel (cxiii to cxviii of the Authorised Version), which was used, in the Second Temple, at all great festivals, and consequently at that of the Passover; and it has been supposed—though the circumstance does not admit of proof—that the melody to which the most characteristic of these Psalms, *In exitu Israel*, was originally sung, is the germ of that with which it has been associated, in the Christian Church, from time immemorial—the *Tonus Peregrinus*.

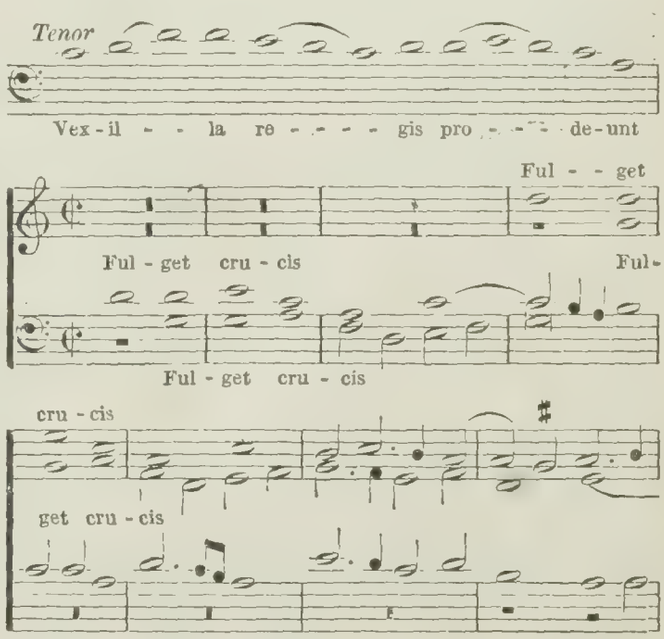
In early times, any act of praise to God was called a Hymn, provided only that it was sung. Afterwards, the use of the term became more restricted. The Psalms were eliminated from the category, and Hymns, properly so called, formed into a distinct class by themselves. Φῶς ἱλαρόν, a composition attributed to Athenagenes, and still constantly sung in the Offices of the Eastern Church, is supposed to be the oldest Hymn of this description now in use. Little less venerable, in point of antiquity, is the 'Angelic Hymn,' *Gloria in excelsis Deo*, of which special mention is made in the Apostolic Constitutions. It was not, however, until the latter half of the 4th century, that the immense importance of the Hymn, as an element of Christian Worship, became fully understood. S. Ephrem of Edessa made many valuable contributions to the store of Hymns already in use at that period. S. Chrysostom zealously carried on the work at Constantinople, and S. Ambrose at Milan. The noblest Latin Hymn we possess—*Te Deum laudamus*—was long believed to be the joint production of S. Ambrose and S. Augustine. To S. Ambrose, also, is due the honour of having first introduced the true Metrical Hymn into the services of the Western Church—for the rhythm of the older examples was very distinct from actual metre. His favourite species of verse was Iambic Dimeter—the 'Long Measure' of English Hymnology—which was long regarded as the normal metre of the Latin Hymn. S. Gregory the Great first introduced Sapphics; as in *Nocte surgentes vigilemus omnes*. Prudentius wrote, with great effect, Trochaic Tetrameter Catalectic—*Corde natus ex Parentis ante mundi exordium*; and also used Iambic Trimeter—*O Nazarene, lux Bethlem, verbum Patris*; and Iambic Dimeter Catalectic—*Cultor Dei memento*. One of the earliest instances of Elegiac Verse is found in the

'Crux benedicta nitet, Dominus qua carne pependit,
Atque cruore suo vulnera nostra lavat'

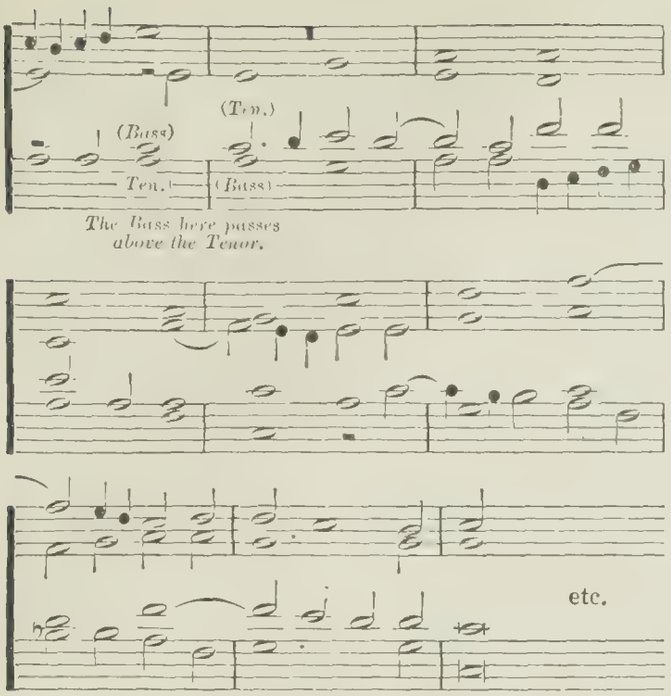
of Venantius Fortunatus. Other metres came into use from time to time: but, about the beginning of the 10th century, most of these were forsaken in favour of 'prose'; that is to say—paradoxical as the explanation may seem to the uninitiated—a style consisting of regular lines, containing an equal number of syllables, and often carefully rhymed, but governed, as to their rhythm, by accent instead of quantity, and therefore setting the laws of classical prosody at defiance. Many of the finest mediæval Hymns are written in this beautiful though barbarous 'Monkish Latin,' especially those intended to be sung at Mass after the Gradual and Tract: insomuch that the terms Sequence and Prose have almost come to be regarded as synonymous. [See SEQUENTIA; PROSA.]

The authorship of the Plain Chaunt melodies to which these Hymns were sung is very uncertain. It seems probable, that, in many cases, the writer of the words was also the composer of the music to which they were adapted. A rich collection of such original tunes will be found in the *Vesperale Romanum*, and other similar Office Books. Probably the purest forms now attainable are those given in the last edition of the Vesperal published by Messrs. Pustet, of Ratisbon; but the discarded Office Books once used in particular Dioceses contain some priceless treasures: for instance, the Sarum Tune to *Sanctorum meritis* is one of the most perfect Mixolydian melodies in existence.[1] [See PLAIN CHAUNT.]

After the invention of Discant, these venerable Hymn Tunes, or phrases selected from them, were constantly used as *Canti fermi* for Masses and Motets. In the year 1589 Palestrina turned them to still better account in his great work entitled *Hymni Totius Anni*—a collection of Hymns for every Festival throughout the Ecclesiastical Year, admirably treated, in the polyphonic style, for three, four, five, and six voices, and bearing traces of the great composer's best manner on every page. From a fine tall copy of the original Roman edition of this work of Palestrina's, preserved in the British Museum, we transcribe a portion of the Hymn for Passion Sunday—*Vexilla regis prodeunt*[2]—the well-known melody of which is combined, throughout, with contrapuntal treatment of the most masterly description, involving clever imitations, and closely-interwoven fugal points, so carefully concealed beneath the expressive harmonies which result from them that their ingenuity is quite forgotten in the indescribable beauty of the general effect.

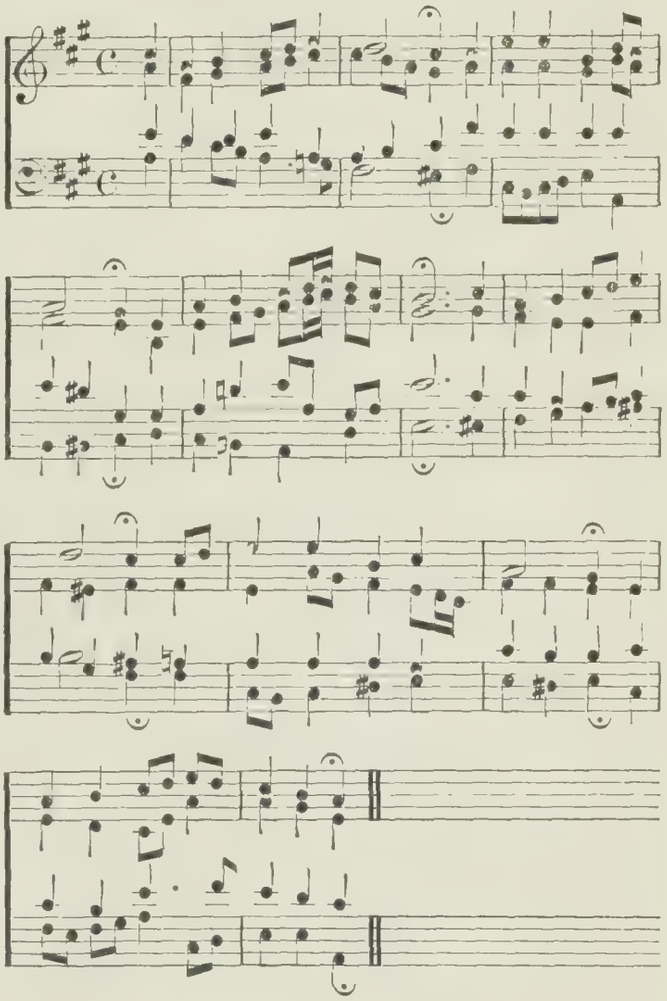


[1] See 'The Hymnal Noted,' by the Rev. T. Helmore (Novello).
[2] Sung also, as a Processional Hymn, on the morning of Good Friday. See IMPROPERIA.



A few Latin Hymns, such as those to be found among the works of Hassler, Tallis, Byrd, and some other great composers, have been set, for 4 or more voices, in a similar manner: but, as a whole, Palestrina's magnificent Hymnal stands quite alone — too great to admit the possibility of rivalry. The delight with which it was received was unbounded. Indeed, long before the middle of the 16th century, the Science of Hymnology had already begun to attract an immense amount of attention, in widely different directions. Hymns, or rather [1]Carols, of a somewhat lighter character than those we have been considering, had been sung, for ages past, between the scenes of the Mysteries and Miracle Plays which form so conspicuous a feature in the religious history of the middle ages. Many of these—notably such as set forth the Glad Tidings commemorated at Christmas-tide—became, from time to time, extremely popular, and obtained a firm hold on the affections of rich and poor alike. [See NOËL.] Well knowing the effect of songs upon popular feeling, and fully appreciating the beauty of the Latin hymns to which he had been accustomed from his earliest youth, Luther turned these circumstances to account by producing a vast amount of German Kirchenlieder, which, adapted to the most favourite melodies of the day, both sacred and sæcular, and set for four, five, and six voices, (with the Plain Chaunt in the Tenor,) by Johannes Walther, were first published, at Wittenberg, in 1524, and re-issued, in the following year, with a special preface by Luther himself. Innumerable other works of a similar description followed in rapid succession. The vernacular Hymn found its way more readily than ever to the inmost heart of the German people. The Chorale was sung, far and wide; and, at last, under the treatment of John Sebastian Bach, its beauties were developed, with a depth of insight into its melodic and harmonic resources which is not likely ever to be surpassed. Even the simplest settings of this great master bear tokens of a certain individuality which will render them household words, in the land of their birth, as long as true musical expression shall continue to be valued at its true worth: and, perhaps, in these gentle inspirations, Bach speaks more plainly to the outer world than in some cases where he has subjected the melody to more elaborate treatment. [See CHORALE.]

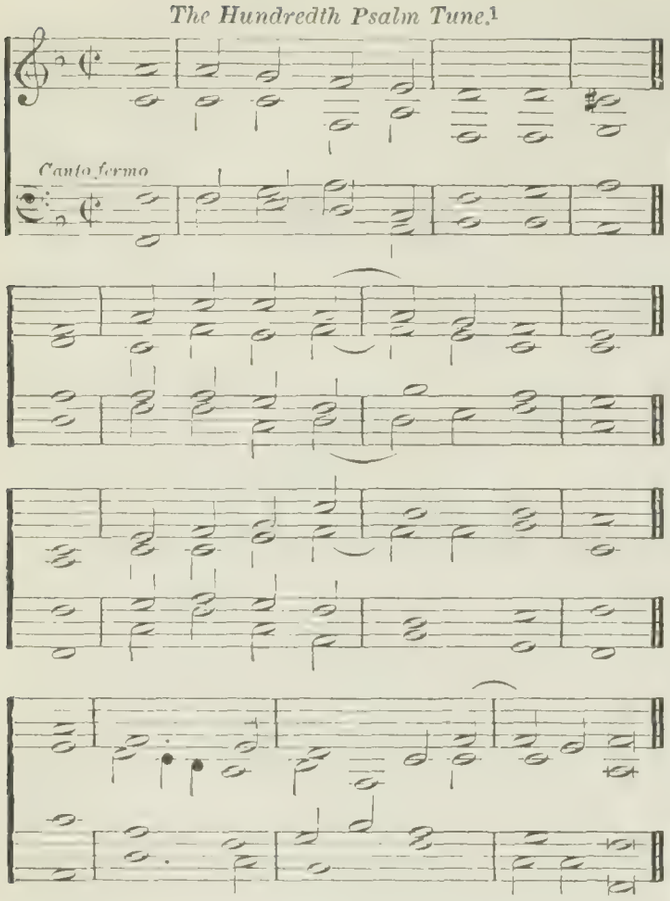
Nun ruhen alle Wälder.



In France, the Metrical Psalms of Clement Marot, and Theodore Beza, were no less enthusiastically received than the Hymns of Luther in Germany, though their popularity was less lasting. They were originally sung to the most familiar ditties of the time, which were adapted to them, probably by Guillaume Franc, in the Psalter first published by Calvin at Geneva in 1542. In 1561, Louis Bourgeois published a volume, at Lyons, containing 83 of these Tunes, set for four, five, and six voices; and, in 1565, Adrian Le Roy printed, at Paris, an entire Psalter, in which the melodies were treated, after the manner of Motets, by Claude Goudimel. This last-named work was reprinted, in Holland, in 1607: but Goudimel's polyphonic settings were found too difficult for general use, and were supplanted, after a time, by some less elaborate arrangements—with the melody, as usual, in the Tenor—by Claudin le Jeune, whose collection was published at Leyden in 1633.

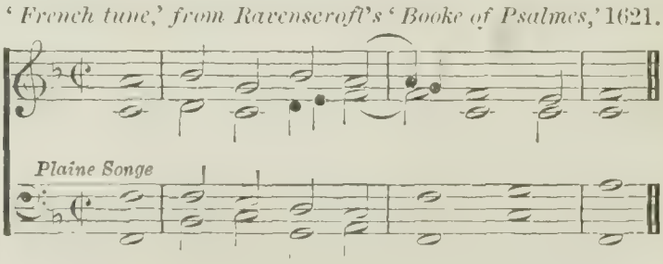
[1] Ital. *Carola*; from *carolare*, to sing songs of joy. Bailey, however, suggests a Saxon etymon; *ceorl*, rustic—whence 'churl.'

The Hundredth Psalm Tune.[1]



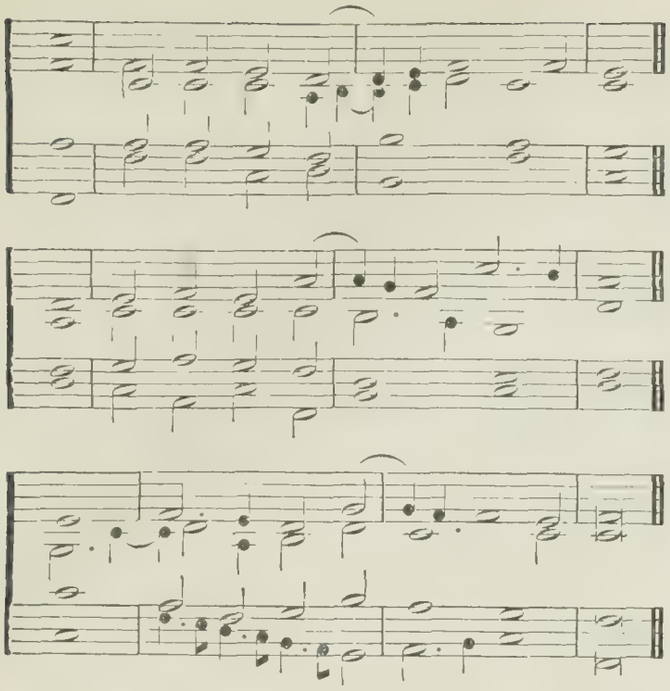
It was not to be supposed that the movement which had spread thus rapidly in France and Germany, would be suffered to pass unheeded in England, where the study of the Madrigal had already brought part-singing to a high degree of perfection. [MADRIGAL.] Here, as in France, the first incentive to popular Hymnody seems to have been the rendering of the Psalms into verse in the mother tongue. Sternhold's fifty-one Psalms first saw the light in 1549: but the 'Whole Booke of Psalmes,' 'by T. Sternhold, J. Hopkins, and others,' did not appear until 1562, when it was 'imprinted' by John Daye, 'with apt notes to sing them withal': the 'apt notes' being simply the melodies, as sung in France, and Germany, without bass, or any other part. In 1563, the same John Daye 'imprinted' the 'whole Psalmes, in foure parts,' harmonised, in the simplest possible manner, by Thomas Talys, Richard Brimle, William Parsons, Thomas Causton, J. Hake, and Richard Edwards. This was the first collection of Hymn Tunes ever published in England for four voices. Neither Burney nor Hawkins seem to have been aware of its existence. A perfect copy is, however, preserved in the library of Brasenose College, Oxford; and one, containing the Medius and Tenor parts only, in that of the British Museum. It was followed, in 1567, by another invaluable volume, also 'imprinted,' *but not published*, by John Daye, viz. 'The first Quinquagene' of Archbishop Parker's metrical version of the Psalms—a work which has only been preserved through the medium of a few copies given away by Mistress Parker, and so scarce that Strype 'could never get a sight of it.' At the end of this precious volume—a copy of which is happily preserved in the British Museum—we find, printed in four parts, eight Tunes, set, by Talys, in plain counterpoint, with the melody in the Tenor. Each of these Tunes is written in one of the first eight Modes; the eighth, or Hypomixolydian Tune, being the well-known Canon now universally adapted to the words of Bishop Ken's Evening Hymn. A larger collection[2] was published, in 1579, by Guilielmo Damon, whose harmony is clear and good, and—as it always should be, when intended for congregational use—extremely simple. In 1591, another collection appeared, by the same author, in two books, in the second of which 'the highest part singeth the Church Tune'—probably for the first time. In 1585, six years before the publication of Damon's second work, John Cosyns had put forth sixty Psalms, with the Tunes first printed by Daye, set for five and six voices: but, by far the most important volume which appeared before the close of the century was the complete Psalter printed by Thomas Este in 1594, and containing Tunes skilfully harmonised, for four voices, by John Dowland, E. Blancks. E. Hooper, J. Farmer, R. Allison, G. Kirbye, W. Cobbold, E. Johnson, and G. Farnaby—composers of no mean reputation, and generally reckoned among the best of the period. A far inferior volume was published, by John Mundy, in the same year; and, in 1599, a collection appeared, by Richard Allison, with accompaniments 'to be plaide upon the lute, orpharion, citterne, or base violl, severally or together': but all these works were superseded in 1621 by 'The Whole Booke of Psalmes,' edited, and in great part arranged, by Thomas Ravenscroft. This famous volume contains settings, for four voices, of the best German, French, and English Tunes, by Tallis, Dowland, Morley, Bennet, Stubbs, Farnaby, the editor himself, and fourteen other noted musicians of the day. The melody, according to custom, is always given to the Tenor. The counterpoint throughout is admirable, and every Tune may fairly be regarded as a masterpiece. The Bass and Tenor proceed, for the most part, *nota contra notam*, while the Treble, and Alto, though by no means written in a florid style, exhibit a little more variety of treatment. The effect of this arrangement, when the Tenor is sung by a large body of voices, in unison, and the harmony by a select Choir, is exceedingly impressive. The finest Tune in the collection—John Dowland's setting of the Hundredth Psalm—may still be frequently heard in Salisbury Cathedral; and there is no possible reason why many others should not be brought into almost universal use.

'*French tune*,' *from Ravenscroft's 'Booke of Psalmes*,' 1621.



[1] Set to the 134th Psalm of the French translation.

[2] Burney erroneously describes this as the first collection, in four parts, published in England.

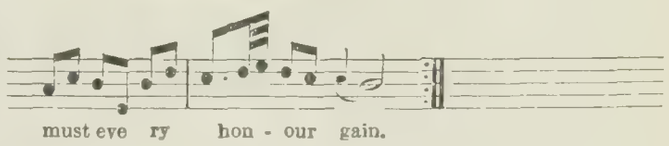


A second edition of Ravenscroft's Psalter was published in 1633. William and Henry Lawes set the Psalms of Mr. George Sandys, in three parts, in 1648. In 1671, John Playford printed his 'Psalms and Hymns in solemn Musicke of foure parts;' followed, in 1677, by his more widely-known 'Whole Book of Psalms' for three voices—a work, the popularity of which was so extended, that, by the year 1757, it had run through no less than twenty editions. But these later works show a lamentable deterioration both of technical skill and artistic feeling. English Hymnody was not destined to remain for any length of time in the high state of cultivation indicated by the collections of Este and Ravenscroft. Step by step the decadence of the Hymn Tune kept pace with that of the Madrigal, which had once done so much towards preparing the way for its more perfect development. Had any hope of a revival existed, it would have been dispelled by the Great Rebellion. The Restoration did nothing towards the resuscitation of the failing Art. The vigorous treatment of the old Masters faded gradually into vague inanity. The Tunes of Hayes, Wainwright, Carey, Tans'ur, and other more modern writers, are as far inferior to those of their predecessors as those of their followers are to them. The popular taste grew daily more and more corrupt; until, about the beginning of the present century, it reached a pitch of degradation beneath which it would seem impossible that it could ever sink. At that hopeless level it remained for many years. Not a few of us can remember when the most popular Hymn Tune in England—that known as 'Helmsley,' set to the hymn 'Lo, he comes with clouds descending'—was an air of so sæcular a character, that it had probably been composed to some amatory verses, beginning

'Guardian Angels, now protect me,
Send me back the youth I love'—

sung by Mistress Anne Catley, in 'The Golden Pippin'; and danced, as a hornpipe, at Sadlers' Wells. [See Lo, HE COMES.]

In O'Hara's burletta 'The Golden Pippin,' Covent Garden.



'Miss Catley's Hornpipe.' Danced at Sadlers' Wells.

The Advent Hymn. (Helmsley Tune.)

The real objection to such melodies as this lies, less in their origin, than in their esoteric unfitness for the purpose to which they are so inappropriately applied. The one may, in time, be forgotten—the other, never. Few people, nowadays, are acquainted with the source of 'Helmsley': but no one who has seen a Hornpipe danced can mistake its Terpsichorean animus—and, surely, no possible animus could be less fitted to harmonise with the feelings which should be excited by a Hymn on the Last Judgment. *Nun ruhen alle Wälder,* and *O Welt, ich muss Dich lassen,* were originally sæcular airs: but, how different their character!

Vigorous efforts have recently been made, and are made still, to introduce something better. But public taste seems scarcely leading in a hopeful direction. Where Plain Chaunt is affected, the melodies are too frequently tortured beyond all possibility of recognition; while they are invariably accompanied by harmonies which utterly destroy their distinctive character—passionate dissonances, unblushingly stolen from the theatre, and only fitted to illustrate the romance of *Der Freischütz* or the deep tragedy of *Lucia di Lammermoor.* Palestrina's exquisite settings are undoubtedly too difficult for general use; though they lie quite within the compass of an ordinary Cathedral Choir. But, apart from these, few things in music are more beautiful than a Plain Chaunt melody, diatonically accompanied in simple counterpoint: and, surely, the art of so accompanying it is not beyond the power of an average organist! The settings of John Dowland, and Claudin le Jeune, may be sung by almost any Choir, however modest its pretensions. Ravenscroft's work has been reprinted, of late years, at a price which places it within the reach of every one. But, before the sterling Tunes contained

in these still easily accessible volumes can be brought into general use, something must be done to counteract the vicious effect of the 'original' melodies which are now universally preferred to them—sentimental effusions, mostly the work of amateurs, and written always in imitation of the lowest grade of popular part-song, without one single characteristic which can fit them for association with the solemn and often extremely beautiful words, the sense of which they are commonly supposed not only to illustrate but to intensify. [W. S. R.]

Among the more important and typical collections of metrical hymns and tunes, published in this country for use in Divine worship during the last quarter of a century, the following may be named:—

National Psalmody, [1] B. Jacob (Novello); another edition, called 'Surrey Chapel Music,' V. Novello (Novello). The Psalter with appropriate Tunes, John Hullah, 1843 (J. W. Parker). Church of England Psalmody, Rev. H. Parr, with List of Composers and Authorities, 1846-77 (Novello). The Standard Psalm-tune Book, H. E. Dibdin, 1852 (Shaw). The Union Tune Book, J. I. Cobbin, 1854 (Sunday School Union), with Supplement by John Hullah, 1879. The Hymnal Noted, Rev. T. Helmore, 1853 (Novello). The Church Psalter and Hymn Book (Mercer's), John Goss, 1857 (Nisbet). Hymns Ancient and Modern, W. H. Monk, 1861-75 (Clowes). The Congregational Psalmist, Dr. Gauntlett, 1862 (Hodder & Stoughton). The Chorale-book for England, W. S. Bennett and Otto Goldschmidt, 1863 (Longmans). The Bristol Tune Book, 1863 (Novello). A Hymnal, chiefly from the Book of Praise, J. Hullah, 1868 (Macmillans). The Hymnary, J. Barnby, 1872 (Novello). The Church Hymnal [for Ireland], Sir R. P. Stewart, 1873-78, with excellent Biographical Index by Major Crawford (Dublin, S.P.C.K.). Church Hymns with Tunes, A. Sullivan, 1874 (London, S.P.C.K.). Wesley's Hymns and New Supplement, John Cooper and E. J. Hopkins, 1877 (Wesleyan Conference Office). Scottish Psalmody, etc., authorised by the General Assembly of the Free Church of Scotland, 1878 (Nelsons). The Book of Psalms and Scottish Hymnal by authority of the General Assembly, W. H. Monk, 1879 (Edinburgh, Nelsons). The Presbyterian Hymnal of the U. P. Church, Henry Smart (A. Elliot). The Office of Praise [Baptist] (Hamilton, Adams, & Co.). The Psalter and Hymn Book of the Presbyterian Church (Nisbet). The Christian Hymnal (Shaw). America:—Hymns and Songs of Praise, John K. Paine, U. C. Burnap, and James Flint, 1874 (New York, Randolph).

[1] The name given in each case is that of the Editor of the tunes.

HYMN OF PRAISE. The English title of Mendelssohn's LOBGESANG.

HYMNS ANCIENT AND MODERN. The originator of this Hymnal was the Rev. Sir Henry Williams Baker, Bart., vicar of Monkland in the diocese of Hereford, who wrote and translated many of the hymns which it contains, and by his ability, by his profound knowledge of hymnology, and by his energetic discharge of the duties of chairman of its committee for twenty years, mainly contributed to its success. After ascertaining by private communications the widely spread desire of Churchmen for greater uniformity in the use of hymns and of hymn-books in the services of the Church, Sir Henry Baker early in 1858 associated with himself for this object about twenty clergymen, including the editors of many existing Hymnals, who agreed to give up their several books in order as far as might be to promote the use of one.

In the autumn of that year an advertisement was inserted in the 'Guardian' inviting cooperation, to which more than 200 clergymen responded. In January 1859 the committee set to work. A specimen was issued in May of the same year. In 1860 the first Edition was published, with the Imprimatur of Dr. Hampden, Sir Henry Baker's diocesan. The first 'Edition with Tunes,' under the musical editorship of Professor W. H. Monk, King's College, London, appeared March 20, 1861. An 'Appendix' in Dec. 1868, and in 1875 'The Revised and Enlarged Edition,' completing the work.

Since its first introduction 20 million copies of the book have been sold. Its publication is continued at present by the survivors of the original committee, and in the future it will be continued by a body of trustees constituted by deed for its management. [W. Pg.]

HYPER- (Gr. *ὑπερ*, over, above; Lat. *super*). A prefix, extensively used in the terminology of antient Greek music—wherein it appears in the names of the five Acute Modes—and thence transferred to the musical system of the Middle Ages. The nomenclature of the one system must, however, be very carefully distinguished from that of the other; for, though the same terms are, in many cases, common to both, they are used to designate very different things. For instance, the discarded Locrian Mode (B, C, D, E, F, G, A, B) is often called the Hyper-æolian, in recognition of the fact that its range lies a tone above that of the true Æolian; but this Mode has no connexion whatever with the Hyper-æolian of the Greeks; neither have the Authentic Modes, as we now use them, the slightest affinity with the Greek acute forms, though the prefix 'hyper' has sometimes been very unnecessarily added to the names of all of them. [See MODES.]

Greek authors constantly use the prepositions *ὑπερ* and *ὑπο* in what we should now consider an inverted sense; applying the former to grave sounds, and the latter to acute ones. This apparent contradiction vanishes when we remember that they are speaking, not of the gravity or acuteness of the sounds, but of the position on the lyre of the strings designed to produce them.

The prefix HYPO- (Gr. *ὑπο*, under, below; Lat. *sub*) was applied, in antient Greek music, to the names of the five Grave Modes. In the Middle Ages it was added to the names of the seven Plagal Modes—the Hypo-dorian, the Hypo-phrygian, the Hypo-lydian, the Hypo-mixo-lydian, the Hypo-æolian, the discarded Hypo-locrian, and the Hypo-ionian—the range of which lies a fourth below that of their Authentic originals. [See MODES.]

Early writers also add this prefix to the names of certain intervals, when reckoned downwards, instead of upwards; as Hypo-diatessaron (= Subdiatessaron), a fourth below; Hypo-diapente (= Subdiapente), a fifth below. [See INTERVAL.] [W. S. R.]

I.

IAMBIC. An Iamb or Iambus is a metrical foot consisting of a short and a long syllable —as bĕfōre ; or as Coleridge[1] gives it,

'Iămbĭcs mārch frŏm shŏrt tŏ lōng.'

This, from Handel's Alexander's Feast, is an iambic passage. So also is 'Rejoice greatly' from the Messiah. So is the following from the Finale to Beethoven's 'Kreutzer Sonata' (op. 47).

[G.]

IASTIAN MODE. [See Ionian.]

IDEA, a theme or subject.

IDOMENEO RÉ DI CRETA, ossia Ilia e Adamante, an opera seria in 3 acts; music by Mozart. Composed at Salzburg in 1780, and produced at Munich, Jan. 29, 1781 (the 2nd day of Mozart's 26th year). The libretto was Italian, adapted by the Abbé Varesco (also author of that of 'L'Oca del Cairo') from a French piece of the same name by Danchet, which had been composed by Campra in 1712. Mozart's autograph is in the possession of André at Offenbach. Full score published by Simrock with Italian text. The opera contains a complete ballet in 5 numbers (autog. André) which has not yet been printed, but is announced for publication in the new edition of Breitkopfs.

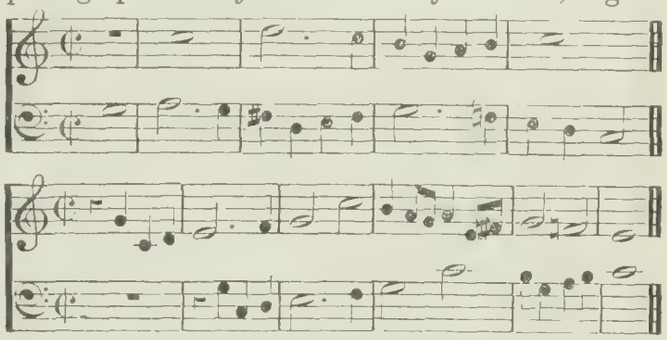
Idomeneo has never been a favourite opera. The Allg. Musik. Zeitung during 50 years only chronicles 16 performances, and it appears never to have been put on the stage either in Paris or London. It has been twice newly arranged—by Treitschke (Vienna, 1806), and by Lichtenthal (Milan, 1843). Mozart himself felt that some improvements were wanted, as he speaks (Letter, Sept. 12, 1781) of rewriting the part of Idomeneo and making many alterations 'in the French style.' [G.]

IFIGENIA. The story of Iphigeneia, the daughter of Agamemnon and Clytemnestra—in the two episodes of her deliverance from sacrifice at Aulis, and her rescue of her brother Orestes from the same fate at Tauris, which formed the subject of Euripides' two tragedies—has been a favourite subject with the composers of operas. Not to speak of the two masterpieces of Gluck, which are noticed under the head of Iphigenia, we may say here that the opera of 'Ifigenia in Aulide' by Apostolo Zeno has been, according to the Catalogue in the Theatre Lyrique of F. Clement, set to music by no fewer than 20 composers between 1713 and 1811—D. Scarlatti, Caldara, Porpora, Abos, Traetta, Majo, Guglielmi, Jommelli, Salari, Sarti, Martin y Solar, Prati, Giordani, Zingarelli, Bertoni, Mosca, L. Rossi, Trento, Mayer, Federici. The opera of 'Ifigenia in Tauride' (author unknown, but possibly Vinci) has been composed by 9 separate composers—D. Scarlatti, Orlandini, Vinci, Jommelli, Mazzoni, Agricola, Monzi, Tarchi, and Carafa. [G.]

ILE ENCHANTÉE, L'. A ballet by Arthur Sullivan, produced at Covent Garden May 14, 1864. [G.]

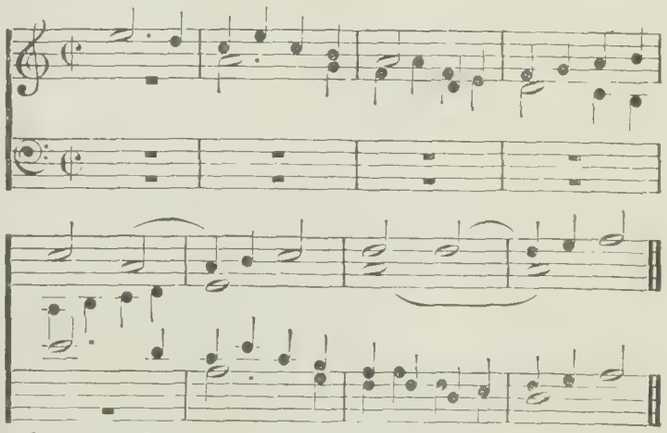
IMBROGLIO, *i. e.* confusion. A passage, in which the vocal or instrumental parts are made to sing, or play, against each other, in such a manner as to produce the effect of apparent, but, really, well-ordered confusion. A fine passage of this description occurs in the overture to 'Der Freischütz,' at bars 145–154 of the *Molto Vivace*, though little trace of its intention is conveyed by the Pianoforte arrangement. [W.S.R.]

IMITATION is a name given to one of the most useful and indeed necessary devices in contrapuntal composition. It consists in a repetition, more or less exact, by one voice of a phrase or passage previously enunciated by another, e.g.—



In the former of these examples the imitation takes place at *one bar's distance*, and at the interval of an *eleventh above*. In the latter it is at the interval of an *octave below*.

If the imitation is absolutely exact as to intervals it becomes a Canon. But in the majority of cases imitations are not canonical. Imitations may take place at any interval or at any distance. They may also be sustained by any number of voices or instruments, e. g.—

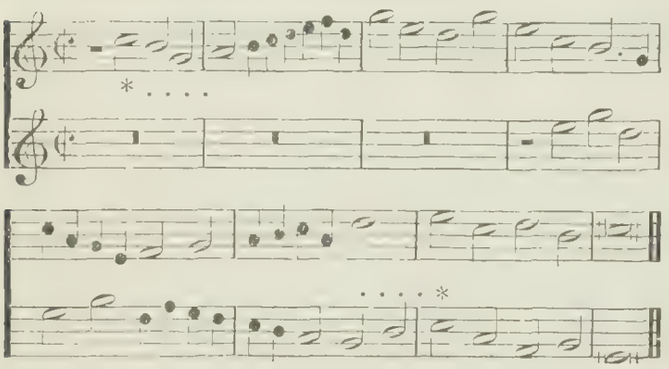


where we have an imitation in four parts.

[1] 'Metrical feet.—Lesson for a boy.' Poetical Works, ii. 445.

Imitations are sometimes conducted by contrary motion of the parts, or 'by inversion,' e.g.—

More rarely we meet with imitations *per rectè et retrò* or, as they are sometimes called, 'by reversion,' in which the *antecedent*, being read backwards, becomes the *consequent* :—



(These examples are all taken from Fétis.)

Imitations may also be made *by inversion and reversion*, or by 'augmentation,' or 'diminution.' It will be needless to give examples of all these different kinds. Good examples may be found in the theoretical works of Baltiferri, Azopardi, Zimmermann, Marpurg, Fux, and Cherubini. The Suites and Fugues of Bach, the Symphonies and Sonatas of Haydn, Mozart, and Beethoven are full of good examples of various kinds of imitation. In fact every classical writer, whether of vocal or instrumental music, has derived some of his finest effects from a judicious employment of such artifices. Every student of music must make himself familiar with these contrapuntal resources if he would fain scale the loftiest heights and make himself distinguished as a composer of high-class music. [F.A.G.O.]

IMMANUEL. Oratorio in 2 parts, words selected and music composed by Henry Leslie; produced at St. Martin's Hall, March 2, 1854. [G.]

IMMYNS, John, by profession an attorney, was an active member of the Academy of Ancient Music. Having in his younger days been guilty of some indiscretion which proved a bar to success in his profession, he was reduced to become clerk to a city attorney, copyist to the Academy, and amanuensis to Dr. Pepusch. He possessed a strong alto voice and played indifferently on the flute, violin, viol da gamba and harpsichord. At the age of 40, by the sole aid of Mace's 'Musick's Monument,' he learned to play upon the lute. In 1741 he established the Madrigal Society [see Madrigal Society.] In 1752, upon the death of John Shore, he was appointed lutenist of the Chapel Royal. He was a diligent collector and assiduous student of the works of the madrigal writers and other early composers, but had no taste whatever for the music of his own time. He died of an asthma at his residence in Cold Bath Fields, April 15, 1764.

His son John made music his profession, became a violoncellist and organist, and was organist of Surrey Chapel at the time of his death in 1794. [W. H. H.]

IMPERFECT (Lat. *Imperfectus*, Ital. *Imperfetto*). A term employed, in Music, in relation to Time, to Melody, to Cadence, and to Interval.

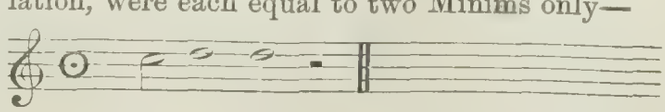
I. Time. Mediæval writers (accustomed to look upon the number Three—the Symbol of the Blessed Trinity—as the sign of Perfection) applied the term, Imperfect, to all rhythmic proportions subject to the binary division.

The notes of Measured Music were called Imperfect, when divisible into two equal portions. Thus, the Minim—always equal to two Crotchets only—was essentially Imperfect, in common with all other notes shorter than the Semibreve. The Large was also Imperfect, whenever it was made equal to two Longs; the Long, when equal to two Breves; the Breve, when equal to two Semibreves; and the Semibreve when equal to two Minims.

The Imperfection of the Minim, and Crotchet, was inherent in their nature. That of the longer notes was governed, for the most part, by the species of Mode, Time, or Prolation, in which they were written: for, Mode, Time, and Prolation, were themselves capable of assuming a Perfect, or an Imperfect form. In the Great Mode Imperfect, the Large was equal to two Longs only, and therefore Imperfect; while all shorter notes were Perfect, and, consequently, divisible by three. In the Lesser Mode Imperfect, the Large was, in like manner, equal to no more than two Breves. In Imperfect Time, the Breve was equal to two Semibreves. In the Lesser (or Imperfect) Prolation, the Semibreve was equal to two Minims.

But notes, even when Perfect by virtue of the Mode, Time, or Prolation in which they were written, could be made Imperfect; and that, in several different ways.

A Perfect note was made Imperfect, 'by position,' when another note, or rest, of half its value, was written either before, or after it; thus, the Semibreves, in the following example, though written under the signature of the Greater Prolation, were each equal to two Minims only—



Black square notes, though Perfect by the Modal Sign, became Imperfect, in like manner, when mixed with white ones: thus, in the following example, each white Breve is equal to

three Semibreves; and the black one, to two only—

Again, the Perfection, or Imperfection, of any note whatever, could be regulated by means of a Point.

Imperfect notes were made Perfect by the Point of Augmentation—the exact equivalent to the dot in modern Music, and, therefore, needing no example.

Notes, Perfect by the Modal Sign, but rendered Imperfect, by position, could be restored to Perfection by a Point of Division, as in the next example, where the first Semibreve, equal, in the Greater Prolation, to three Minims, would be made Imperfect by the Minim which follows it, were it not for the Point of Division placed between the two notes—

In both these cases, the Point serves to augment the value of the notes: but, it may also be made to produce an exactly contrary effect. For instance, a Point of Division, placed between two shorter notes, following and preceding two longer ones, in Perfect Time, served, antiently, to render both the longer notes Imperfect. In the following example, therefore, the Breves are equal to two Semibreves only—

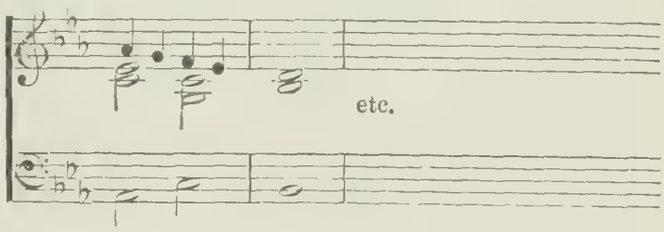
There are other ways in which the Perfection of certain notes may be changed to Imperfection, and *vice versa*; and, for these, the Student will do well to consult the pages of Zacconi, Zarlino, and Thomas Morley. [See MODE, TIME, PROLATION, PROPORTION, POINT, NOTATION.]

II. Writers on Plain Chaunt apply the term, Imperfect, to Melodies which fail to extend throughout the entire compass of the Mode in which they are written. Thus, the melody of the Antiphon, *Angelus autem Domini* (see ANTIPHON), is in the Eighth Mode; but, as it only extends from F to D—two notes short of the full range of the Hypomixolydian scale—it is called an Imperfect Melody. [W. S. R.]

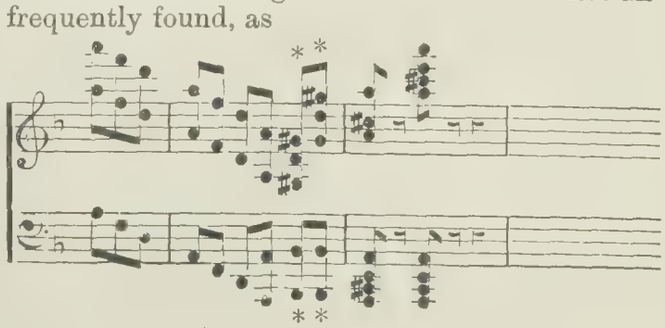
III. Imperfect Cadence or Half Close. Cadences occupy the position in music which stops do in literature, and of these the Perfect Cadence or full close answers to a full stop, and the Imperfect Cadence or half close to stops of less value. The former consists invariably of a progression towards and a pause upon the Tonic chord in its first position; the latter of a progression towards and a pause on some other chord than the chord of the Tonic in its first position. Both Cadences are to a certain degree dependant on the position they occupy in the group of bars or rhythms which constitute the period or phrase; for when the succession of chords which theoretically constitutes a cadence occurs in the middle of a continuous passage it has not any actual significance of the kind implied by a cadence, but only when it occurs at the end of a period or phrase of some sort. This point is more important to note in relation to the Imperfect than to the Perfect Cadence; since the latter, being absolutely final, is restricted both as to its penultimate and to its ultimate chord; but the former being final only relatively to an incomplete portion of the music, as a comma is to an incomplete portion of an entire sentence, admits of variety not only in its penultimate but also in its ultimate chord; the chief requisites being that the final chord shall be sufficiently clear in its relation to the Tonic and sufficiently simple in its construction to stand in a position of harmonical prominence, and be listened to without any strong craving in the mind for change or resolution; since the chord which comes last must inevitably have much stress laid upon it.

The simplest form of the Imperfect Cadence is an exact reversal of the Perfect Cadence, viz. the succession of Tonic and Dominant harmony, as (*a*), in the key of C. The Dominant chord is the one most commonly met with as the last in an Imperfect Cadence, but it is capable of being preceded by a great variety of chords other than that of the Tonic in its first position. It is extremely common to meet with the first inversion of the major or minor chord of the supertonic, and even, though more rarely, the first position of that chord, as (*b*)—

from 'Crudel perchè' in the second act of Figaro. It is also frequently preceded by the first inversion of the chord of the subdominant, both major and minor; and by its first position more rarely. The chord of the submediant does not often occur, but it has been tried, as by Carissimi, as follows



The chord of the augmented sixth is also not unfrequently found, as



from the Fugue in Beethoven's Sonata in B♭, Opus 106.

The diminished seventh which is derived from the supertonic root is also common in various positions as (*c*) from the second of the Preludes in F minor in Bach's 'Wohltemperirte Clavier.'

As an example of an Imperfect Cadence which concludes on a chord other than the Dominant the following (*d*) from the slow movement of Beethoven's Violin Sonata in C minor, op. 30, will serve.

Occasionally the Imperfect Cadence appears to belong to another key, which is used transitionally on principles which are explained near the conclusion of the article HARMONY (p. 682 *a*). The following instance is from Mozart's Quartet in G, No. 1.

in which case the two chords forming the Imperfect Cadence are the only ones not in the key of G in the whole passage up to the first perfect cadence, and cannot be considered as constituting a modulation.

The properties of the Imperfect Cadence were apprehended by the earliest composers of the modern harmonic period, and it is frequently found in works of quite the beginning of the 17th century. An example from Carissimi has been given above. In the instrumental music of the epoch of Haydn and Mozart and their immediate predecessors and successors it played a conspicuous part, as the system of Form in Music which was at that time being developed necessitated in its earliest stages very clear definition of the different sections and periods and phrases of which it was constructed, and this was obtained by the frequent use of simple and obvious forms of Perfect and Imperfect Cadences. The desire for continuity and intensity of detail which is characteristic of later music has inclined to lessen the frequency and prominence of cadences of all kinds in the course of a work, and to cause composers in many cases to make use of more subtle means of defining the lesser divisions of a movement than by the frequent use of recognisable Imperfect Cadences.

In Ellis's translation of Helmholtz the term 'Imperfect Cadence' is applied to that which is commonly called the Plagal Cadence. This use of the term is logical, but unfortunately liable to mislead through its conflicting with customary use. The common application of the term which has been accepted above is also not by any means incapable of a logical defence, but it must be confessed to be inferior both in accuracy of definition and comprehensibility to the expression 'Half-close,' which expresses admirably both the form of the succession of chords and the office it most frequently performs in music.

IV. For Imperfect Interval, see INTERVAL. [C.H.H.P.]

IMPRESARIO, L'. The title of the French adaptation (considerably altered) of Mozart's 'Schauspieldirector,' by Leon Battu and Ludovic Halévy, produced at the Bouffes Parisiens, May 20, 1856. This piece is said to have been mixed up with Cimarosa's 'Impresario in Angoscie' so as to form one piece by Goethe in 1791 while director of the theatre at Weimar. [G.]

IMPROMPTU. Originally no doubt the name for an extempore piece; but as no piece can be extempore when written down, the term is used for pianoforte compositions which have (or have not) the character of extempore performances. The most remarkable are Chopin's, of which there are 4—op. 29, 36, 51, and 66 (Fantaisie-Impromptu in C♯ minor). The two sets of pieces by Schubert known as Impromptus—op. 90, nos. 1 to 4, and op. 142, nos. 1 to 4, mostly variations—were, the first certainly and the second probably, not so entitled by him. The autograph of the first exists. It has no date, and no title to either of the pieces, the word 'Impromptu' having been added by the publishers, the Haslingers, one of whom also took upon himself to change the key of the third piece from G♭ to G. The autograph of the second set is at present unknown. It was to these latter ones that Schumann devoted one of his most affectionate papers ('Gesamm. Schriften,' iii. 37). He doubts Schubert's having himself called them Impromptus, and would have us take the first, second, and fourth as the successive movements of a Sonata in F minor. The first does in fact bear the stamp of a regular 'first movement.' Schumann himself has Impromptus on a theme of his wife's, op. 5, and another Impromptu among his Albumblätter. Neither Beethoven, Weber, nor Mendelssohn ever use the word. [G.]

END OF VOL. I.

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